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WHO IS WHO IN MUSIC

1941 Edition

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WHO IS WHO IN MUSIC

1941 EDITION

A COMPLETE PRESENTATION
OF THE CONTEMPORARY
MUSICAL SCENE

WITH A MASTER RECORD CATALOGUE

Lee Stern Press

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PREFACE

IN THE PREPARATION OF THIS EDITION, THE OBJECTIVE HAS BEEN TO PRESENT A PANORAMIC PICTURE OF MODERN MUSIC AND THOSE PERSONALITIES WHO HAVE CONTRIBUTED TO ITS COLOR AND PROGRESS. THIS IS THE PRODUCT OF A SINCERE ATTEMPT TO COMPILE ALL ESSENTIAL INFORMATION CONCERNING THE VARIOUS PHASES OF THE MUSIC ARTS WHICH MAY BE OF INTEREST TO THE ARTIST, TEACHER, WRITER, STUDENT, CONCERT-GOER, RADIO-LISTENER AND RECORD-ENTHUSIAST.

WHO IS WHO IN MUSIC PAYS THE WORLD'S RESPECT AND HOMAGE TO THE DRAMATIS PERSONAE OF THE CONTEMPORARY MUSICAL SCENE, AND PRESENTS A CLOSEUP OF MUSIC EVENTS, TRENDS, ACCOMPLISHMENTS AND DEVELOPMENTS. IT REFLECTS THE GLORY OF THE PRESENT—FOR THE APPRECIATION OF TODAY AND ADMIRATION OF THE FUTURE. THE SCENE WILL CHANGE, OF COURSE, BUT THIS EDITION WILL REMAIN A PERMANENT RECORD OF THE CAST OF CHARACTERS AND OF THEIR PERFORMANCE.

SINCERE THANKS ARE HEREBY EXTENDED TO THE MANY INDIVIDUALS WHOSE PROMPT AND EFFICIENT COOPERATION MADE THE PUBLICATION OF THIS VOLUME A POSSIBILITY, ABOVE ALL, OUR ESTEEMED EDITORIAL BOARD AND MANY DISTINGUISHED CONTRIBUTORS. HOWEVER, AMONG SO MANY WHO DESERVE THIS APPRECIATION, IT IS IMPOSSIBLE TO SINGLE OUT EVEN A FEW NAMES, AND THOSE WHO HAVE EARNED SPECIAL CREDIT MUST BE SATISFIED WITH THE KNOWLEDGE THAT THEIR ASSISTANCE IS FULLY RECOGNIZED BY THE ENTIRE PUBLICATION STAFF.

Lee Stern

H. H. Stern

S. G. Schoenbrod,

PUBLISHERS.

INTRODUCTION

WHO IS WHO IN MUSIC IS UNIQUE IN ITS SCOPE, FOR IT IS MUCH MORE THAN A COLLECTION OF BIOGRAPHIES OF PROMINENT PERSONAGES IN MUSIC. COVERING AS IT DOES THE MANIFOLD PHASES OF THE MUSIC WORLD OF TODAY, IT IS, IN TRUTH, AN ENCYCLOPEDIA BOTH ENTERTAINING AND INSTRUCTIVE.

THE MANY PEOPLE WHO HAVE CONTRIBUTED THEIR EFFORTS TO THE PRODUCTION OF THIS PUBLICATION HAVE ENDEAVORED TO PRESENT WITHIN THE CONFINES OF THIS VOLUME AS MANY DATA AS POSSIBLE CONCERNING THE PRESENT MUSIC SCENE. ON THE FOLLOWING PAGES THERE MAY BE FOUND OVER ONE HUNDRED ARTICLES ON SUBJECTS RANGING FROM SYMPHONY TO SWING, BIOGRAPHIES, PICTURES, DIRECTORIES, A MASTER RECORD CATALOGUE, DIVERSIFIED SURVEYS, AND MANY OTHER FEATURES TOO NUMEROUS TO INTRODUCE IN THIS BRIEF PREFATORY NOTE.

IT AFFORDS US NO SMALL SATISFACTION, AS MEMBERS OF THE EDITORIAL BOARD, TO STATE THAT HEREIN NO BRANCH OF MUSICAL ENDEAVOR OR INTEREST HAS BEEN NEGLECTED. WE ARE CONFIDENT THIS BOOK AFFORDS A DISTINCT AND VALUABLE SERVICE TO ALL WHO ARE INTERESTED IN MUSIC, AS WELL AS TO THE CAUSE OF MUSIC ITSELF.

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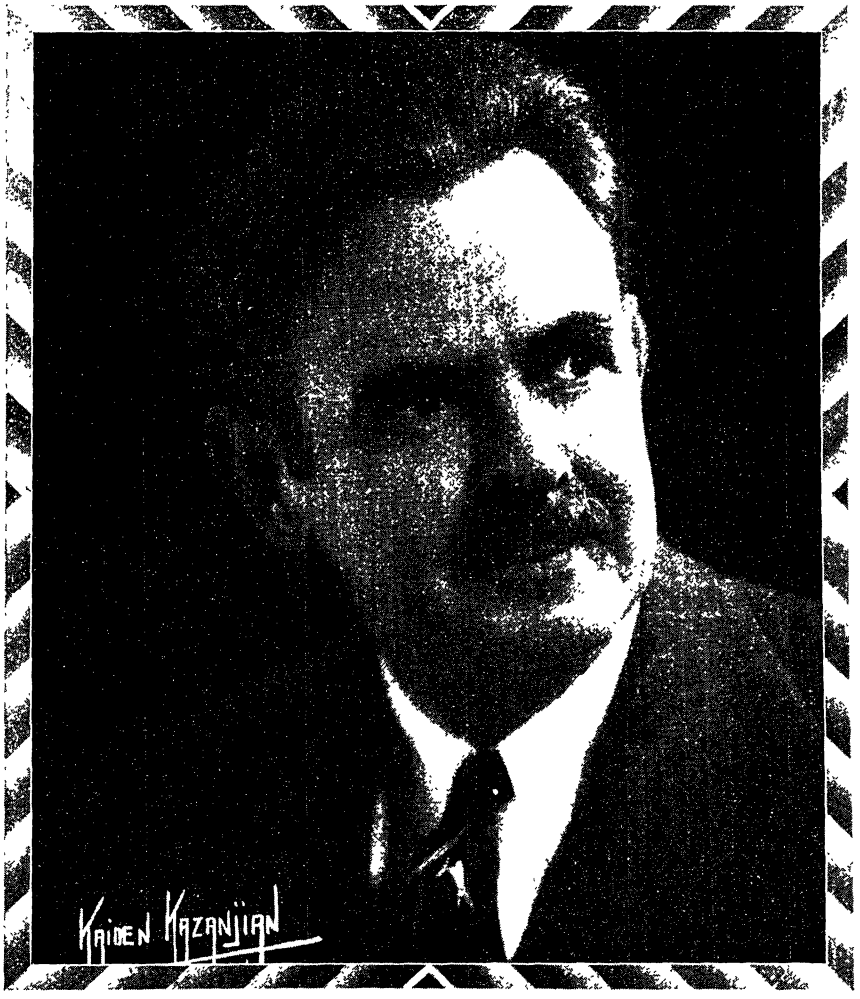
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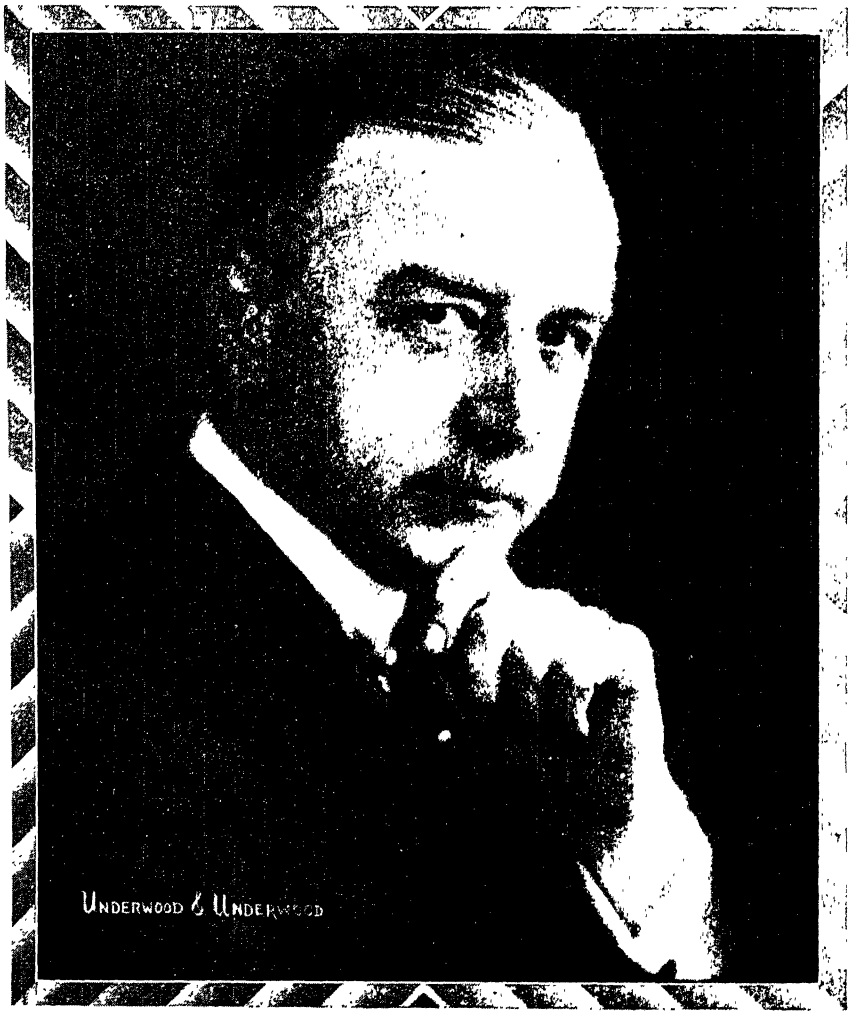




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THE CONTEMPORARY MUSICAL SCENE

By OSCAR THOMPSON

"What of the war?" The question is one that cannot be evaded by anyone attempting to make a survey of the contemporary musical scene.

War has never advanced music, but music has advanced through every period of modern history in spite of war. Music inspired by war, like "Wellington's Victory or the Battle of Victoria," even when composed by a Beethoven, has gained no abiding place among the perdurable masterpieces of the tonal art. But war and the rumors of war could not prevent Beethoven from creating the "Eroica" and other great works of the time when Napoleon's armies marched over Europe and kingdoms oscillated on the map. Brahms wrote a "Triumphlied" and Wagner a "Kaisermarch" to commemorate the German victory of 1870, but neither can be considered an important work or representative of the greater gifts of its composer. Of about the same time are the Brahms Variations on a Theme by Haydn and Wagner's "Götterdämmerung," works of the highest creative genius and unmistakably characteristic of the musical personalities that created them.

The last great war bequeathed no great music to the world, though it influenced indirectly trends of composition, chiefly through revolt or reaction—according to the point of view—against the somewhat decadent post-romanticism of the years immediately preceding the cataclysm of 1914. But there may be a tendency to forget that the era of experimentation that resulted in the so-called "modern music" was well under way before the World War began. Schönberg's "Pierrot Lunaire" was written in 1912, Stravinsky's "Sacre du Printemps" in 1913, Bartók's "Allegro Barbaro" in 1910, Prokofieff's "Scythian Suite" before the outbreak of hostilities in 1914. Where the World War was most balefully an influence was in the careers cut short by death, most conspicuously among performers, with no doubt some as yet unmatured creative talent of a high order snuffed out before it had reached the ear of the world.

Beyond the direful detonations of the guns in Europe, similar tragedies are in the making. In America the influence of the war undoubtedly is in the direction of a still greater reliance on our own musical resources, with some further diminution of our former reliance on Europe for new compositions, new artists and the development of new trends in music, though the flood of refugee musicians from Central Europe has raised new problems of assimilation of alien elements at the very time that there is the greatest emphasis on musical self-sufficiency. Particularly in the matter of the tardy development of the American conductor, without whom the American composer may never occupy so favorable a position as his European contemporary, the sudden and considerable influx of experienced men, ready to take over the leadership of any kind of ensemble, may mean further obstacles and delays for the native talent. It may be argued that few Americans have the requisite training for orchestral, operatic or even choral leadership. How they are to obtain this training, if experienced aliens are to have the preference for even the small posts, is an issue not to be dismissed as mere chauvinism. The far-flung Federal Music Project has given many Americans opportunities to conduct programs of symphonic and other music. But what has come out of it, or may be expected to come out of it, by way of offsetting the many recent additions to the waiting list of sojourners from abroad, is too confused for analysis or even conjecture today.

One appreciable change in the international aspects of music is to be found in the increased mutual interest, one for the other, of North and South (or Latin) America. Programs of music by composers of Brazil, Argentine, Chile and other neighbors have assumed a new place in the musical calendar of New York and some other cities, although what has been accomplished to bring the two continents closer together must be regarded as only a beginning. At the World's Fair in New York in the summer of 1939, and subsequently at concerts of the League of Composers and the Schola Cantorum in the same city, the music of Brazil has had particular attention. Today, the names of Villa-Lobos of Brazil and Carlos Chavez of Mexico have much more than the shadowy meaning they had for Americans a few years ago. Aside from the reciprocity which may mean that South and Central America will hear much more North American music, and vice versa, the European conflict should result in Latin America turning to the musical managements in the United States for more and more artists to supply their celebrity programs and casts, both in the concert and the operatic fields. Thus, both music as an art and music as a business may undergo appreciable changes because of a closer relationship between the Americas.

Composition

The composer, as has been so well said, is the source of all music, though the public too often forgets this in its adulation of the conductors, the singers, the instrumentalists and the ensembles whose mission it is to serve as interpreters. All things considered, the general standard of performance may be higher today than it ever has been. But the world situation with respect to composers is one about which much ink has been spilled, and not because of an embarrassment of riches in the creation of new works of recognizable genius. In Finland, Sibelius; in Germany, Strauss; on the highways of the world, Rachmaninoff—these represent at its apex what remains to our times of the old order, against which the "modernists" of an era now closing launched their revolt just before and for some years after the last great war. The eighth symphony of Sibelius has yet to be performed, if indeed it is not still unfinished. Strauss's most recent operas, "Friedenstag" and "Daphne," have yet to tempt any impresario, outside of Germany, where, for reasons that may not be entirely those of the merit of the works, they have not become staples of the repertoire. Rachmaninoff's Rhapsody on a Theme of Paganini, with its provocative use of the Dies Irae, would appear to be the product of a certain bitterness in exile, as well as of a virtuoso technique. It is not in music of this order, or music from the composer whose outlook is primarily a retrospective one, that the essentials of the present day in composition are to be found. Rachmaninoff is 67, Strauss is 76, Sibelius nearing 75. The perspective is a clearer one if it is realized that Debussy, if he had lived, would have been only two years older than Strauss, and three years older than Sibelius.

But among yesterday's modernists, some of the most celebrated are no longer young. Stravinsky is 58, Bartók 59, Schönberg, 65. Others, like Hindemith and Krenek, are in middle life, the one 45, the other 40. It is difficult to find younger men who may be

said to occupy the positions of world prominence that each of these composers occupied at thirty, by which time Stravinsky had produced "The Firebird" and "Petrushka," Bartók his "Allegro Barbaro" and the "Deux Images," Schönberg his "Verklärte Nacht," Hindemith his "Nusch-Nuschi" dances and various examples of his "Kammermusik," and Krenek his "Jonny Spielt Auf."

The larger world of music may not have taken the music of some of these composers much to heart, but their pioneering made them figures of world repute, if only through controversy. In some quarters, Prokofieff is regarded today as the composer who at the moment is coming into his own. Born in 1891, he is the senior of both Hindemith and Krenek. The 33-year old Shostakovich has not subsequently been so successful outside of Russia—or at least in America—as he was with his first symphony, composed when he was 20. Young Russia, otherwise, is much of a blank musically to the Western world. France has no composer of the stature of either Debussy or the more recently departed Ravel. War-rocked Spain has not replaced the popular Falla; England, with a multitude of able men like Vaughan Williams, Bliss, Bax, Bridge, Bantock and others of pre-war roots, has not filled the place of Elgar (nor yet of Sullivan!); Scandinavia has its grand old man in Svendson—nearing the century mark——but his productive years were those of Grieg, who was, indeed, by three years the younger man.

America's composers are many and so are their styles. A separate article would be necessary to discuss with any degree of fairness or discrimination their continuing contribution. But there is no escaping the circumstance that at the moment no one stands clearly enough beyond his fellows to occupy a position such as can be conceded to the foreign composers named in the foregoing; or, for that matter, the position quite generally accorded Edward MacDowell. The third symphony of Roy Harris may be said to have enjoyed recently an especial favor with conductors and audiences. Certain works by Howard Hanson and Aaron Copland—to name but two of a list that could be extended indefinitely—have had performances in encouraging number. Perhaps never before has this country been so American-composer conscious, among the indications of this being the controversial letters, often directed at the critics, that have appeared in metropolitan and other newspapers. But the great American composer—or composers—about whom may be rallied a national music comparable to the national musics of France, Italy, Germany, the old Austria, Hungary, Bohemia and Russia, is still to make his powers known. Talent there is in abundance; genius there may be, but it has yet to prove its case.

Composition everywhere would appear to be seeking to return to the main highway, though it is still too early to say that the experimental and revolutionary trends of the last quarter of a century have, indeed, led the ultraists into a cul-de-sac. There has been much writing in a vacuum—composers for composers—with little contact, in many instances, with the larger musical public. But it is scarcely to be denied that the technical resources of composition have been advanced. It was not primarily because of the application of new harmonic theories such as atonality and polytonality that much or most of the music of the post-war modernists made little appeal outside of an inner circle of neoterics; it was because of the lack of recognizable genius, comparable to that of the older composers whom the ordinarily experienced musical public continued to prefer.

Performance

In virtually every department of performance, the supply of first-rate artists is more than equal to the demand, even though it is contended that in singing and more particularly operatic singing the supply runs to certain types, which involves the sacrifice of other types. As a recitalist, the American singer of today meets the requirements of American audiences quite as satisfactorily as any of the imported artists, though in the specialized field of German Lieder he may have to acknowledge an occasional superior. In opera, the Americans may be said to have saved the day for Italian opera at the Metropolitan, due to an inexplicable shortage of important new Italian voices. Americans have had a place in German opera also, but not to the extent of the earlier era of Whitehill, Griswold, Hinckley, Blass and others. Basses, sopranos and contraltos are more numerous than tenors; today there is a serious question as to what should be done about the many fine high baritones the country is producing. This would seem to be the American voice.

Success in opera has attended American singers for more than a century. But with access to the small opera companies of Europe practically cut off, even before the outbreak of the present war, the matter of suitable training and preliminary experience before the footlights has become an increasingly vexatious one. America has two prime musical needs. More opera houses and smaller ones. Experience in the secondary institutions of Europe is now scarcely to be thought of; but, as yet, this country has developed little to take its place, though undoubtedly some productions by local groups have given the cause of opera, and with it of the American singer, a fresh and valuable impetus in this country.

Probably there are more first-rate violinists in the world today than at any time in the past. "Ah, but it is no longer difficult to play the violin" was the summing up by a symphony orchestra concert master of the state of technical preparedness now commonly confronted in the concert halls. This, of course, is persiflage. But so widespread is the command of technical resources—with effects that once were the exclusive property of a Paganini or a Sarasate now to be found in the armory of boys and girls in the prodigy stage of development—that the statement has at least the value of shifting the attention to interpretative considerations. The standard violin literature still stands in need of fresh material, but it has to be confessed that the requirements of the instrument, so admirably served by many of the compositions that have been worn threadbare, are not in agreement with the style and the ends of sundry new works which represent some idiom of composition but not the idiom of the violin.

As instances of successful additions to violin literature in recent years may be named the second Prokofieff concerto (1935)—the first was composed before the World War; Ravel's "Tzigane" (1924) and Castelnuovo-Tedesco's rondo-poem, "The Lark" (1930). The now frequently played Sibelius concerto, once considered forbidding and unrewarding, dates back to 1903, though revised two years later. These and other works of the present century have imposed problems of performance, chiefly in the way of awkward or unviolinistic passages, but little that is new has come into violin technique as the result. A player who has not specialized in the newer music, Fritz Kreisler, has been credited with extending the uses of vibrato to rapid passages and the so-called Auer school has put its hallmark on much of the bowing of the times.

First rank technicians are similarly plentiful among the pianists of the day. As part of music's "Brave New World" after the last war there was a definite reaction against the romantic style of playing, with its eternal quest of nuance and caress of tone. As was true of various other manifestations of art, the "sentimental" was avoided at all costs. The percussive in piano style was cultivated and some composers made use of the instrument almost as if it were a xylophone—Stravinsky's Capriccio (1929) supplies an example. There is still xylophonic playing and xylophonic composing. But the percussive has not triumphed over the caressive. Surviving pianists of the elder day have their followers among the younger keyboard virtuosi who are unabashed romanticists, at least in the playing of romantic music. Debussy has remained the greatest single influence on piano playing in the new century, but that by way of an extension of tonal subtlety rather than by its abolition or curtailment. Whether in composition or performance, the "machine" fixation of a few years ago is distinctly less fashionable than it was. More than any European country, America has become a land of two-piano teams. In total number these may have reached their peak several years ago, with some winnowing out in the last two or three seasons. But public interest in programs of this type would appear to be one of the continuing factors in the presentation of artist courses throughout the United States.

Since the passing of Caruso in 1921, the world of the voice has had no universal idol. The success that since 1935 has made a historic figure of Mme. Flagstad has been preponderantly American, so much so that the Wagnerians of Central Europe have been reluctant to concede to the Norse soprano her full and just stature as an artist of superlative endowment. The ascendancy of her star has coincided with a new period of ascendancy for the Wagnerian music dramas in New York, with the Wagnerian casts much the strongest the Metropolitan Opera Association could muster. In the time of Caruso the Metropolitan often was referred to as "an Italian opera house" and it was Italian opera that presented individual singers and casts of the greatest distinction. With the passing of that era, American artists, with Lawrence Tibbett the one of longest service among those now at the Metropolitan —he made his debut there in 1923—have played a preponderant part in upholding the standards of the Italian repertoire. Among Italian principals now with the company, only the veteran tenor Martinelli, who joined the organization ten years before Tibbett's debut, is a survivor of the Caruso era. Equally true, however, of the so-called German wing is the prominence of singers who are not Germans. Mme. Flagstad is a Norwegian, Mmes. Thorborg and Branzell are Swedes, Melchior is a Dane, Schorr a Hungarian, Liszt an Austro-American, Kipnis a Russian. The limitations placed on an article of this type prevent a general discussion of America's operatic institutions, but what is true of singing at the Metropolitan is applicable in a general way to singing at the Chicago City Opera and the San Francisco Opera, which sometimes correspond closely to the Metropolitan in their casting, while also presenting artists not familiar at the New York house.

In the recital field are encountered many of the same singers that are heard in opera. They also are among the best known names of radio and some few have had success in the films. There are only a few distinctive recitalists who have devoted themselves exclusively or primarily to concert work. This may account, in part at least, for a scarcity of really notable soloists at oratorio performances, as compared to times past, though there also are budgetary reasons for the now quite common substitution of competence for distinction. It may be the explanation also for a lack of Lieder specialists who could be compared to Wullner, Culp and Gerhardt in times not far past. There are, of course, good singers of Lieder today. But with one or two exceptions their song programs cover so wide a range of material as to raise a question as to whether the singer has not become more important than the song. Often the musical material seems to have been selected on the widest possible basis, so as to exhibit the facets of a particular vocal personality, rather than on the contrary basis of the artist being dedicated to the fullest and deepest exposition of the composers he or she is best equipped to serve. The principles of good voice production are probably more widely disseminated today than ever before; but a question remains as to whether Lieder, at the one extreme, and operatic coloratura, at the other, have not both suffered through the lack of that specialization such as would materially limit the range of singers' programs in the cause of an increased depth of utterance on the one hand, and a more highly perfected technique on the other. The subject is not one on which singers, teachers, critics and lay listeners may be expected to agree, but the arguments of the believer in specialization have had new and strong emphasis in the recent writings of Ernest Newman of the London Sunday Times and others keenly interested in the vocal art.

Ensembles

The day is one of virtuoso conductors and virtuoso orchestras. With allowances made for varying results under different leaders, it can be said that America's chief symphonic ensembles have maintained a level of unparalleled excellence. For the time being, a majority of Europe's most important orchestras are out of the picture, save as they may minister to the particular needs of the countries at war. Internationally, there is at the moment no real challenge to the eminence of a half-dozen front rank American orchestras. In the concerts of the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony and the relatively new NBC Symphony, is a concentration of all that is most admired in orchestral performance today, with the orchestras of Cincinnati, Cleveland, Detroit, Minneapolis, Pittsburgh, San Francisco, Los Angeles, St. Louis, Washington, Kansas City, Indianapolis and Seattle also serving as leaders among the ensembles that have made the entire nation symphony minded. The contribution of the many orchestras maintained under the recently curtailed Federal Music Project can scarcely be over-estimated, irrespective of the most variable standards of performance. And as one of the important factors in a situation whereby it is no longer necessary to import players from abroad, the training orchestra of the National Orchestral Association in New York must be looked upon as one of the most fruitful enterprises of the times.

Chamber music is in no sense a Cinderella in America's musical life. There probably are more string quartet concerts than at any time in the past. Virtually every European group of reputation in the homeland has competed with quartets of players resident in America for the favor of audiences that have been found increasingly responsive to quartet playing from year to year. The trio and other forms of chamber ensemble, if not equally popular with the quartet, have certainly not diminished in appeal. The remarkable success of the concerts of the New Friends of Music in New York, covering the entire range of chamber music performance, from the work

for two instruments (or voices) to that for chamber orchestra, would seem to indicate that chamber music devotees have multiplied at a rate more nearly comparable to that which has marked the growth of symphony audiences than had been realized before this enterprising organization was launched.

Chorally, there undoubtedly is room for progress. As the first form of ensemble to take real root in America, the large chorus came into its own earlier than the symphony, the opera or chamber music in communities where these other types of ensemble were impracticable or too expensive a luxury. The honorable traditions of the past have been maintained, not only at great festivals like those in Worcester, Bethlehem, Cincinnati, Ann Arbor and Evanston, but in the concerts of organizations like the Schola Cantorum, the Oratorio Society and the Dessoff Choirs in New York. Other cities have, of course, comparable choral institutions, some of long and distinguished history. A separate article would be necessary even to catalogue them adequately. The National Federation of Music Clubs has continued to foster choral singing as one of its many and productive activities. The American Choral and Festival Alliance has made it the prime purpose of its work. In the universities and colleges the standard of choral singing has been steadily raised, partly as the result of the establishment of music departments headed by musicians unwilling to be a party to the older type of college glee club program. But the American public is at present much more orchestrally-minded than it is chorally-minded and only a perennial few of the great choral masterpieces, like "Messiah," "Elijah," the Bach B Minor Mass and the St. Matthew and St. John Passions are heard with any degree of regularity by countless music lovers who are made familiar year after year with the standard symphonies.

Most of America's historic festivals are held in the Spring or the Autumn, hence present no conflict in time with open air summer concerts (chiefly orchestral) such as those at the Hollywood Bowl, Lewisohn Stadium in New York, Robin Hood Dell in Philadelphia, Grant Park and Ravinia at Chicago and the Chautauqua and Cincinnati Zoo summer opera seasons. The Berkshire Festival at Tanglewood, Mass., which takes place in August, is primarily a season of summer orchestral concerts. Meanwhile, European festivals have been reduced to a handful, all of which might vanish with a whirl of the wheel of war.

Teaching and Education

More and more it is to be noted that Americans are studying at home and this by preference. War conditions doubtless will limit still further and perhaps drastically the number of prospective artists who will still feel it necessary to put the European hallmark on their training. Many of the same teachers with whom they, or their fellow students, might have elected to study if they had gone abroad immediately after—or just before—the last war, now are established in America. They have not become any the less able through this transfer of activities, and when they are thought of as having the healthy competition of America's own teachers, it seems fair to assume that this is the land in which to find the best instruction.

The present, however, is not an age of internationally celebrated masters, sought after by the aspiring talent of all lands. There is no Joachim or Auer of the violin, no Liszt or Leszchetizky of the piano, no Marchesi, Lamperti or Garcia of the voice. But the general standard of teaching in all branches of music probably is higher than ever in the past. In America the success of privately endowed music schools, if not a parallel to the work of government subsidized conservatories abroad, probably has stimulated rather than hampered the work of the private teacher, though this is a subject on which two opinions are to be had without difficulty. The Juilliard, Curtis and Eastman schools have made valuable contributions in their opera, orchestral and chamber music activities that have transcended in interest the status of school programs. The American-Composer Concerts at Eastman continue to offer opportunities for new works by Americans to prove their worth and must be reckoned among the country's most valuable musical activities.

Of America's 600 universities and colleges only a few are now without accredited courses in music. Departments or schools of music have been established in a large number of our institutions of higher learning. Practical instruction in applied music is no longer the rarity it was at the beginning of the century. Composition, theory and public school music are subjects looked upon as quite as essential, in many instances, as musical appreciation. Whereas American universities gave comparatively few degrees in music before 1900, their award is now widespread.

Criticism

Criticism in America has not materially altered with the passing of the "Old Guard," though it has fewer illustrious names. Together with criticism in England, it remains the most honest in the world. The only complaints of its fairness that have been given the slightest credence—though, of course, individuals have their personal grievances—have arisen when newspaper reviewers have undertaken to fill additional posts which have seemed to some critics of the critics to bring them into too close an association with artists or organizations that they might be required to write about. With a few exceptions, the metropolitan newspapers have never been more generous in the matter of space permitted their reviewers, and in lesser cities is to be found increasing realization of the need to have reviews competently written, even though most newspapers are not in a position to employ full-time music critics. One grievance of the musician is concerned with a tendency on the part of writers to adhere more and more closely to "timely" subjects in the extended discussions commonly referred to as "Sunday articles," as compared to the past when critics like Hale, Krehbiel and Henderson often turned their backs completely on the news to deal with matters of their own special research, as Ernest Newman has continued to do in his articles for the London Sunday Times. Involved in this are, of course, questions of journalism that apply not only to music but to every other department of a modern newspaper. The "reporting" side of criticism would appear to have been extended as a settled part of American newspaper policy and procedure, and this has been a factor in the virtual elimination from the Sunday pages of articles (not necessarily of a technical nature) which have to do with musical subjects not "in the news."

If this survey of the contemporary musical scene stops here, without even the most cursory examination of the part played by the radio, the phonograph, various contests to stimulate composition or bring out young artists, and the growth of public school music, it is because these and other such developments call for separate treatment.

BIOGRAPHICAL SECTION

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PREFACE

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Hans Rosenwal

PROFESSOR OF MUSIC
CHAIRMAN OF THE DEPART
CHICAGO MUSICAL COLLEGI
DIRECTOR, BIOGRAPHICAL

BIOGRAPHICAL SECTION

ABEL, MAY LEGGETT—Violinist, Teacher. Born in Pontiac, Mich. *Education:* Detroit Conservatory, and Paris Conservatory; Pupil of Conrad Hoffman, Detroit (theory and ensemble); Charles Dancla and Eugene Brenne, Paris. *Debut:* With Detroit Symphony. *Appearances:* Concerts in Europe, the United States and Canada; with May Leggett-Abel Concert Co. and Mozart Concert Co. *Radio:* Broadcasts with ensemble. Head of Violin Department, Detroit Conservatory of Music. *Member:* Music Teachers National Association; Detroit Musicians League (Counsellor); National Federation of Music Clubs. *Address:* 5035 Woodward, Detroit, Mich.

ABERNETHY, EMERSON—Baritone. Born in England, 1883. *Education:* Pupil of Moretti, London; Sabatini, Milan. *Debut:* Recital, Chicago (1923). *Appearances:* Schubert recital, Chicago (1936). Director of Music, Peoples' Church (since 1926); Director of Uptown Chorus (since 1933). *Radio:* WJJD. *Address:* 4848 Sheridan Rd., Chicago, Ill.

ABRAHAM, GERALD—Writer. Born in Newport, Isle of Wight, 1904. *Education:* With private teacher (piano); self-taught (Russian music). *Author of: This Modern Stuff* (1933); *Studies in Russian Music* (1935); *Masters of Russian Music* (in collaboration with M. D. Calvocoressi, 1936); and *A Hundred Years of Music* (1938).

ABRAHAM, PAUL—Composer, Teacher. Born in Apatin, Hungary, 1892. *Education:* In Budapest. *Compositions: Viktoria und ihr Husar,* operetta (1930); symphony; orchestral serenade; violin concerto; string quartet; music for films.

ABRAM, JACQUES—Pianist. Born in Lufkin, Texas, 1915. *Education:* Curtis Institute, Philadelphia; Juilliard Graduate School, New York; pupil of Ernest Hutcheson. *Appearances:* Soloist with Philadelphia Orchestra (1938); National Orchestral Association (1939); Houston, Chautauqua, and Chicago Symphonies (1940). *Address:* 17 E. 57th St., New York City. *Management:* NBC Artists' Service, 30 Rockefeller Plaza, New York City.

ABRAVANEL, MAURICE—Pianist, Conductor. Born in Salonica, Greece, 1903. *Education:* Lausanne University; pupil of Edmond Allegra, Geneva; Mme. Masson, Lausanne; Kurt Weill, Suffern, N. Y. *Debut:* European, Berlin State Opera (1930); American, Metropolitan Opera (1936). *Appearances:* Paris Salle Gaveau (1932); Academia Santa Cecilia, Rome (1933); Musical Director of *Ballets 1933,* Paris and London (1933); Paris Grand Opera (1934); British Opera Co., Melbourne and Sydney, Australia (1934-36). Organized orchestras for radio in Sydney and Melbourne (1935-36). Conducted concerts of French Music with New York City Orchestra at the Metropolitan (1940). Conductor of French and Wagnerian Opera at the Metropolitan (since 1936). *Address:* Metropolitan Opera House, New York City.

ABT, CYBELLE—Soprano, Pianist. Born in Kiev, Russia. *Education:* Chicago Musical College. *Degree:* B.M. *Appearances:* Soloist with Chicago Symphony; member, Chicago City Opera Co. (1935-38) appearing in *Carmen, Louise, La Fiamma* and other operas; soloist, Chicago "Night of Stars" programs (1938-39); soloist, Theosophical Society of America (3 seasons); concert and recital tours throughout the United States. *Radio:* Winner, piano contest, WMAQ, Chicago. *Address:* Oak Park Arms Hotel, Oak Park, Ill. *Management:* Estelle Lutz Artists Bureau, 410 S. Michigan Ave., Chicago, Ill.

ACHRON, ISIDOR—Pianist, Composer. Born in Warsaw, Poland. *Education:* Petrograd Conservatory; pupil of Nicolai Toulassoff (piano) and Anatol Liadoff (composition). *Degree:* Artist's Diploma in Music. *Appearances:* Soloist with London Symphony; Colonne Orchestra, Paris (1938); conductor of Miami Symphony in own works (1939). At present appearing in recitals and in concerts of own music. Conducts studio in New York. *Compositions:* Concerto for Piano and Orchestra (premiere, New York Philharmonic, 1937); *Sonnet, Valse Dramatique, Valse Intime* (Carl Fischer, Inc.). *Address:* 45 W. 81st St., New York City.

ACHRON, JOSEPH—Composer, Violinist. Born in Poland, 1886. *Education:* Petrograd Conservatory; pupil of Michalowich, Isidor Lotto, Leopold Auer (violin); Anatol Liadoff (theory); Maximilian Steinberg (orchestration). Winner of Michael Palais Prize and Medal (1904). *Debut:* Soloist with Boston Symphony in own concerto (1927). *Appearances:* Recitals and concerts in Russia, Germany, Austria, France, Egypt, and Palestine (1918-24); soloist with Los Angeles Philharmonic (1939). Head of Violin and Chamber Music Department of Kharkov Conservatory (1913-16); Head of Violin and Chamber Music Department of Leningrad Artists Union (1918-22). *Compositions:* Violin concertos 1, 2, and 3 (premieres, Boston Symphony, 1927, Los Angeles Philharmonic, 1936, Los Angeles Philharmonic, 1939); Sinfonietta for String Quartet, commisisoned by League of Composers (premiere, Pro Arte Quartet, Los Angeles Chamber Society, 1936); *Golem Suite* (premiere, Second Annual International Music Festival, Venice, 1932); *Salome's Dance* for Vocal Orchestra (premiere, Stony Point Ensemble, Metropolitan Opera House, 1925); *Belshazzar,* for orchestra (premiere, Los Angeles Federal Orchestra, 1939); works for piano, violin, and voice; music for motion pictures. *Author of:* English translation of Rimsky-Korsakoff *Manual of Harmony. Recordings:* Violin works performed by Heifetz, Spalding, Menuhin and others. *Address:* 2621 North Beachwood Drive, Hollywood, Cal.

ACKTE, AINO—Soprano. Born in Helsingfors, Finland, 1876. *Education:* Paris Conservatory (1894-97). *Debut:* Grand Opera, Paris, as *Marguerite* in *"Faust." Appearances:* Germany (1902); Metropolitan Opera (1904-06); Covent Garden, London (1910); tours of the United States and Europe.

ADAMS, MRS. CROSBY—Pianist, Composer, Teacher. Born in Niagara Falls, N. Y., 1858. *Education:* Studied with private teachers. *Degree:* Hon. Mus. D., Converse College (1932). Former Teacher at Ingham University. At present maintains studio at Montreat, N. C., assisted by her husband, Crosby Adams. *Compositions:* Series of graded instruction books and studies for piano solos and duets; sacred and secular songs (Clayton F. Summy Co.). *Author of:* Music education booklets (Summy); *Studies in Hymnology* (Cokesbury Press, Nashville, Tenn.). *Address:* Montreat, N. C.

ADAMS, FRANK STEWART—Organist, Pianist. Born in Hopkinton, Mass., 1885. *Education:* Syracuse University, New York University School of Education, New England Conservatory; pupil of Marcel Dupre, Paris; G. A. Parker, Wallace Goodrich, others. *Degree:* A.A.G.O. *Debuts:* American, in concert, New York (1934); European, in recital, Paris (1935). *Appearances:* Conventions, Expositions, Churches; others, as soloist and conductor. *Compositions:* Works for organ and piano (published by J. Fischer & Bros.). *Member:* A.G.O. *Address:* 585 W. 205th St., New York City.

ADAMS, SUZANNE—Soprano. Born in Cambridge, Mass., 1872. *Education:* Coaching with Gounod. *Debuts:* European, Paris Opera, as *Juliette* (1894); American, Metropolitan Opera, in same role (1899). *Appearances:* Metropolitan Opera; in oratorio and concert throughout England; annual concerts, Covent Garden, London (1899-1906); others.

ADAMOWSKI, TIMOTHEE—Violinist. Born in Warsaw, 1858. *Education:* Warsaw Conservatory, Paris Conservatory; pupil of Massart and Kontchi. *Appearances:* Toured in America (1879); member of Boston Symphony Orchestra (1884-1908); teacher at New England Conservatory (1885); conducted Boston Symphony popular concerts (1890-94); organized Adamowski Quartet (1890). *Compositions:* Violin and piano pieces; songs.

ADASKIN, HARRY—Violinist. Born in 1901. *Education:* Chicago Musical College; pupil of Leon Sametini, Chicago; Arthur Hartmann, New York; Marcel Chailley, Paris. *Appearances:* With Hart House String Quartet in England, France, Austria, Italy, Holland, Denmark, Sweden, Canada, and the United States. *Radio:* Series, "Musically Speaking," as violinist and commentator, CBC. *Recordings:* With Hart House Quartet (Victor). *Address:* 93 Balmoral Ave., Toronto, Canada.

ADASKIN, JOHN—Violoncellist, Radio Program Director. Born in Toronto, Canada, 1908. *Education:* Harbord Collegiate Institute, Central Technical School, Hambourg Conservatory, Toronto Conservatory of Music; pupil of J. Campbell McInnes, George Bruce, Leo Smith, and Boris Hambourg. Former member of Toronto Symphony (10 years). *Radio:* As Producer, CBC; Musical Director, CBC, CBL, CBY, Canada; producer of broadcasts by Toronto and Promenade Symphonies. *Address:* CBL-CBY, 805 Davenport Rd., Toronto, Canada.

ADASKIN, MURRAY—Violinist. Born in Toronto, Canada, 1906. *Education:* Ecole Normale, Paris; pupil of Luigi von Kunits, Toronto; Marcel Chailley, Paris; William Primrose, Kathleen Parlow, New York. *Appearances:* In recital and with Toronto Trio in principal cities of Canada; daily broadcasts from Royal York Hotel with Trio. Musical Director, Empire Theatre (4 years); member, Toronto Symphony (10 years). Founder and Director, Toronto Trio; Musical Director, Royal York Hotel and Banff Springs Hotel. *Compositions: Serenade For Strings;* trio arrangements (published by Oxford University Press). *Address:* Royal York Hotel, Toronto, Canada.

ADDONIZIO, PHILOMENA—Pianist, Teacher. Born in Alexandria. *Education:* Conservatory of Palermo, Sicily; pupil of V. Manas; E. E. Trucco, New York. *Debut:* Town Hall, New York (1921). *Appearances:* Carnegie Chamber Music Hall, New York (1923), and others. At present teaching in New York. *Address:* 7014 Fort Hamilton Parkway, Brooklyn, N. Y.

ADLER, CLARENCE—Pianist. Born in Cincinnati, Ohio. *Education:* Cincinnati College of Music; pupil of Godowsky, Albino Gorno, Reisenauer. *Degree:* Hon. Mus. D., Cincinnati College of Music (1938). *Debut:* With Kneisel Quartet and New York Symphony Orchestra (1913). *Appearances:* Soloist, New York Philharmonic; recital, Town Hall (1931). Tours throughout Europe and the United States. *Radio:* Mozart Concerto Cycle, WQXR, New York. *Address:* 336 Central Park West, New York City.

ADLER, HERMANN—Conductor. Born in Gablonz, Czechoslovakia, 1899. *Education:* Pupil of Fidelio Finke, Vitezslav Novak, and Alexander von Zemlinsky, Prague. Conductor, Bruenn Opera (1923); in Teplitz-Schoenau; Bremen Civic Theatre (1928-31); Ukrainian State Orchestra, Kiev (1932-37); Prague Neues Deutsches Theatre; other orchestras in Europe. Teacher of conducting, Kiev Conservatory. At present, concertizing in the United States.

ADLER, LOIS—Pianist, Educator. Born in Elgin, Ill. *Education:* Berlin Hochschule fuer Musik; pupil of Calvin Brainerd Cady, Jedliczka, Godowsky, Bauer. *Debut:* Soloist with Berlin Philharmonic. *Appearances:* Soloist with major orchestras in Europe and the United States; recitals and chamber music concerts in the United States. Head of Piano Department, Drake University (6 years); member of faculty, Juilliard Institute, New York (14 years). At present teaching in New York. *Address:* 720 West End Ave., New York City.

ADLER-SELVA, JOHANNES—Voice Teacher. Born in Germany, 1875. *Education:* Klindworth-Scharwenka Conservatory, Sternsches Conservatory and University of Berlin; pupil of Belva. *Degree:* Diploma in Voice. *Appearances:* Opera and concerts in Berlin. Taught voice in Berlin and Milan. At present conducts studio in New York. *Address:* 301 E. 90th St., New York City.

AGOSTINI, GIUSEPPE—Tenor. Born in Verona, Italy, 1862. *Debut:* Costanzi Theatre, Rome (1882). *Appearances:* Tours of the United States (1896); Metropolitan Opera (1903); on tour with the San Carlo Opera.

AHEARN, ELLA MASON—Teacher. Born in Syracuse, N. Y. *Education:* Teachers College, Columbia University; Eastman School. *Degree:* Mus. B., Eastman. Former teacher of piano at Rutgers University and Eastman School. At present, teaching at Greenwich Academy, Conn., and in public schools of Westfield, N. J. *Author of: Adult Explorer at the Piano,* method book for adults. *Address:* 861 Hillside Ave., Westfield, N. J.

AHRLING, ADELAIDE—Soprano. Born in Hoboken, N. J., 1907. *Education:* Graduate, Juilliard School of Music and Alviene University School of Arts, New York; University Extension Conservatory, Chicago. *Debut:* Recital, Chalif Hall, New York (1934). *Appearances:* Aeolian Hall, New York, in *Thais* (1934), and others. At present concertizing with her sister. *Member:* MacDowell Club, New York. *Address:* 510 Blanchard Parkway, Allenhurst, N. J.

AITKEN, WEBSTER—Pianist. Born in Los Angeles, 1908. *Education:* Pupil of Marion Printner, Sauer, and Schnabel. *Debut:* Vienna (1929). *Appearances:* Soloist with orchestras in Europe and the United States; Schubert Sonata Cycle, New School for Social Research (1937); Town Hall recitals (1935-39). *Radio:* CBS. *Recordings:* Columbia. *Address:* 231 E. 54th St., New York City.

AKIN, NITA—Organist. Born in Texas. Education: Southwestern University; studied with Charles M. Courboin and E. Power Biggs. *Degree:* Hon. Mus. D., Southwestern University (1938). *Appearances:* Recitals throughout Texas, in St. Louis, Tulsa, Chicago, Boston, Rochester, and New York, also in Paris. Organist, First Methodist Church, Wichita Falls, Texas. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

AKRIDGE, LOYD—Arranger (Popular). Born in Terrell, Texas, 1910. *Education:* Pupil of Clyde Fields and Edwin Booth, Texas. Arranges for Henry Busse's orchestra. *Address:* 40-15 81st St., Jackson Heights, N. Y.

ALBANO, EDWARD—Baritone. Born in New York City. *Education:* Pupil of Francesco Lamperti and Vincenzo Lombardi, Italy. Awarded scholarship by Rialto Theatre Corporation, New York. *Appearances:* Leading roles in musical comedy productions, New York; in opera and concert in Petrograd, London, Rome, Paris, Berlin, the United States, and Central and South America. *Radio:* NBC, CBS, WOR. *Address:* 152 W. 72nd St., New York City.

ALBERTI, SOLON—Conductor. Born in Mt. Clemens, Mich., 1889. *Education:* Chicago Musical College; pupil of Paul Stoye, Karl Reckzeh, Adolph Brune, Felix Borowski. *Degree:* B.A. *Appearances:* Conductor of Kansas City Grand Opera Society (1914-19); founder Kansas City Little Symphony; Conductor of Atlantic City Steel Pier Operas (three summers); Conductor of Chicago Musical College Symphony. Founder and General Director, Dramatic Oratorio Festival Foundation of New York, which presents annual Spring Festivals including two oratorio performances, one Young American Artist Night, and one recital. Coaching in France, Italy and Germany. *Compositions: Trees, The Hour* and *Oriental Serenade* (Carl Fischer, 1926); *The Gypsy* (Flammer, 1935); *My Lady Sleeps* (Michael Keane, 1937) *Sketches from the Far East* (Schirmer, 1938). *Address:* Hotel Ansonia, New York City.

ALBRIGHT, LOIS—Pianist, Violinist. Born in Elwood, Ind., 1904. *Education:* Sherwood Music School, Chicago Musical College. *Appearances:* Piano soloist, with Orchestra at Orchestra Hall, Chicago (1927); toured the United States (1936-37). Former member of Gary Philharmonic Orchestra, Chicago Woman's Symphony and Tennessee Symphony. *Radio:* WMAQ, WLS,

KYW, WIND, WMC; Conductor of A Cappella Choir, NBC. *Address:* Auditorium Hotel, Chicago, Ill.

ALCARO, ALFRED—Violinist, Teacher, Conductor. Born in New York City, 1906. *Education:* Minutolo's School of Music; pupil of Giovanni Romano, Achille Minutolo, Barnabas Istok, Emanuel Zetlin. *Appearances:* With symphony orchestras in the United States; solo recitals, New York; Keith and Loew Circuits; with Cosmopolitan Studios (now MGM), New York; vaudeville, motion pictures; hotels and clubs. *Radio:* With own orchestra, WJZ, WOR, WMCA, WHN, WPCH. At present conducts studio in New York, teaching piano, accordion, and string instruments. *Member:* American Accordion Association. *Address:* 2339 Arthur Ave., Bronx, N. Y.

ALCOCK, MERLE—Contralto. Born in Andover, Mo., 1890. *Debuts:* European, London (1914); American, with New York Symphony, New York (1915). *Appearances:* Tour with New York Symphony Orchestra; soloist with Margaret Anglin in Greek drama, Berkeley Greek Theatre, Walter Damrosch conducting; other appearances, solo and with her husband, Bechtel Alcock, tenor; at festivals and in oratorio. Member of Metropolitan Opera (1923-29); sang *Beppe* in revival of Mascagni's *"L'Amico."*

ALDA, FRANCES—Soprano. Born in Christchurch, New Zealand, 1883. *Education:* In Melbourne, Australia; pupil of Marchesi, Paris. *Debuts:* European, Opera-Comique as *Manon* (1904); American, New York, as *Gilda* in *"Rigoletto."* *Appearances:* Brussels, London, Milan, Warsaw, Buenos Aires; Metropolitan Opera, New York (1908-30); recital tours throughout United States. Created soprano roles in Gibson's *Princess Rayon de Soleil,* Messager's *Madame Chrysantheme,* Puccini's *Le Villi,* Damrosch's *Cyrano de Bergerac,* Herbert's *Madeleine;* in American productions of Borodin's *Prince Igor,* Zandonai's *Francesca da Rimini* and Rabaud's *Marouf.*

ALDEN, JOHN CARVER—Pianist, Teacher. Born in Boston, Mass., 1852. *Education:* Pupil of Faelten, Boston; of Paul Plaidy and Papperitz, Leipzig. Teacher of piano, New England Conservatory (1880); Converse College, Spartanburg, S. C.; Quincy Mansion School, Wollaston, Mass. *Compositions:* Piano Concert in G minor; piano pieces, technical studies, songs and anthems.

ALDRICH, MARISKA—Soprano. Born in Boston, Mass., 1881. *Education:* Student of Alfred Giraudet, Paris; Georg Henschel, London. *Debut:* Manhattan Opera House, New York, as the *Page* in *"Les Huguenots." Appearances:* Metropolitan Opera (1909); Bayreuth (1914).

ALEXANDER, BIRDIE—Pianist, Educator. Born in Tennessee. *Education:* Pupil of Frances Frothingham and Louise Robyn, Chicago; Richard McClanahan, Angela Diller, Mme. Elsie Laraia. Former Supervisor of Music, Dallas schools; lecturer, University of Texas; former member of faculty, American Institute of Normal Methods. Organizer and first Chairman, Music and Art Section, Texas State Teachers Association. *Editor of: Songs We Like to Sing* (Silver Burdett). At present conducts piano studio in El Paso. *Member:* Musicians Club of America (charter); Music Educators National Conference (founder); El Paso Music Teachers Association; Texas State Music Teachers Association; National Music Teachers Association. *Address:* 1837 Grandview Ave., El Paso, Texas.

ALEXANDER, ELSIE—Pianist, Teacher. Born in Canada. *Education:* Royal Academy of Music, London. *Debuts:* Canadian, recital, Canada (1914); American, recital, Chicago (1923). *Appearances:* Soloist, Illinois Symphony Orchestra (1938); recitals throughout middle-west. Former member of faculty, Bush Conservatory of Music. At present teaching and concertizing. *Address:* 4848 Sheridan Rd., Chicago, Ill. *Management:* Viola Hoefner, Blackstone Hotel, Chicago, Ill.

ALEXANDROFF, ANATOLE—Composer. Born in Moscow, 1888. *Education:* Pupil of Taneieff and Vassilenko (composition); Igumnoff (piano). *Compositions: Overture on Russian Themes* (1915, revised in 1930); *Two Worlds* (1916); incidental music to plays; orchestral suites, *Classical Suite, Romantic Suite, Don Carlos, Romeo and Juliet, Notre Dame de Paris;* piano sonatas and others.

ALFANO, FRANCO—Composer. Born in Posillipo near Naples, 1876. *Education:* Naples Conservatory; also in Leipzig. Director of Liceo Musicale Rossini, Bologna (1919); Director of Liceo, Turin (1923). *Compositions: Miranda* (1896); *La Fonte Euschir* (1898); *Resurrezione* and *Il Principe Zilah* (1905); *L'Ombra di Don Giovanni* (1914); *Sacuntala,* and *Madonna Imperia;* operas; *Suite Romantica,* for orchestra; symphony, string quartet, songs, piano pieces, and other works.

ALFVEN, HUGO—Violinist, Composer. Born in Stockholm, Sweden, 1872. Music Director, Upsala University (since 1910). *Compositions:* Three symphonies; *Swedish Rhapsody,* for orchestra, and *Sten Sture,* for chorus and orchestra; symphonic poems; *The Bells,* for solo voice and orchestra; other works.

ALLEN, CREIGHTON—Pianist, Composer. Born in Macon, Miss., 1900. *Education:* Hutcheson School of Music, Chautauqua, N. Y.; Juilliard Institute; pupil of Harold Bauer, Rubin Goldmark, and others. *Debut:* Aeolian Hall, New York (1927). *Appearances:* Conductor and soloist, Grand Opera House, Shreveport, La. (1918-21); recitals in New York. *Radio:* Musical Program Director, NBC (1923-24); concerts, NBC. *Composition: I Am a Lute,* song (Flammer, 1927); *Lay of Solitude,* song (Schirmer, 1929); *American Cake Walk* and *American Caprice* (Axelrod, 1939, 1940); others. *Address:* 549 Second Ave., New York City.

ALLEN, GUY—Pianist, Teacher. Born in Hopkins, Mo., 1892. *Education:* Missouri Wesleyan College, Northwestern University. Has acted as judge in piano auditions of the National Guild of Piano Teachers. *Member:* Phi Mu Alpha-Sinfonia Society. *Address:* 2300 Highland Ave., Birmingham, Ala.

ALLEN, JAY—Conductor, Librarian. Born in Waltham, Mass., 1905. *Education:* Longy School of Music, Cambridge, Mass.; Teachers College, Columbia University; Harvard University. *Degrees:* B.A., M.A., Harvard; B.S., Columbia; Diploma in Solfeggio, Longy School of Music. *Appearances:* Conductor, Gilbert and Sullivan Society, White Plains, N. Y.; conductor and tenor, choirs and glee clubs. At present, library assistant. *Address:* 132-70 Sanford Ave., Flushing, N. Y.

ALLEN, MAX—Vocalist (Popular). Born in Ottumwa, Ia. *Education:* Studied violin with private teachers. *Radio:* Iowa Barn Dance Frolic, WHO (1940). *Address:* 802 Glenwood, Ottumwa, Ia.

ALLEN, PAUL—Composer. Born in Hyde Park, Mass., 1883. *Education:* Pupil of Scontrino, Florence, Italy (composition); Buonamici (piano). Recipient of Paderewski award (1905). *Compositions: Symphony* (1905); *Il Filtro,* opera (1912); *Milda,* opera (1913); *Last of the Mohicans,* opera; piano works, songs, and choruses.

ALLEN, THORNTON W.—Composer, Publisher. Born in Newark, N. J., 1890. *Education:* Newark Academy; Blair Academy; Washington and Lee University; Newark Conservatory of Music. President, Thornton W. Allen Co., publishers of college songs; President, Intercollegiate Song Book, Inc. Former Managing Editor, *Musical Courier* (18 years); founder of music festivals in New Jersey and Virginia. *Compositions: Washington and Lee Swing, Football Blues, She's My Sorority Girl,* and others. *Address:* 74 Riverside Drive, New York City.

ALLEN, WARREN DWIGHT—Organist, Pianist, Musicologist, Teacher. Born in San Jose, Cal., 1885. *Education:* Stanford and Columbia Universities; University of California; in Berlin and Paris (1909-1911). *Degrees:* B.A., Stanford; M.A., California; Ph.D., Columbia. Organist, Professor of Music and Education and Chairman of Division of Music, Stanford University. *Compositions:* Works for organ and chorus (H. W. Gray and Co.) *Author of: Philosophies of Music History* (American Book Co., 1939). *Member:* Music Teachers National Association (President); American Guild of Organists (Associate); American Musicological Society; Phi Beta Kappa. *Address:* 675 Alvarado Row, Stanford University, Cal.

ALLEN, WILLIAM—Pianist, Teacher. Born in Portland, Ore., 1908. *Education:* Oberlin College; Juilliard Graduate School; graduate work, Columbia University; Fisk University (fellowship); pupil of Egon Petri, others. *Degrees:* Mus. B., M.M. *Debut:* Portland, Ore. (1922). *Appearances:* Recitals in Nashville, Portland and New York; others. Member of faculty, Fisk University, Nashville, Tenn. *Address:* International House, Riverside Drive, New York City.

ALLERS, FRANZ—Conductor. Born in Carlsbad, Czechoslovakia, 1905. *Education:* Prague Royal Conservatory; Hochschule fuer Musik, Berlin. *Debut:* Bayreuth (1927). *Appearances:* Wagner Festival, Paris (1929); Covent Garden, London (1938); Czech Philharmonic, Prague (1936-37); as guest conductor throughout Europe. At present, staff conductor, Ballet Russe de Monte Carlo. *Management:* S. Hurok, 30 Rockefeller Plaza, New York City.

ALLISON, IRL—Pianist. Born in Warren, Texas, 1896. *Education:* Baylor University, Waco, Texas; Columbia University (theory); pupil of Percy Grainger and Ernest Hutcheson. *Degrees:* B.A., Mus. B., and M.A., Baylor. Founder-President, National Guild of Piano Teachers (1929), which sponsors annually the National Piano Playing Tournament Auditions for Piano Pupils, held in about 100 cities from coast to coast. *Address:* 640 Riverside Drive, New York City.

ALONGI, MICHAEL—Guitarist, Banjoist (Popular). Born in Sicily, Italy, 1894. *Education:* Milan Conservatory of Music; pupil of Pellegro Pacini, Chicago. *Appearances:* Lyric Theatre, Indianapolis (1927), Nelson Hotel, Rockford, Ill. (1930). Teaching assistant to Paul Pacini in Milan (1907-10). *Radio:* WGN, KYW, WBBM, Chicago. *Com-*

positions: When It's Peach Bloom Time (National Music Publishers). *Recordings:* Victor (1935). *Address:* 1302 Cleveland Ave., Chicago, Ill.

ALPERT, PAULINE—Pianist, Composer. Born in New York, 1912. *Education:* Eastman School, Rochester, N. Y.; pupil of Selim Palmgren. *Appearances:* Theatre engagements throughout the United States; motion picture shorts (Vitaphone). *Radio:* Guest soloist with Paul Whiteman, Rudy Vallee, Fred Allen, Lanny Ross; television shows. At present appearing in semi-weekly program, WOR, New York. *Compositions:* Piano novelties (published by Mills Music Co.). *Recordings:* Victor. *Address:* Station WOR, New York City.

ALTGLASS, MAX—Tenor. Born in Warsaw, Poland, 1895. *Education:* Sternsches Conservatory, Berlin; pupil of Wladyslaw Seideman. *Debuts:* European, in *Flying Dutchman,* Frankfort; American, in *Boris Godounoff* at the Metropolitan (1923). *Appearances:* In opera and recital throughout Europe and the United States; member of Metropolitan Opera (since 1923). *Address:* Metropolitan Opera House, New York City.

ALTHOUSE, LILLIAN—Pianist, Teacher. Born in California. *Education:* Pupil of E. Robert Schmitz, others. *Member:* Pro Musica. *Address:* 233 S. Figueroa St., Los Angeles, Cal.

ALTHOUSE, PAUL—Tenor, Teacher. Born in Reading, Pa., 1889. *Education:* Bucknell University; with private teachers in New York. *Debut:* Metropolitan Opera, New York, as *Dmitri* in *"Boris Godounoff"* (1913). *Appearances:* In major French, Italian, and American operas; created leading role in Giordano's *Madame Sans Gene,* and in four American works, Herbert's *Madeline,* Cadman's *Shanewis* and *Canterbury Pilgrims,* and Breil's *The Legend.* Made debut as Wagnerian tenor singing *Siegmund* in *"Die Walkuere"* (1933). Since then, has appeared in other Wagner operas. Has also appeared at Berkshire, Petersburg, and Worcester Music Festivals; as soloist with major orchestras, including Boston Symphony under Koussevitzky, New York Philharmonic under Toscanini, and the St. Louis and Cleveland Symphonies. Has toured the United States, Australia, New Zealand and Europe. Conducts studio in New York. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

ALTMAN, ADELLA CARLSON—Composer. Born in Clinton, Ohio, 1900. *Education:* University of Chicago, Northwestern and De Paul Universities, Bush Conservatory; pupil of Irving Gingrich (theory, composition). *Degrees:* Mus. B., De Paul. *Compositions:* Chorals (Hyde Park Pub. Co.); *Grieg's Music Box* and *Behind Castle Walls,* operettas (Willis Co., New York). *Member:* Sigma Alpha Iota. *Address:* 6810 East End Ave., Chicago, Ill.

ALTSCHULER, MODEST—Violoncellist, Conductor. Born in Mogileff, Russia, 1873. *Education:* Warsaw Conservatory (1884-86); Moscow Conservatory; pupil of Goebelt, Fitzenhagen and Von Glen (cello); Arensky (harmony); Taneieff (composition). *Appearances:* Tour of Europe with Moscow Trio; recital and concerts, New York; established and conducted Russian Symphony Orchestra (1903-04). Teaching in New York City.

ALVES, C. WALDEMAR—Voice Teacher. Born in New York City, 1888. *Education:* Graduate, Royal Conservatory of Music, Leipzig, Germany; pupil of his mother, Mme. Carl Alves; P. A. Schnecker, Telemarque Lambrino, Gustav Schreck, Stephan Krehl. Former assistant to his mother (ten years). Has been teaching voice thirty years. At present teaching in New York. *Member:* New York Singing Teachers Association. *Address:* 50 W. 67th St., New York City.

ALWIN, CARL—Conductor, Pianist. Born in Koenigsberg, Germany, 1891. *Education:* In Berlin. Member of faculty, State Academy of Vienna; held various other posts in Germany; Conductor, Vienna State Opera (1920-38); Conductor, opera in Duesseldorf, Hamburg and Barcelona; Covent Garden, London, and Chicago Civic Opera. Toured as accompanist for Elisabeth Schumann. *Recordings:* Victor. *Address:* Auditorium Hotel, Chicago, Ill.

AMARESCO, LEONARDO—Tenor. Born in Bucharest, Rumania, 1902. *Education:* Studied with private teachers in Vienna. *Appearances:* Sang with Vienna State Opera; tenor, Berlin State Opera; in concert, Konzertgebouw, Amsterdam; Vichy, France; Vienna, Munich, Cologne; in Salzburg Festivals; sang role of the *Prince* in first performance outside of Russia of Rimsky-Korsakoff's opera, *"Coq d'Or." Radio:* NBC, New York; WIND, Gary, Ind.; guest appearances, WGN, Chicago; also European stations. At present, Head of Voice Department, Boguslawski College of Music, Chicago. *Recordings:* Victor, Brunswick, Deutsche Gramophon Gesellschaft. *Management:* United Broadcasting Co., 201 N. Wells St., Chicago, Ill.

AMATO, PASQUALE—Baritone, Teacher. Born in Naples, Italy, 1878. *Debut:* As *Germont* in *"La Traviata,"* Metropolitan Opera (1908). *Appearances:* In *Faust, Rigoletto, La Tosca, Mme. Butterfly, Barber of Seville,* and others, Metropolitan Opera Company (until 1920-21 season). Formerly conducted studios in New York. Assumed direction of Metropolitan Opera (1908); Director of operatic productions, Louisiana State University.

AMBROSE, PAUL—Organist, Teacher. Born in Hamilton, Ont., 1868. *Education:* Pupil of his father, Robert S. Ambrose, in Hamilton; A. R. Parsons, New York. Organist at various New York churches (1886-1917); also at Trenton, N. J. Supervisor of Music Instruction in state schools of New Jersey; Director of Music, State Normal School, Trenton, N. J. (since 1904). Has composed songs, part-songs, choruses, organ and piano pieces.

AMECHE, DON—Vocalist. Born in Kenosha, Wis. *Education:* Marquette University, Georgetown University and Wisconsin University. *Appearances:* Motion pictures; coast-to-coast radio programs. *Address:* c/o Twentieth-Century Fox, Hollywood, Cal.

AMFITEATROFF, DANIELE—Composer, Conductor. Born in Petrograd, 1901. *Education:* Pupil of Scherbatcheff and Wihtol, Petrograd; Respighi, in Italy. Conductor and assistant to Molinari, Rome (1924-29); upon arrival from Europe, became Assistant Conductor of Minneapolis Orchestra (1937). *Compositions: Poema del Mare* (1925), *Miracolo della Rose* (1927), *Preludio ad una Messa de Requiem* (1930), *American Panorama* (1934); others.

AMODEO, FERDINAND—Clarinetist, Violinist. Born in Caivano, Naples, Italy, 1891. *Education:* Emma Willard Conservatory and Troy Conservatory of Music, Troy, N. Y.; pupil of W. T. Lawrence and Louis J. Kraus (violin); Ernesto Bonavolonta (theory); Michael Fusco (clarinet). *Radio:* As solo clarinetist with 105th Infantry Band, New York National Guard, Troy. At present, solo clarinetist and Assistant Bandmaster, 105th Infantry Band; Leader, Amodeo's Mechanicville City Band, Mechanicville, N. Y. *Address:* 28 Grove St., Mechanicville, N. Y.

AMSTUTZ, MAGDALENE—Teacher. Born in Berea, O., 1911. *Education:* Asbury College, Wayne University, Chicago Musical College; studied with Rosenwald, Raab, and others. *Degrees:* B.A., Mus. B., Asbury College. Former teacher of choral music, Hazel Park, Mich. At present, teacher of piano, history and appreciation, Bob Jones College, Cleveland, Tenn.

ANDAY, ROSETTE—Contralto. Born in Budapest, 1902. *Appearances:* Vienna Staatsoper (1921); on tour. Now appearing in opera and concerts in the United States.

ANDELMAN, ARNOLD LEONARD—Clarinetist, Saxophonist. Born in Hartford, Conn., 1920. *Education:* Julius Hartt School of Music, Hartford; also with private teachers. *Appearances:* With various dance bands throughout the east. Formerly solo clarinetist of Hartford Federal Symphony. At present playing in dance bands and teaching. *Address:* 477 Central Park West, New York City.

ANDERSEN, ARTHUR OLAF—Educator, Composer. Born in Newport, R. I., 1880. *Education:* Pupil of D'Indy and Guilmant, Paris; Durra, Berlin; Sgambati, Rome. *Degrees:* Hon. Mus. D., American Conservatory, Chicago. Taught theory in Berlin (1905-08); member of faculty, American Conservatory, Chicago (1908-33); Chicago Musical College (1933-35). Dean of the College of Fine Arts and Head of Departments of Theory and Composition, University of Arizona (since 1935). *Compositions:* Suites for orchestra, organ, piano, and violin; sonatas for piano; fugues; *Pilgrimage to Kevlaar* and *The Child's Garden of Verses,* song-cycles; *Ave Maria,* for soprano and orchestra; songs and choral works. *Member:* University Concert and Lecture Series Committee (Chairman). Member, Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* School of Fine Arts, University of Arizona, Tucson, Ariz.

ANDERSEN, STELL—Pianist. Born in Iowa. *Education:* Graduate, American Conservatory, Chicago; Paris Conservatoire; pupil of Silvio Scionti, Philipp. *Debut:* Carnegie Hall, New York. *Appearances:* Recitals in London, Paris, The Hague, Oslo, Copenhagen, Stockholm, Warsaw, Prague, Budapest, Geneva, Brussels (1937-38-39); duo-piano recitals with Silvio Scionti throughout Europe and in United States; solo recital, Paris Exposition (1937); soloist with Budapest Concertverein, Warsaw Symphony, Utrecht Orchestra, Detroit Symphony Orchestra; soloist, Ambassador William C. Bullitt's reception for Duke and Duchess of Windsor, Paris; at the White House (1938-39); in world premiere, Darius Milhaud's piano concerto *Fantaisie Pastorale* with Orchestre Symphonique, Paris (1939); concert tour of United States (1940-41). *Member:* Beethoven Association; Theta (honorary). *Management:* Albert Morini Concert Management, 119 W. 57th St., New York City.

ANDERSON, BOB—Pianist (Popular). Born in Jacksonport, Ark., 1888. *Education:* Ouachita College, Arkadelphia, Ark. *Appearances:* As pianist, in various theatres. *Radio:* As pianist, WHBQ,

Memphis, Tenn. At present, conducts own studio in Memphis. *Address:* 83 Union, Memphis, Tenn.

ANDERSON, EVA—Conductor, Violinist. Born in Worth County, Mo., 1894. *Education:* Graduate, Beethoven Conservatory, St. Louis, Mo. *Appearances:* Soloist, Redpath Chautauqua and Lyceum Bureau (1913-20); as conductor and violinist throughout Southern California. Conductor of Woman's Municipal Symphony of Long Beach (since 1925); member of Imperial String Trio and Imperial String Quartet; Supervisor, Eva Anderson Studios. *Address:* 1050 Dawson Ave., Long Beach, Cal.

ANDERSON, FERDINAND VALJEAN—Organist. Born in Toledo, Ohio, 1889. *Education:* Studied with private teachers in Toledo, Washington, D. C., and New York. Organist and Choirmaster, Church of Bethesda-by-the-Sea, Palm Beach, Fla. (since 1928). *Member:* A.G.O. *Address:* 172 Worth Ave., Bethesda-by-the-Sea, Palm Beach, Fla.

ANDERSON, HAZEL PEARL—Teacher of Voice and Organ, Choral Director. Born in Manistee, Mich., 1890. *Education:* Michigan State Normal School, Ypsilanti; University of Michigan, University of California, Columbia University; American Conservatory, Chicago; also in Paris. *Appearances:* Organ recital, University of Illinois (1916). At present, teaching in Chicago. *Member:* Chicago Music Teachers' Club. *Address:* 5752 W. Chicago Ave., Chicago, Ill.

ANDERSON, JANE—Pianist, Accompanist. Born in Huntington, Ind., 1899. *Education:* European School of Music, Fort Wayne, Ind.; Chicago Musical College. *Debut:* Soloist with Chicago Symphony (1926). *Appearances:* One of three soloists in Beethoven Triple Concerto with Chicago Symphony (1931); soloist in Stravinsky Concerto, Chicago Symphony (1935); other engagements with the Chicago Symphony and with Hans Lange Little Symphony. *Radio:* Staff pianist, NBC, Chicago (1935); WGN (1938-39). *Address:* 4414 N. Paulina St., Chicago, Ill.

ANDERSON, LAUREL EVERETTE—Composer, Organist, Teacher. Born in Hull, Wis., 1896. *Education:* Oberlin College and Conservatory: Paris; pupil of H. H. Carter (piano), F. J. Lehmann, Arthur E. Heacox and Laparra (theory and composition); Edward Dickinson (history, criticism); George W. Andrews (organ, composition); Joseph Bonnet and Louis Vierne (organ). *Degrees:* Mus. B., Mus. M., Oberlin College. *Appearances:* Organ recitals throughout the United States. Head of Department of Organ and Composition, Lecturer in History and Criticism of Music, Grinnell College (1922-24); Organist, First Congregational Church, Grinnell (1922-24); Organist, Director of Music, American Church, Paris (1924-27). Member of faculty, School of Fine Arts, and Chairman, Graduate Study in Music, University of Kansas (since 1935). *Compositions:* Symphony in B minor, Op. 48; *Tri-partite,* suite for orchestra, *Hodie Christus Natus Est* for chorus, soloist and instruments (1939); works for piano; solo voice and choral ensembles; church music. *Member:* A.G.O.; Phi Kappa Lambda; M.T.N.A.; Kansas State Teachers' Association; MacDowell Society. *Address:* School of Fine Arts, University of Kansas.

ANDERSON, MARIAN—Contralto. Born in Philadelphia, Pa., 1908. *Education:* Pupil of Giuseppe Boghetti; others, in Europe. Winner in competition for appearance with New York Philharmonic (1925). *Debuts:* American, Lewisohn Stadium, with New York Philharmonic (1925); European, London. *Appearances:* Recital tour of France, England, Germany, Holland, Belgium, Scandinavian countries, Italy, Soviet Union and South America. Tours of the United States, after returning from abroad (1935). At present concertizing. *Recordings:* Victor. *Management:* Sol Hurok, 30 Rockefeller Plaza, New York City.

ANDERSON, MILDRED—Mezzo-Soprano. Born in Grand Rapids, Mich. *Education:* Kalamazoo College; American Conservatory, Chicago; School of Music, Tivoli, Rome. *Debuts:* European, Pitti Palazzo, Florence, Italy (1926); American, Hippodrome Opera, New York (1933). *Appearances:* In *Le Roi David,* Augusteo, Rome; in concert at Sola Sgambati, Rome (1926); Royale Academia, Rome (1927); in *Carmen* at Federal Music Theatre, New York (1933); in oratorio at Brooklyn Museum (1938). *Radio:* NBC and WABC. *Address:* 161 W. 72nd St., New York City.

ANDERSON, ORLAN P.—Teacher of Piano, Conductor. Born in Andover, Ill., 1917. *Education:* Augustana Conservatory, Sherwood School of Music, Chicago; pupil of Boguslawski and Boltenstern. Scholarship at Sherwood School (1935). *Appearances:* As choral conductor, Lutheran Synodical convention (1940). *Radio:* Accompanist. At present, conducts Andover Choral Society and high school choruses; appears as pianist and baritone soloist; Supervisor of Public School Music, Andover, Ill.; conducts piano class in Moline, Ill. *Member:* Tri-City Civic Music Association. *Address:* Andover, Ill.

ANDERSON, SARA—Soprano. Born in New York City. *Education:* Pupil of Oscar Saenger, Joseph Regneas, New York; Jacques Bouhy, Jules Massenet, Paris; Henschel, London; Frederick Weigmann, Munich; Boris Bruck, Berlin; Kniese, Ruess Belce, Cosima Wagner, Bayreuth. *Debut:* Soloist, Westchester Festival. *Appearances:* Leading soprano, Bayreuth Festival, under Cosima Wagner's direction; premiere performance of Strauss' *Salome;* created role of *Delilah* in Saint-Saens' *"Samson et Delilah"* in Austria; soloist with Boston, New York, Cincinnati, and Minneapolis Symphonies; also with Pittsburgh Orchestra, New York Oratorio Society and Art Festivals throughout the United States. *Address:* 200 W. 57th St., New York City.

ANDOGA, VICTOR—Baritone, Stage Director. Born in Russia, 1880, of Italian parents. *Education:* University of Moscow; College of Moscow. Staged operas in Italy, Spain, Russia, France and in the United States. Formerly faculty member, Curtis Institute of Music and Academy Vocal Arts, Philadelphia. At present, Director of Opera Class, Roerich Academy of Arts. *Address:* Carnegie Hall, New York City.

ANDRESEN, IVAR—Basso. Born in Oslo, Norway, 1896. *Education:* Studied in Stockholm, Sweden. *Debuts:* European, Stockholm, as the *King* in *"Aida";* American, Metropolitan Opera as *Daland* in *"The Flying Dutchman"* (1930). *Appearances:* With Dresden Opera; Covent Garden, London; Bayreuth Festivals; Metropolitan Opera; others.

ANSERMET, ERNEST—Conductor. Born in Vevey, Switzerland, 1883. *Education:* Lausanne University; Schola Cantorum; pupil of Denereaz, Gedalge, Barblan, Bloch, De Lacerda, Nikisch and Weingartner. *Debut:* As conductor, Casino Concerts, Montreux (1914). *Appearances:* As Conductor, Orchestre de la Suisse Romande in concerts in Geneva, Lausanne, Neuchatel and others; concert, London (1920); guest conductor, Los Angeles Symphony. Founder and permanent Conductor, Orchestre de la Suisse Romande (1918); Conductor, Diaghilev Ballet in London, Paris, Spain, Italy, England, North and South America; Conductor, Buenos Aires Symphony (1924-27); Conductor, Paris Symphony (1928). *Compositions: Feuilles de Printemps,* symphonic poem; works for piano; songs.

ANTAL, JENO—Violinist. Born in Budapest, 1900. *Education:* Pupil of Weiner and Thibaud. *Appearances:* Recitals in Paris (1925); tours with Roth Quartet of Paris, Berlin, London, Rome, Amsterdam, Madrid, Vienna, Budapest, and other cities (since 1926); festivals at Pittsfield and Washington; tours of United States and Canada.

ANTALFFY - ZSIROSS, DESIDER VON—Organist. Born in Becskerek, Hungary, 1885. *Education:* Studied with Koessler, Budapest; Straube and Reger, Leipzig; Bossi, Milan. Taught at Landes - Musikakademie, Budapest; Eastman School of Music, Rochester, N. Y. (1923); Organist, Eastman Theatre. *Compositions: Festa Bucolica,* organ pieces; violin pieces; *Hungarian Suite,* for orchestra; piano pieces; *Hungarian Rhapsody,* in eight parts, for mixed chorus; *Ein Faschingsabenteuer,* opera (Budapest, 1921); others.

ANTHEIL, GEORGE—Composer. Born in Trenton, N. J., 1900. *Education:* Sternberg Conservatory, Philadelphia; pupil of Ernest Bloch and others. Recipient of Guggenheim Fellowship (1931-32). *Compositions:* Sonatas for Violin and Piano (1923-24); String Quartets (1924, 1928); Jazz Symphony for 22 instruments (1925); *Ballet Mecanique* (1925); Symphony in F, Piano Concerto, and Suite for Twenty Instruments (1926); *Crucifixion,* for string orchestra (1927); *Oedipus,* incidental music (1928); *Transatlantic,* opera; *Fighting the Waves,* ballet (1929); *Capriccio* and Concerto for Flute, Bassoon, and Piano (1930); Chamber Concerto for Eight Instruments (1932); *Femme 100 Tetes,* for piano (1933); *Dreams,* ballet and *Course,* for five instruments (1935); *Election* from *"Transatlantic,"* for chorus; musical scores for films.

ANTHES, GEORGE—Tenor. Born in Homburg, Germany, 1862. *Debut:* Metropolitan Opera, New York as *Lohengrin* (1902). *Appearances:* Dresden, Budapest; with Metropolitan Opera.

ANTOINE, JOSEPHINE—Soprano. Born in Boulder, Colo. *Education:* University of Colorado; Curtis Institute; Juilliard Graduate School. Winner of Atwater Kent Prize (1929). *Debut:* In title role, *Mignon,* Metropolitan Opera (1936). *Appearances:* In concert and recital throughout the United States. Member of Metropolitan Opera (since 1936). *Management:* Evans and Salter, 113 W. 57th St., New York City.

ANTONE, ANTHONY—Player of Fretted Instruments, Conductor (Popular), Teacher, Composer. Born in New York City, 1906. *Education:* Studied in France, Germany and the United States. *Appearances:* European tours; toured the United States as soloist and with

own orchestra; recitals in schools and conventions throughout the United States. *Radio:* MBS, WMCA, WOR, New York City. *Author of: Antone's Ultra-Modern Book on all Practical Chords for Guitar* (1939); other works on guitar-playing, and popular songs (published by A & B Music Co., 1940). *Recordings:* Solo, *Technical Fantasy;* others. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 1576 Broadway, New York City.

ANTONINI, ALFREDO—Conductor, Accompanist. Born in Italy, 1901. *Education:* Royal Conservatory of Music, Milan. *Appearances:* Tours throughout the United States as accompanist. Member of Toscanini orchestra in Milan (1918); Director, Institute of Music, Sassari, Italy; former Musical Director, Hearst Radio, Inc. Conductor of "Classic Music," WOR (since 1937); Conductor of Columbia Recording Concert Orchestra. *Compositions: La Vida, Dolores, Addios Amor,* and *Tango de la Tentacion* (Alfred Music Co.). *Recordings: La Spagnola* and *Alma Mia; Bolero* and *Amapola* with Nino Martini (Columbia). *Address:* 166 W. 72nd St., New York City.

ANTRIM, DORON K.—Editor. Born in Germantown, Ohio, 1895. *Education:* DePauw University (1913); Oberlin Conservatory (piano); pupil of Wm. Treat Upton. Conducted music store, Montana (1913-16); associated with G. Schirmer (1919-21); Associate Editor, *Musical Observer* and *Metronome* (1921-28). Editor of both periodicals (since 1928).

APPEL, MARY—Contralto. Born in Washington, D. C. *Education:* Studied with Charlotte Gardner Lippitt in Washington, Samuel Richard Gaines in Boston, Mme. Webner and Florence Wessell in New York. *Appearances:* Recital, Town Hall, New York (1939); throughout the eastern United States; soloist with National Symphony Orchestra, Washington. *Radio:* "Poetry and Music Hour," WMAL, Washington. Soloist, Central Congregational Church, Brooklyn, N. Y. *Management:* George Leyden Colledge, RKO Bldg.. New York City.

APPLEBAUM, SAMUEL—Violinist, Teacher. Born in Passaic, N. J., 1904. *Education:* Pupil of Alexander Bloch and Leopold Auer. *Appearances:* In solo and chamber music recitals throughout eastern United States. At present, first violinist of Newark String Quartet; maintains own studio in New-York. *Author of: Method for Violin,* two volumes (Evans Music Publ. Co.); *Violin Teaching; Violin Bowings — When and How to Teach Them. Address:* 45 Ingraham Place, Newark, N. J.

ARANYI, FRANCIS—Violinist, Teacher. Born in Budapest, 1896. *Education:* Royal Academy of Music, Budapest; Hochschule fuer Musik, Berlin; pupil of Hubay and Marteau (violin); Kodaly (composition); Nikisch (conducting). *Degrees:* Artist's Diploma, Professor's Diploma, Berlin Hochschule fuer Musik and Budapest Royal Conservatory. *Debuts:* European, soloist with Vienna Tonkuenstler Orchestra (1919); American, recital, Town Hall (1937). *Appearances:* With principal orchestras of Europe (1919-34); recitals in the United States (since 1937). Concertmaster, Vienna Symphony (1912-14), Budapest Symphony (1916-17), Wiesbaden Symphony (1920-21), Stockholm Konsertvoreningen (1921-22); leader of Wiesbaden String Quartet (1920-21), Zagreb String Quartet (1924-26). Head of Violin Department and Director of Symphony, Duquesne University; Head of Violin Department, Michigan State College, East Lansing, Mich. (since 1937). *Address:* Duquesne University, Pittsburgh, Pa.

ARCARI, ANDY—Accordionist. Born in Italy, 1907. *Appearances:* Philadelphia Academy of Music (1938-40); Orchestra Hall, Detroit (1939); throughout the United States. *Radio:* NBC. *Compositions: Modernisms, Rollin' the Keys, Changin' Around, Jigg Rhythm,* others (Mills Music Co.); arrangements and transcriptions (O. Pagani and Mills Music). *Recordings:* Victor. *Address:* Wurlitzer Building, Philadelphia, Pa.

ARCHER, JOHN BENJAMIN—Organist, Conductor, Composer. Born in Blackinton, Mass., 1872. *Education:* Williams College (1893); University of Michigan (1896); Harvard University (1922). *Degrees:* A.B., Williams College (1893); LL.B., University of Michigan (1896); M.A., Harvard (1922). *Appearances:* Conductor, Providence Festival Chorus and Brown University Glee Club, Providence; East Greenwich Community Chorus; Bristol County Festival Chorus. Organist at Williams College (1892-93); Westminster Church, Detroit (1895-1906); First Presbyterian Church, Fort Wayne, Ind. (1906-13); Beneficent Congregational Church, Providence, R. I. (since 1913). *Compositions: The Red Letter, The Romany Maid,* and *It Happened in Venice,* operettas; piano works and church music.

ARCHERA, LAURA—Violinist. Born in Turin, Italy, 1917. *Education:* Conservatorio S. Cecilia, Rome; Curtis Institute, Philadelphia; pupil of Serato, Flesch, Enesco, Culbertson and Zimbalist. *Debuts:* European, Paris, Salle Chopin (1936); American, soloist with New York Women's Symphony Orchestra (1937). *Appearances:* Concerts in France, Italy and New York. *Address:* 1321 Scott St., Little Rock, Ark. *Management:* Tenney, 113 W. 57th St., New York City.

ARDIN, LEON—Conductor, Coach. *Education:* Pupil of Dvorak, Tschaikowsky, Lamperti, Jean and Edward de Reszke, and Lilli Lehmann. *Appearances:* Conductor, New York Opera Co. *Radio:* Dramatic readings of operas. Operatic coach in New York and Los Angeles; coached Emmy Destinn and Enrico Caruso; organized Hollywood Opera Co. (1927); Director, sound films *Cavalleria Rusticana, I Pagliacci* and *Tales of Hoffman;* Musical Director, film, *Four Horsemen* (1921). *Compositions: Antony and Cleopatra,* four-act opera, written for Caruso.

ARDREY, ELDON ALLEN—Educator, Choral Conductor. Born in Stafford County, Kan., 1905. *Education:* University of Kansas; Yankton College; Chicago Musical College; pupil of Victor Kuzdo, Edward Kurtz (violin); Fanny Mae Ross (piano), W. B. Downing (voice), Charles S. Skilton (organ and composition), Richard Hageman (conducting). *Degrees:* Mus. B., Mus. M., University of Kansas; Mus. D., Yankton College. *Radio:* Conductor, Grand Canyon Easter Sunrise Services, NBC (1935). Taught in Lawrence, Kan. (1925-28); organized Business Men's Glee Club, Lawrence, Kan. (1927); violin and theory instructor, Yankton College (1928-30); organized A Cappella Choir, High School Choral Clinic and All-State High School Orchestra in Arizona. Head, Department of Music, Arizona State Teachers College (since 1931). *Member:* Arizona School Music Educators Association (President). *Address:* Arizona State Teachers College, Flagstaff, Ariz.

ARENDT, ELSA HARTHAN—Soprano, Teacher. Born in Odessa, Russia. *Education:* Pupil of Hans Harthan, Mrs. Hans Harthan, Mme. Bianca Bianchi, Mme. Rueckbeil-Hiller, Anton Dressler, and Peter Raabe. *Appearances:* Throughout the United States in concert and oratorio; soloist with Chicago Apollo Club, Chicago Singverein, Swedish Choral Club, Cleveland Bach Chorus and Cincinnati Orpheus Club; Chicago Century of Progress (1934); festivals; recitals in Germany and South America. Founder and Director, Chicago Bach Singers. At present conducts studio. Director of Music and soloist, First Congregational Church of Oak Park, Ill. *Address:* 300 Fine Arts Bldg., Chicago, Ill.

ARGENTINITA—Dancer. Born in Buenos Aires. *Education:* Pupil of Maccarrona and others in Madrid and Seville, Spain. *Debut:* St. Sebastina, Spain. *Appearances:* Tours of Europe, South America, and the United States; with the Ballet Russe. Founded Spanish ballet group in Granadas. At present appearing with Ballet Russe, and in recital throughout the United States. *Management:* S. Hurok, 30 Rockefeller Plaza, New York City.

ARLINGTON, REX—Violinist, Conductor, Teacher. Born in Malvern, Ark., 1892. *Education:* Sherwood Music School; pupil of Bernhard Listemann, Chicago, and Theodore Spiering, New York. *Debut:* Recital, Kimball Hall, Chicago (1911). *Appearances:* With Arlington String Ensemble and Huntington Symphony throughout Indiana. *Radio:* WOWO, CBS. Founder and Director, Huntington Symphony Orchestra, Arlington Ensemble, and Arlington Music School. *Compositions: Our Secretary,* march; violin solos, ensemble works. *Address:* Box 532, Huntington, Ind.

ARMITAGE, MERLE—Manager. Born in Mason City, Ia., 1893. Founded Los Angeles Opera Association in collaboration with Gaetano Merola (1924); Manager (until 1936). Manager of music presentations throughout the United States; of French Army Band, Scotti Opera Company, Russian Opera Company, and individual artists. *Editor of: Stravinsky* (1936), *Schoenberg* (1937).

ARMSTRONG, LOUISE H.—Pianist. Born in Portland, Ore. *Education:* With private teachers. *Member:* Portland Rossini Club (President); MacDowell Club; Plymouth District, National Federation of Music Clubs (President). *Address:* 78 High St., Portland, Me.

ARNEKE, ARTHUR H.—Pianist, Organist. Born in Sherman, Pa. *Education:* Scranton-Keystone Junior College; Oberlin Conservatory; Guilmant Organ School, New York; pupil of Emil Liebling, Chicago; Thuel Burnham, Paris. *Degree:* A.A.G.O. *Appearances:* In recital, Cleveland, Chicago, Binghamton, N. Y., and Wisconsin. At present, accompanist with Cadman Choral Club. *Address:* 840 N. Third St., Milwaukee, Wis. *Management:* Wisconsin Artists Bureau, 633 N. Water St., Milwaukee, Wis.

ARNHEITER, THEODORE—Teacher of Voice, Diagnostician. Born in New York City, 1878. *Education:* Choir School of St. Augustine's; pupil of Frank, Mollenhauer, Carlos Hasselbrink (violin); Edward J. Groeble (theory); Ernst Catenhusen (voice); Ernst Barth (throat anatomy), and Grunmach (X-Ray), Berlin. Became choirmaster of

St. Matthew's Church, Jersey City (1893); head of violin department, Hasbrouck Institute (1894); voice teacher, Hasbrouck Institute (1894). Founded principles of voice training based on study of anatomy. Has been teaching for 45 years, and at present conducts own studio in New York. *Address:* 48 E. 89th St., New York City.

ARNOLD, ESTHER FRIEND—Soprano, Teacher. Choral Director. Born in Washington C. H., Ohio. *Education:* Pupil of Percy Rector Stephens, Dudley Buck, Ernest Remley; coached with Edgar Nelson and Solon Alberti. *Appearances:* Tour of the United States in lyceum, chautauqua, and concert (1927); concerts in Chicago Area; as director and accompanist of choral groups. *Radio:* NBC (1928-31); WGN. Former soloist, Epworth Methodist Church and Rogers Park Presbyterian Church, Chicago, Ill. At present teacher of voice, Director and accompanist, "The Friend Singers"; organist, First Christian Church, Waukegan, Ill. *Address:* 456 Glendenning Place, Waukegan, Ill.

ARNOLD, HEINZ—Organist. Born in Germany, 1912. *Education:* College of the City of New York; pupil of Carl Weinrich and Norman Coke-Jephcott. *Degrees:* B.A., City College, N. Y.; F.A.G.O. *Member:* A.G.O. *Address:* 790 Seneca Ave., Brooklyn, N. Y.

ARNOLDSON, SIGRID—Soprano. Born in Stockholm, Sweden, 1861. *Education:* Pupil of Maurice Strakosch. *Debut:* Metropolitan Opera, New York, as *Baucis* in Gounod's *"Philemon et Baucis"* (1894). *Appearances:* Russia and London (1886-87); Metropolitan Opera.

ARNOUX, LOUISE—Singer, Diseuse, Lecturer. Born in Burgundy, France. *Education:* Conservatory of Lyons; pupil of Kiemlé, Dauphin and Lubert. *Appearances:* In lecture-recitals throughout the United States. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

ARONOFF, MAX—Violist. Born in New York City, 1906. *Education:* Graduate, Curtis Institute; pupil of Louis Bailly. *Appearances:* With Curtis Quartet throughout Europe; United States representative at Silver Jubilee, England. Teacher of viola at Curtis Institute, Philadelphia; member of Curtis Quartet (since 1929). *Recordings:* Columbia. *Address:* Curtis Institute, Philadelphia, Pa.

ARRES, DON—Tenor (Popular). Born in Lisbon, Portugal, 1919. *Education:* Pietro Verri College, Milan, Italy. *Appearances:* Theatres throughout Europe and South America; Roxy Theatre, New York (1940). *Radio:* Soloist, WOR-MBS, New York. At present, theatre and radio soloist, New York. *Recordings:* Victor, Decca. *Address:* Station WOR, 1440 Broadway, New York City.

ARTHUR, JACK—Baritone. Born in Brooklyn, N. Y. *Education:* Pupil of Vernon J'Arnalle, Pasquale Amato, Eleanor McClellan. *Appearances:* In *Deep River,* New York; *Follow Through,* Boston and New York; *Take the Air;* also in musical shows in Monte Carlo, Rio de Janeiro and Australia. *Radio:* As lead in operettas; with Fannie Brice in "Ziegfeld Follies of the Air"; Rubinoff program; other shows, NBC, CBS, MBS. At present, sings over MBS and WEAF, New York. *Address:* WOR, New York City.

ARIGUES, ACHILLE L.—Organist, Teacher. Born in San Francisco, Cal., 1878. *Education:* University of San Francisco and Schola Cantorum; pupil of D'Indy (composition) and Widor (organ). *Degree:* Mus. D., University of San Francisco. Organist, Sherith Israel Temple, San Francisco (1912-17); Head, Piano Department, Miss S. D. Hamlin School (1913-25). Head of Organ Department, Arrillaga Musical College, San Francisco; Organist and Musical Director, St. Mary's Cathedral, San Francisco.

ASCHER, LEO—Composer, Pianist. Born in Vienna, 1880. *Education:* Graduate, University of Vienna, Conservatory of Music in Vienna; pupil of Franz Schmidt, Robert Fuchs. *Degree:* LL.D., University of Vienna. *Compositions: Vergeltsgott, Hoheit Tanzt Walzer, Follow Me, What Girls Dream, Der Soldat der Marie, Ich Hab Dich Lieb, Fruehling Im Wienerwald, La Barberina, Sonja, Bravo Peggy, Um Ein Bisshen Liebe,* operettas; *Purpur Und Waschblau, Mein Leopold,* musical films; others (published in Europe). *Recordings:* Gramola, Odeon, Brunswick, Lindstroem. *Address:* 617 W. 113th St., New York City.

ASHCROFT, EARL—Bass-Baritone. Born in Minnesota. *Education:* Winona State Teachers College, University of Minnesota. *Degree:* A.B., Minnesota. *Debut:* Town Hall, New York (1940). *Appearances:* In Schubert productions of *The Student Prince, Roberta, The Firefly,* and *Gay Divorcee;* in oratorios. *Radio:* General Motors program, NBC. Soloist, First Presbyterian Church, Brooklyn, N. Y. *Management:* George Leyden Colledge, RKO Building, New York City.

ASHE, H. COLEMAN—Tenor (Popular), Producer. Born in Moundridge, Kan., 1902. *Education:* Kansas State College, Illinois Wesleyan University, Eastman School of Music, Los Angeles School of Music. *Degree:* Mus. B., Kansas State College. *Radio:* Program Director, KFBI. *Appearances:* Inter-Allied Club, Paris; Enid, Okla. (1937); sang and directed quartettes at International Lions Club conventions held in Mexico City, Providence, R. I., Chicago and Oakland, Cal.; managed and directed Lovejoy's Collegians and Jack Ashe's Orchestra; with Rochester Opera Company, Shubert Light Musical Comedy, *Cherry Blossoms. Address:* Station KFBI, Wichita, Kan.

ASHTON, JOSEPH NICKERSON—Organist, Teacher. Born in Salem, Mass., 1868. *Education:* Brown University; Harvard University. *Degrees:* B.A., Brown University (1891); M.A., Harvard University (1893). Instructor in musical history and theory, Brown University; Professor at Wellesley College (1907-08); Organist, First Church, Brookline, Mass. (1905); Director and Organist, Phillips Academy (1908-12). Director, Abbot Academy, Andover, Mass. (since 1907). *Editor of: Hymn-Book for Schools and Colleges* (1913).

ASPER, FRANK W.—Organist. Born in Logan, Utah, 1892. *Education:* University of Utah, Salt Lake City; Boston University and New England Conservatory, Boston; Chicago Musical College; Sternsches Conservatory, Berlin; pupil of Carle Buonamici, Boston; Alberto Jonas, Berlin. *Degree:* Hon. Mus. D., Bates College (1938). *Appearances:* Tours of United States in recital and concert. *Radio:* Mormon Tabernacle organ soloist, Salt Lake City, CBS and CBC. At present, organist and accompanist, Salt Lake Tabernacle Choir; Conductor, McCune School Symphony Orchestra, Salt Lake City. *Member:* A.G.O. *Address:* Salt Lake Tabernacle, Salt Lake City, Utah. *Management:* Robert Hollinshead, 8874 Sunset Blvd., Hollywood, Cal.

ATHERTON, PERCY LEE—Composer. Born in Roxbury, Mass., 1871. *Education:* Graduate, Harvard College; pupil of Rheinberger and Thuille, Munich; Sgambati, Rome; Widor, Paris. *Compositions:* Three comic operas; symphonic scherzo, symphonic andante, sonatas for violin and piano; Suite for Violin and Piano, Suite for Flute and Piano; piano pieces, choruses, part-songs, and solo songs.

ATKINS, MAE GRAVES—Soprano, Teacher of Voice. Born in Unadilla, N. Y. *Education:* Pupil of Marcella Sembrich and Frank La Forge, New York. *Appearances:* Soloist with Apollo Club, Marshall Field Choral Society, and Swedish Choral Club, Chicago. Member of the faculty of Chicago Conservatory. *Address:* Kimball Bldg., Chicago, Ill.

ATKINSON, LUCY—Mezzo-Soprano, Teacher. Born in Detroit, Mich., 1882. *Education:* Detroit Conservatory, Chicago Conservatory; pupil of Boris Leon Ganapol, Vienna; Agnes Andrus, Detroit; Gertrude Grosseup Perkins, Charles Norman Granville, Chicago; Solon Alberti, New York. *Degrees:* B.M., Chicago Conservatory. *Appearances:* Concerts throughout United States and Canada. *Radio:* WCHI, WCFL, WLS, WMAQ, Chicago. Founder (1938) and Director, Chicago Concert Chorus. Director, WPA Chorus. *Member:* Chicago Artists' Association. *Address:* 800 Kimball Bldg., Chicago, Ill.

ATTWOOD, MARTHA—Soprano. Born in Wellfleet, Cape Cod, Mass. *Education:* Lasell Seminary, Auburndale, Mass. *Debut:* In opera, Siena, Italy (1923). *Appearances:* Metropolitan Opera, New York; with Philadelphia and Boston Opera Companies; with symphony orchestras and in oratorio.

ATWOOD, BIRDIE—Organist, Teacher. Born in Montpelier, Vt., 1868. *Education:* Graduate, University of Kansas; with private teachers in Chicago and New York. *Appearances:* As soloist and accompanist. Former member of faculty, University of North Dakota; Organist, Calvary Presbyterian Church (now First and Calvary), Springfield (until 1940); Organist, St. Paul Methodist Church. At present Organist-Emeritus, First and Calvary Presbyterian Church. *Member:* National Federation of Music Clubs; Missouri Federation of Music Clubs; Springfield Musical Club; Civic Music Club; Friends in Council. *Address:* 534 S. Jefferson Ave., Springfield, Mo.

AUBERT, ROGER—Pianist. Born in Switzerland. *Debut:* Recital, Town Hall, New York (1938). *Appearances:* Soloist with New York Philharmonic Orchestra, under direction of Rudolph Ganz, Carnegie Hall, New York (1939); recitals throughout the United States. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

AUGUSTINE, BOB—Trumpet Player. Born in Toledo, Ohio, 1911. *Education:* Ohio State University; studied with trumpet instructors in Chicago and San Francisco. *Appearances:* With dance bands throughout the United States. *Radio:* KFRC and MBS (1940). Former member of bands of Joe Sanders, Kay Kyser, Anson Weeks, and others. At present member of Leon Mojica Orchestra. *Address:* 230 Jones St., San Francisco, Cal.

AULBACH, FRANCIS EDWARD—Composer, Teacher. Born in Chicago,

Ill., 1902. *Education:* De Paul University, Chicago; pupil of Charles La Gourgue, New York. *Degree:* B. Mus. Ed., De Paul. *Appearances:* Conductor and soloist, Classical Chorale (1939); others. At present maintains own studio in Chicago. *Compositions: Benedicite, Grasshoppers, Impromptu in A, On School Parade* (Schirmer, 1939). *Address:* 911 Auditorium Bldg., Chicago, Ill.

AURIC, GEORGES—Composer. Born in Lodeve, France, 1899. *Education:* Paris Conservatory, Schola Cantorum; pupil of Saussafe, Saint-Requier, and D'Indy. Music Critic, *Les Nouvelles Littéraires* (1938). *Compositions: Les Facheux* (1924), *Les Matelots* (1925), *Les Noces de Gamache, La Pastorale* (1926), other ballets; *Sous le Masque,* comic opera; orchestral works, works for piano, and voice and piano.

AUSTIN, DAVID RYAN—Bass, Teacher. Born in Appleton, Wis., 1912. *Education:* American Conservatory, Chicago; pupil of Theodore Harrison. *Appearances:* Recitals and concerts throughout the middle-west (1938-39). Soloist St. James' Episcopal Church, Chicago; First Presbyterian Church, Oak Park; Philharmonic and Mendelssohn Quartets, Commodore Octet, and Swedish Choral Club, Chicago. Member of faculty, American Conservatory (since 1937). *Address:* American Conservatory, Chicago, Ill.

AUSTIN, FLORENCE—Violinist. Born in Galesburg, Mich., 1884. *Education:* Liège Conservatory; pupil of Schradieck, New York; O. Musin, Liège (until 1901). *Debut:* New York (1901). *Appearances:* United States and Canada, with orchestras; as soloist, Maine Festival (1914); in recital. Head of Violin Department, Musin Virtuoso School, Newark, N. J. (since 1912).

AUSTIN, SIDNEY C.—Conductor (Popular). Born in Toronto, Canada. *Appearances:* With popular orchestras throughout the United States and Canada. *Radio:* NBC. *Recordings:* Popular and Russian Folk Music (Victor, Pathé, Perfect Records). *Address:* 33 Oakley Ave., Monticello, N. Y.

AUSTRAL, FLORENCE—Soprano. Born in Richmond, Australia, 1894. *Education:* University Conservatorium, Melbourne; London School of Opera; pupil of Sibella. *Debuts:* European, Covent Garden, London, as *Brunnhilde* (1922); American (1925). *Appearances:* Glasgow and Edinburgh; tour of England; Evanston and Cincinnati festivals; Berlin State Opera (1930); toured in the United States, Canada, and Australia.

AVERINO, OLGO—Soprano. Born in Moscow, 1895. *Debut:* New York (1929). *Appearances:* Soloist, Boston Symphony Orchestra; others.

AVERY, STANLEY R.—Composer, Organist, Teacher. Born in Yonkers, N. Y., 1879. *Education:* Columbia University; Fontainebleau, France; pupil of Edward MacDowell, Engelbert Humperdinck, Charles Widor, and others. *Radio:* WCB, Minneapolis (1940). At present, member of faculty, MacPhail School; Director of Music, Blake School, and Organist, St. Mark's Episcopal Church, Minneapolis. *Compositions: The Taming of the Shrew* (premiere, Chicago Symphony, 1918); *A Joyous Prelude* (premiere, Minneapolis Symphony, 1915); *Ichabod Crane,* operetta (FitzSimons); *Magnificat* (Augsburg); *Lazarus,* oratorio (Webster); operettas, songs, anthems, works for piano, organ and orchestra (published by Schirmer, Ditson, Presser, and Summy). *Address:* St. Mark's Episcopal Church, Minneapolis, Minn.

AYLESWORTH, MERLIN HALL—Radio Executive. Born in Cedar Rapids, Ia., 1886. President, National Broadcasting Co. (from its inception to 1938); President and Chairman of Board, R-K-O Circuit; also Chairman of Board, Radio City Music Hall; Publisher, New York World-Telegram (1938).

AXMAN, GLADYS—Soprano. Born in Boston, Mass. *Education:* With private teachers in the United States and Europe. *Appearances:* Joint recitals with Kubelik and Gigli throughout the United States; New York recital (1931); soloist with Vienna Philharmonic, Salzburg (1931); member of Metropolitan Opera (3 years); De Segurola Opera Co., Havana, Cuba; San Carlo Opera Co. *Address:* 419 E. 57th St., New York City.

B

BABIN, VICTOR—Pianist, Composer. Born in Moscow, Russia. *Education:* Berin; pupil of Schnabel and Schreker. *Appearances:* Solo appearances in Europe; now in duo-piano concerts with Vitya Vronsky in United States and Europe. *Compositions:* Piano Concerto; works for one and two pianos; songs; arrangements. *Management:* Metropolitan Musical Bureau, 113 W. 57th St., New York City.

BACAL, DAVE—Organist, Pianist. Born in New York City, 1908. *Education:* Temple University, Philadelphia; studied piano and organ with private teachers. *Appearances:* Grant Park Concerts, Chicago; as soloist and accompanist to Bobby Breen in concerts and theatres. *Radio:* WBBM-CBS, Chicago (1938); others. At present, CBS staff organist; novachord soloist on "News and Rhythm," "Novachord Novelties," "Grand Hotel," CBS. *Address:* 410 N. Michigan Ave., Chicago, Ill.

BACHMAN, HAROLD BURTON—Band Director, Teacher. Born in Atlanta, Ill., 1892. *Education:* Fargo College Conservatory, Dakota Conservatory, Fargo, N. D.; Vandercook School of Music, Columbia School of Music, Chicago Musical College, North Dakota State College. *Degree:* B.S., North Dakota State College. *Appearances:* Tours of Florida and New Jersey with Bachman Band (1921-31); Conductor of Bachman Band, Grant Park, Chicago; guest lecturer and conductor at Universities of Michigan and Kansas. Member of faculty, University of Idaho Summer School (since 1933); Northwestern University (since 1934); Director, University of Chicago Band (since 1935); Conductor, Bachman Band. *Member:* American Bandmasters Association, National School Band Association. *Address:* 30 E. Adams St., Chicago, Ill.

BACHNER, LOUIS—Voice Teacher. Born in New York City. Member of Faculty, Klindworth-Scharwenka Konservatorium, Berlin (1921-30); former Professor of Singing, Staatliche Akademische Hochschule fuer Musik, Berlin. Teaching in New York (since 1936). Pupils include Marjorie Lawrence, Sigrid Onegin, Karin Branzell, Ria Ginster, Julius Huehn, Susanne Fisher. *Address:* Hotel Ansonia, New York City.

BACKHAUS, WILHELM—Pianist. Born in Leipzig, Germany, 1884. *Education:* Pupil of A. Rackendorf, Leipzig; Eugen d'Albert, Frankfurt. Teacher at Royal College of Music, Manchester (1905). *Appearances:* On tour (1900); in concert (after 1906); tours of the United States (1912-14). At present, concertizing in Europe. *Recordings:* Victor.

BACON, ALLAN—Organist, Pianist. Born in Missouri, 1886. *Education:* College of the Pacific, Stockton, Cal.; pupil of Rudolph Ganz (piano) and Charles Galloway (organ). *Degree:* M. Mus. *Appearances:* Organ and lecture recitals throughout the United States. Former Organist and Choir Director, Presbyterian Church of St. Louis; head of Piano and Organ Departments, Parsons College, Fairfield, Ia. (1919-22). Organist, College of the Pacific (since 1922). *Compositions:* Works for organ, piano, voice and orchestra. *Member:* A.G.O. *Address:* College of the Pacific, Stockton, Cal.

BACON, ERNST—Composer. Born in Chicago, Ill., 1898. *Education:* Pupil of Alexander Raab (piano), Ernest Bloch (composition), and Eugene Goossens (conducting); in Chicago and Vienna. *Compositions:* Cantata, symphony; *Country Roads,* orchestral suite; songs and piano pieces. Supervisor, Federal Music Project, San Francisco and conductor of symphony orchestra (1936-37).

BACON, KATHERINE—Pianist. Born in Chesterfield, England, 1896. *Education:* Pupil of Arthur Newstead. *Debut:* New York (1921). *Appearances:* Tours of the United States and Canada; guest appearances with New York Philharmonic and other orchestras; in concert with chamber music organizations; Beethoven Sonata Cycle, Town Hall, New York (1927 and 1939); Schubert Centenary, New York (1928). *Address:* 260 Riverside Drive, New York City.

BACON, MADI—Pianist, Choral Conductor, Teacher. Born in Chicago, 1906. *Education:* University of Chicago, Northwestern University, Chicago Musical College, San Francisco Conservatory; also studied in New York, Italy and Vienna. *Degree:* Ph.B., University of Chicago. *Debut:* Concert with Alexis Rienzi, San Francisco (1929). *Appearances:* Piano recital for Faculty Club, Yale University (1930); conducted choral concerts in and around Chicago. Founder and Conductor, Elizabethan Madrigal Singers, Chicago. At present, Music Director, Roycemore School, Evanston, Ill.; Conductor of Elizabethan Madrigal Singers. *Member:* North Shore Choral Society, Winnetka, Ill. *Address:* Roycemore School, Evanston, Ill.

BADA, ANGELO—Tenor. Born in Novara, Italy, 1875. *Debut:* Metropolitan Opera, New York, as the *Messenger* in *"Aida"* (1908). *Appearances:* Metropolitan Opera; other companies.

BAECHT, ARTHUR EDWARD—Violinist, Teacher. Born in Jersey, City, N. J., 1896. *Education:* In Belgium. *Debut:* Town Hall, New York (1926). *Appearances:* Concerts and recitals in the United States. At present, conducts own studio in South Orange, N.J.; Conductor, Harmonic String Symphony. *Compositions:* Exercises and studies for violin. *Author of: Violin Mastery. Address:* 1 Scotland Rd., South Orange, N. J.

BAER, ABEL H.—Composer (Popular). Born in Baltimore, Md., 1893. *Compositions: Mama Loves Papa, Miss My Swiss, My Mother's Eyes, Hello Aloha, Lucky Lindy, June Night, It's the Girl* (Leo Heist, Inc.); *Garden in Granada* (Southern Music Co.), *Don't Wait 'Til the Night Before Christmas* (Chappell & Co.), *Simple and Sweet* (Miller Music Co.), *Piggy Wiggy Woo* (Rem-

ick Music Co.). *Address:* 90 Riverside Dr., New York City.

BAER, FREDERIC—Bass-Baritone. Born in New York City. *Education:* Pupil of Adelaide Gescheidt, Charles A. Baker, Cesare Sodero, Emile Pollack. *Debut:* New York (1923). *Appearances:* With symphony orchestras; as soloist with choral societies and festivals; radio.

BAERWALD, HELLMUT—Pianist. Born in Berlin. *Education:* Sternsches Konservatorium, Berlin; pupil of Martin Krause and James Kwast (piano); Wilhelm Klatte (composition and orchestration). Recipient of Gold Medal, Sternsches Konservatorium. *Debut:* American, New York, Steinway Hall (1938). *Appearances:* Concert tours of Europe; tours of United States; joint recitals with Misha Elman, Piatigorsky, Gaspar Cassado, Rosa Ponselle, others. *Radio:* New York and Montreal (1939-40). *Compositions:* Works for piano, violin, and orchestra. *Recordings:* Homophon and Ultraphon, Germany (1926-31); with Ferenc Vecsey (His Master's Voice). *Address:* 173 E. 74th St., New York City.

BAGBY, ALBERT MORRIS—Pianist, Concert Manager. Born in Rushville, Ill., 1859. *Education:* Studied in Berlin and Weimar, with Liszt and others. Founded and directed Bagby Morning Musicales, New York.

BAGGIORE, ATTILIO—Tenor. Born in the United States. *Education:* Studied in Italy. *Appearances:* In concert throughout Europe; Royal Opera, Cairo, Egypt; command performances in Italy; concerts throughout the United States. *Radio:* WGN-MBS. Former member, Royal Opera, Rome, Italy; Chicago Civic Opera Company. *Address:* Station WGN, Chicago, Ill.

BAILEY, ARTHUR—Tenor. Born in Moose Jaw, Saskatchewan, Canada. *Education:* Toronto Conservatory; also studied in New York. *Appearances:* Oratorios, concerts, recitals. Soloist at St. Thomas Church, New York. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

BAILEY, CHARLES EZRA—Tenor, Voice Teacher. Born in Oshkosh, Wis., 1891. *Education:* Valparaiso University, Valparaiso, Ind. *Debut:* Town Hall, New York (1922). *Appearances:* With Metropolitan Opera, New York (1920-21); concert tours throughout United States (1922-26). At present, conducts studio in New York. *Address:* 50 W. 67th St., New York City.

BAILEY, MILDRED—Contralto. Born in Spokane, Wash., 1906. *Education:* St. Joseph's Academy, Spokane (piano). *Appearances:* With Paul Whiteman's Orchestra. *Radio:* With Willard Robinson Orchestra (1935); with Benny Goodman. At present, on Bing Crosby program, NBC. *Compositions: Step Aside Jump, Jump Blues* (Robbins, 1939). *Recordings:* With Paul Whiteman's Orchestra (Victor); also Brunswick, Vocalion, Columbia. *Address:* c/o F. C. O'Keefe, RKO Bldg., New York City.

BAILEY, PATRICIA—Mezzo-Soprano (Popular). Born in Toronto, Canada, 1920. *Education:* Toronto Conservatory of Music. *Radio:* At present, on "Music Makers," "Yours For A Song" and "Waltz Serenade," CBC. *Address:* 150 Hazelwood Ave., Toronto, Ont., Canada.

BAILLY, LOUIS—Violist. Born in Valenciennes, France, 1882. *Education:* Paris Conservatory. Former Member of Capet Quartet; Flonzaley Quartet (1917). At present Head of Chamber Music Department, Curtis Institute of Music. *Address:* Curtis Institute of Music, Philadelphia, Pa.

BAIN, WILFRED CONWELL—Educator, Conductor. Born in Shawville, Canada, 1908. *Education:* Houghton College, Houghton, N. Y.; Westminster Choir School; New York University; pupil of Percy Grainger and others. *Degrees:* A.B., Houghton College; B. Mus., Westminster Choir School; M.A., New York University. Former Conductor, Houghton College Choir; member of Westminster Choir. At present, Conductor, North Texas State Teachers College A Cappella Choir. *Address:* Music Department, North Texas State Teachers College, Denton, Tex.

BAINUM, GLENN CLIFFE—Bandmaster, Teacher. Born in Olney, Ill., 1888. *Education:* University of Illinois. *Degrees:* A.B., B. Mus., Illinois. Head of Music Department, Southern Illinois State Normal School (1914-22); Assistant Bandmaster, University of Illinois (1922-24); Supervisor, Public School Music, Grand Rapids, Mich. (1924-26); Professor of Band Organization and Directing, and Director of Band and Glee Clubs, Northwestern University (since 1926). Conductor of Glenn Cliffe Bainum Band which appears each summer in Grant Park and other parks in and around Chicago. Assistant Conductor, Chicago North Shore Music Festival. *Member:* American Bandmaster's Association (Secretary-Treasurer). *Address:* Fisk Hall, Northwestern University, Evanston, Ill.

BAIR, CLIFFORD EDWIN—Tenor, Educator. Born in Golsboro, Pa., 1907. *Education:* St. Stephen's Choir School, Harrisburg, Pa.; Witherspoon Studios, New York; Chicago Musical College; Mozarteum, Salzburg; pupil of Herbert Witherspoon, New York; Graham Reed and Isaac Van Grove, Chicago; Hans Baron, Breslau, Germany; Marie Gutheil-Schoder, Salzburg. Recipient of scholarship at Mozarteum. *Degree:* B. Mus., Chicago Musical College. *Debut:* In recital, Studebaker Theatre, Chicago (1931); in opera as *Ottokar* in Strauss' *"Gypsy Baron"* at the Auditorium Theatre, Chicago (1933). *Appearances:* In operatic roles with Chicago Opera and Detroit Civic Opera; also in recitals. Acting Director, School of Music, Battle Creek College, Battle Creek, Mich. (1928); Member of Faculty, Columbia School of Music, Chicago (1932-33); Head of Voice and Opera Dramatics Department, Wayne State Teachers College, Wayne, Neb. (1934-35); School of Music, Salem College (since 1936); Opera Director, Mozart Festival Guild, Asheville, N. C. (1938-40). *Member:* North Carolina State Federation of Music Clubs, Winston-Salem Civic Music Association. *Address:* Salem College, Winston-Salem, N. C.

BAIRD, J. JULIUS—Organist, Conductor, Composer. Born in Washington, Pa., 1907. *Education:* Oberlin College, Oberlin, O.; Washington and Jefferson College, Washington, Pa.; Guilmant Organ School, New York; Carnegie Institute of Technology, Pittsburgh; St. Olaf's College, Northfield, Minn. *Degrees:* B.S. Ph., Washington and Jefferson; M.A., Mus. Ed., Carnegie Institute. *Debut:* As conductor, Bach Choir of Pittsburgh (1934). At present, Organist and Choirmaster, St. Andrew's Episcopal Church, Pittsburgh; Conductor, Bach Choir of Pittsburgh. *Compositions: Easter Alleluia; Krishna's Flute,* cantata, and *Joseph Dearest, Joseph Mine* (H. W. Gray Co.); *Ancient Carol of the Shepherds* (M. Witmark); *Song of the Cowpunchers* (Carl Fischer). *Member:* A.G.O., Musicians' Club, and Music Educators Club, Pittsburgh. *Management:* Florence Gretton, 503 Reymer Bldg., 237 Fifth Ave., Pittsburgh, Pa.

BAIRD, MARTHA—Pianist. Born in Madera, Cal., 1898. *Education:* New England Conservatory of Music, Boston, Mass.; pupil of Artur Schnabel, Berlin. *Debut:* With Boston Symphony Orchestra (1918). *Appearances:* With symphony orchestras; concerts throughout the United States and Europe.

BAKER, ADDIE BELLE—Pianist, Teacher. Born in Grant Park, Ill., 1879. *Education:* American Conservatory and Hinshaw School of Music, Chicago; De Marion School of Opera. Taught in Virginia and at Kankakee Conservatory of Music (piano, theory). At present teaching in Hollywood. *Member:* Theosophical Society. *Address:* 1568 Gordon St., Hollywood, Cal.

BAKER, BELLE—Singer. Born in New York City. *Appearances:* Throughout Europe and America. *Radio:* NBC, CBS, MBS, WOR (1940). *Recordings:* Victor, Columbia, Brunswick and Gala. *Address:* Essex House, Central Park South, New York City.

BAKER, CHARLES ALBERT—Organist, Accompanist. Born in Akron, Ohio, 1883. *Education:* Colorado College. *Appearances:* Accompanist to Gadski, Schumann-Heink, Alma Gluck, Witherspoon. Pianist and Organist, Oratorio Society of New York; Accompanist of Mendelssohn Glee Club.

BAKER, DOROTHY—Soprano. Born in Seattle, Wash. *Education:* University of Washington; pupil of Dantelari and Angelo Ferrari in Italy. *Appearances:* In *Rosalind, Countess Maritza* and other stage productions; in Bach's B Minor Mass, Carnegie Hall, N. Y.; other oratorios; Westchester Festival with Philadelphia Symphony; recitals, concerts. *Radio:* "Beauty Box" operettas; commercial and sustaining programs, NBC and CBS. Soloist, St. Bartholomew's Church, New York. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

BAKER, GENE—Bass-Baritone. Born in Portland, Ore., 1910. *Education:* Pupil of Nikola Zan, Mrs. Blackwell. *Radio:* Soloist, Columbia Symphony, under direction of Howard Barlow, CBS; KOIN, Portland; KIRO, Seattle; Socony Oil Program and own program, CBS (1935); currently producing "Songs of a Dreamer," transcription program, and announcing, NBC; others. *Address:* 1213 S. Washington, Wheaton, Ill.

BAKER, KENNY—Tenor. Born in Monrovia, Cal., 1912. *Education:* Long Beach Junior College; pupil of Edward Novis. Winner of Eddy Duchin's NBC Radio contest (1935). *Appearances:* Soloist, Christian Science Church, Santa Ana, Cal.; Biltmore Bowl; Los Angeles, as member of Uptowners Quartet; Cocoanut Grove; theaters in Boston, New York, Los Angeles, Washington, Baltimore, Detroit; motion pictures for Warner, Paramount, Fox, RKO, MGM, and Republic. Starred in *The Mikado* (1939). *Radio:* Jack Benny program (1935-39); Texaco Star Theatre. *Recordings:* Victor. *Address:* Columbia Broadcasting System, Hollywood, Cal.

BAKER, RITA M.—Violoncellist. Born in Perth, Scotland, 1897. *Education:* University of Richmond, Peabody Conservatory, and Curtis Institute; pupil of Bart Wirtz, Stephen Deak and Felix Salmond. *Degree:* Mus. B., and Teachers Certificate, Peabody Conservatory. *Appearances:* Joint re-

cital with singer, Norfolk (Va.) Society of Arts (1940); benefit concert for MacDowell Colony, Baltimore (1940); First cellist, Women's String Symphony Orchestra, Baltimore; teacher of cello, Peabody Preparatory School. *Address:* 955 St. Paul St., Baltimore, Md.

BAKLANOFF, GEORGES—Baritone. Born in St. Petersburg, 1882. *Education:* Student of Prianischnikoff, St. Petersburg; Milan. *Debut:* Moscow Opera House (1907). *Appearances:* London; Paris; Boston Opera Company; Chicago Civic Opera (1917-26).

BALABAN, BERNARD—Bassoon Player. Born in Chicago, Ill., 1915. *Education:* University of Iowa; Eastman School of Music; Juilliard Graduate School; pupil of S. Dovar, N. Y. At present, member of CBS Symphony Orchestra, New Friends of Music Orchestra, Chautauqua Symphony and Worcester Festival Orchestra. *Address:* New Friends of Music, 15 W. 44th St., New York City.

BALABAN, EMANUEL—Conductor. Born in Brooklyn, N. Y., 1895. *Education:* Juilliard Institute, New York; pupil of Stojowski, Schnabel, Striegler, Mraczek. *Appearances:* Conductor of Berlin Philharmonic; Dresden Philharmonic; American Opera. Former Assistant Conductor, Dresden Opera; Head of Opera Department, Eastman School of Music, Rochester, N. Y.

BALAS, CLARICE—Pianist. Born in Cleveland, Ohio. *Education:* Pupil of Leschetizky, Vienna; Josef Lhevinne, Berlin (piano), Frau Dr. Muller, Vienna (composition). *Debut:* Berlin (1911). *Appearances:* Soloist, Cleveland Orchestra, St. Louis Symphony, Cleveland Municipal Orchestra, and others. At present teaching, coaching, and conducting in Cleveland. *Member:* Cleveland Concerts Club; Fortnightly Club, Lecture Recital Club; Cleveland Women Music Teachers Club. *Address:* 3057 W. 14th St., Cleveland, Ohio.

BALATKA, CHRISTIAN F.—Pianist, Teacher. Born in Chicago, Ill., 1861. *Education:* Pupil of Hans Balatka, Chicago; private study in Berlin and Leipzig. Director, Balatka Musical College, Chicago. *Address:* 702 Auditorium Bldg., Chicago, Ill.

BALDWIN, ELLIS KENNEDY—Pianist, Critic. Born in Sparta, Wis., 1900. *Education:* Allegheny College, Meadville, Pa.; Syracuse University. *Degree:* B.S., Syracuse University. Music Critic for Utica *Observer-Dispatch. Address:* Utica Observer - Dispatch, Oriskany Plaza, Utica, N. Y.

BALDWIN, LILLIAN LUVERNE—Educator. Born in Marion, Ind. *Education:* Graduate College, Glendale, Ohio; Teachers College, Columbia University; with private teachers in Cincinnati, New York, and Berlin. *Degrees:* B.S. in Music Education and M.A., Columbia University. Former Head of Voice Department, Hood College, Frederick, Md.; Music Appreciation classes, Western Reserve University School of Education. *Radio:* "Music for Young Listeners," WBOE (since 1939). At present Supervisor of Music Appreciation, Cleveland Public Schools; Music Education Consultant, Cleveland Orchestra; appearing in lecture recitals; writing. *Address:* Cleveland Board of Education Headquarters, Cleveland, Ohio.

BALDWIN, RALPH LYMAN—Organist, Composer, Teacher. Born in Easthampton, Mass., 1872. *Education:* Williston Seminary; pupil of Chadwick, Emery, Heindl, Elson. Organist in Easthampton and Northampton, Mass.; Music Supervisor, Northampton (1899-1904); Director, Vocal Club of Northampton (1894-1904); Director, Mendelssohn Glee Club, New York (since 1923). *Compositions: Wanita,* light opera; sonatas; *Burlesca e Melodia,* organ; *Progressive Melodies; Standard Song Classics.*

BALDWIN, SAMUEL ATKINSON—Organist, Composer. Born in Lake City, Minn., 1862. *Education:* St. Paul, Minn.; Dresden Conservatory (1880-84); student of J. L. Nicode (piano); G. Merkel (organ); W. Rischbieter (counterpoint); F. Wuellner (composition). *Degree:* F.A.G.O. Organist, Plymouth Church, Chicago (1885-89); of People's Church, St. Paul (1889-95); Professor of Music and Organ at College of the City of New York (1907). *Member:* A.G.O. (Founder). *Compositions:* Symphony in C minor; *A Journey in Norway,* concert overtures; songs, string quartet, piano trio.

BALLANTINE, EDWARD—Composer. Born in Oberlin, Ohio, 1886. *Education:* Harvard University; pupil of Mary Regal, Spalding, Converse, Ganz and Schnabel. Instructor in theory at Harvard (1912). *Compositions:* Prelude to Hagedorn's *The Delectable Forest;* a symphonic poem, *The Eve of St. Agnes;* a tone poem, *The Awakening of the Woods; Overture to the Piper;* songs, pieces for piano, for violin and piano, for cello and piano.

BALLANTINE, EDWARD DICKENSON—Trumpet Player, Conductor (Popular). Born in Chicago, Ill., 1907. *Education:* Cornell University; Northwestern University; Chicago Conservatory; pupil of Noelte and Tarantino. *Radio:* Staff trumpet player, NBC; Conductor, Originalities Orchestra, NBC. *Compositions: I'd Be Happy, Too, Originalities* (Rossiter); *Alone on the Prairie* (Davis). *Address:* National Broadcasting Co., Merchandise Mart, Chicago, Ill.

BALLANTINE, SAIDA A.—Pianist, Organist, Manager. Born in Fremont, O. *Education:* Oberlin Conservatory; pupil of Aloysius Menkhaus, Ottakar Mullek (piano), G. Edward Stubbs (organ, choir directing and theory), and Chevalier Emanuel (orchestra conducting). Radio: Chicago stations as pianist and program organizer and director. Former Assistant Manager, Apollo Musical Club, Chicago; teacher of language and music, Ohio; organized European and local opera and concert tours; Organizer, Czechoslovak Opera Opera ganizer, Czechoslovak Opera Company and others; Conductor, Music and Dramatic Bureau, Chicago. Maintains Chicago studio. *Address:* 29 W. Quincy, Chicago, Ill.

BALLING, MARIA L.—Pianist, Theorist, Teacher, Lecturer. Born in Vienna, Austria. *Education:* University of Vienna; Vienna Music-Academy; pupil of Leschetizky, Robert Anczis (piano); Kleinecke - Labuske, Mandyczewski (music history); Foerster (theory). *Debut:* Vienna (1916). *Appearances:* Throughout Austria and Hungary. Taught in Austria. At present teaching piano, organ, theory, St. Joseph's Hill Academy, New York; also coaching for opera and concert. *Address:* 231 E. 72nd St., New York City.

BALLON, ELLEN—Pianist. Born in Montreal, Canada. *Education:* McGill University Conservatory of Music, Montreal; pupil of Rafael Joseffy, Tarrytown, N. Y.; Josef Hofmann, Switzerland; Alberto Jonas, Montreal. *Debut:* In recital, Montreal (at age of 3). *Appearances:* Toured Europe; soloist, New York Philharmonic, Philharmonic Society of New York, Toronto Symphony, Montreal Symphonique, Metropolitan Opera Orchestra, Vienna Philharmonic; performed at White House for President and Mrs. Roosevelt. *Ra-Recordings:* Duo-Art. *Address:* 300 West End Ave., New York City.

BALLON, HEDDA—Pianist, Harpsichordist, Teacher. Born in Vienna. *Education:* University of Music, Vienna; pupil of Franz Schmidt, Richard Robert and Richard Stoehr. *Degree:* Professor's Diploma (1936). *Appearances:* Founder of Austrian Trio, Vienna; concert tours of Europe; lectures and recitals in the United States. Former member of faculty at New Vienna Conservatory and the Government College for Girls, Vienna. Conducts own studio in Cambridge, Mass. *Member:* Society for Cultivation of Early Music, Vienna (Founder). *Address:* 22 Mt. Pleasant St., Cambridge, Mass.

BALLOU, ELECTRA—Soprano. Born in Midland, Mich., 1905. *Education:* University of Chicago; Chicago Musical College; Chicago School of Expression; American Conservatory; Victoria College, London (affiliated with Royal Academy of Music). *Degrees:* Senior degree; Gold Medal in Singing, Victoria College. *Debuts:* American, Chicago (1937); European (1938). *Appearances:* New York World's Fair (1939); concert in Chicago (1936); numerous recitals, clubs and music groups. *Address:* 3301 Warren Blvd., Chicago, Ill.

BALLOU, FLORENCE—Pianist. Born in Bridgeport, Conn. *Education:* Columbia University; Juilliard Graduate School, New York; also at Fontainebleau; pupil of Edwin Hughes. *Degree:* M.A. *Appearances:* Paris, London, and Edinburgh, Scotland. Formerly with MacDowell Vocal Trio and Stratfield Hotel Trio. *Member:* Musical Research Club. *Address:* 94 Marion St., Bridgeport, Conn.

BALOGH, ERNO—Pianist, Composer. Born in Budapest, 1879. *Education:* Royal Conservatory of Music, Budapest; pupil of Bela Bartok and Zoltan Kodaly, in Budapest. *Appearances:* Tours of Hungary, Germany, Holland, Scandinavia, and the United States. Has composed songs and piano pieces.

BALOKOVIC, ZLATKO—Violinist. Born in Zagreb, Croatia, 1895. *Education:* Pupil of Huml, Sevcik, others. *Appearances:* Concert tours of Europe, Australia, the Orient, Canada, and the United States; also in recital. *Address:* 439 E. 51st St., New York City. *Management:* May Johnson, 805 Orchestra Bldg., Chicago, Ill.

BAMBERGER, CARL—Conductor. Born in Vienna, Austria, 1902. *Education:* University of Vienna. *Debut:* Danzig (1922). *Appearances:* Russia, Austria, Egypt; Conductor, Danzig Opera House; Newport (1938), and Havana; New York Philharmonic at Lewisohn Stadium, New York. Founder, Bamberger Chorus. *Radio:* WNYC, WQXR, NBC. *Recordings:* Victor. *Address:* 128 W. 73rd. St., New York City.

BAMBOSCHEK, GIUSEPPE—Pianist, Organist, Conductor. Born in Trieste, Italy, 1891. *Education:* Trieste Conservatory; pupil of Enschio Curelich, Trieste. *Debut:* As operatic conductor, Trieste (1908). *Appearances:* As accompanist to Pasquale Amato, in the United States (1913). Organist, Church of San Giacomo, Trieste (1904); Director, Union Corale Triestina (1908); General Music Secretary and Conductor, Metropolitan Opera, New York (1916-29).

BAMMAN, CATHARINE A.—Concert Manager. Born in New York City, 1882. Manager of concert hall, Barbizon-Plaza Hotel, New York (1930-38).

BAMPTON, ROSE—Soprano. Born in Cleveland, Ohio, 1909. *Education:* Curtis Institute, Philadelphia. *Debut:* Metropolitan Opera, as *Laura* in *"La Gioconda"* (1932). *Appearances:* As *Siebel* in *"Faust,"* Chautauqua, N. Y. (1928); with Philadelphia Grand Opera Co. (3 years); with Philadelphia Symphony, Stokowski conducting; Bethlehem Bach Festival (1932). *Radio:* "Beauty Box Theatre," NBC. With Metropolitan Opera Co. (since 1932). *Address:* Metropolitan Opera House, New York City.

BAMPTON, RUTH—Organist, Choral Director. Born in Boston, 1902. *Education:* Boston University, New England Conservatory of Music, Eastman School of Music; Union Theological Seminary; pupil of Nadia Boulanger, Paris. *Degrees:* B. Mus., New England Conservatory; M. Sac. Mus., Union Theological. *Appearances:* In organ recitals. *Radio:* Director, Beaver College Choir, CBS. At present, Professor of Theory, Beaver College; Organist and Director, Beaver College Choir. *Compositions:* Works for choir, piano and organ. *Author of: Applied Theory* (Elkan Vogel, 1937); *It's Fun to Listen,* series of books in collaboration with L. E. Coit (Harold Flammer, Inc., 1939). *Address:* Beaver College, Jenkintown, Pa.

BANNERMAN, LOIS—Harpist. Born in 1920. *Education:* Juilliard Institute; pupil of Carlos Salzedo. Winner of Young Artist's Contest, New York MacDowell Club, and Debut Award, New York Madrigal Society. *Debut:* New York (1935). *Appearances:* As guest soloist with Chautauqua Little Symphony, New York Festival Orchestra, New York Civic Orchestra, Symphony of York, Pa., Mozart Sinfonietta and others; in recitals, White House, Washington, D. C., and elsewhere; tours throughout the United States. *Address:* 568 Front St., Hempstead, N. Y. *Management:* International Concert Corp., 250 W. 57th St., New York City.

BANTOCK, SIR GRANVILLE—Composer, Conductor, Teacher. Born in London, England, 1868. *Education:* Royal Academy of Music. Awarded Macfarren Scholarship. *Appearances:* On tours as conductor of musical comedies and orchestra music; world tour with operatic company; as conductor of concerts at Antwerp and elsewhere. Editor, *New Quarterly Musical Review* (1893-96); Conductor, New Brighton Orchestra (1897-1900); Principal, School of Music, Birmingham and Midland Institute (1900-34); Professor of Music, Birmingham University (1908-34). At present, living in retirement in Buckinghamshire. *Compositions: Caedmar,* opera (1892); *Omar Khayyam,* for chorus and orchestra (1906-09); *Dante and Beatrice,* symphonic poem (1911); *Fifine at the Fair,* for orchestra (1912); *Atalanta in Calydon,* choral symphony (1912); *Vanity of Vanities,* for chorus (1914); *Hebridean Symphony* (1916); *Celtic Poem* and *Pibroch,* for cello; *Scenes from the Scottish Highlands,* for string orchestra; *The Great God Pan,* for solo voices, chorus and orchestra (1920); other works for orchestra, chorus, piano and the theatre; songs. *Editor of: One Hundred Folk Songs of All Nations; One Hundred Songs of England; Sixty Patriotic Songs of All Nations;* piano albums of old English Music.

BARBER, SAMUEL—Composer. Born in West Chester, Pa., 1910. *Education:* Curtis Institute, Philadelphia; American Prix de Rome (1935); Pulitzer Prize (1935, 1936). *Compositions: Overture to The School for Scandal; Music for a Scene from Shelley; Symphony in One Movement;* chamber music; songs.

BARBINO, FRANK—Harpist. Born in Chicago, Ill., 1890. *Education:* With private teachers. Appeared with Benson's All-Star Orchestra (1929). At present appearing with Barbino Orchestra, Stratosphere Club, Chicago (since 1938). *Recordings:* With Gene Goldkette Orchestra (Brunswick). *Address:* 2541 N. Campbell Ave., Chicago, Ill.

BARBIROLLI, JOHN—Conductor. Born in London, England, 1899. *Education:* Trinity College, London. *Debuts:* European, as cellist with orchestra, Queen's Hall, London (1910); American, as conductor, New York Philharmonic-Symphony Orchestra (1936). *Radio:* Conductor, concerts with Ford Symphony Orchestra (1938). Organizer and Conductor, own chamber orchestra; Conductor, British National Opera Company; Conductor, London Symphony Orchestra; Assistant Conductor, Covent Garden Opera (1927-36); permanent Conductor, Scottish Orchestra and Leeds Symphony Orchestra. At present, Conductor, New York Philharmonic-Symphony Orchestra. *Compositions:* Concerto for oboe; transcriptions. Contributor to *Who Is Who In Music* (1940-41 Edition). *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

BARBOUR, FLORENCE NEWELL—Pianist, Composer. Born in Providence, R. I., 1867. *Appearances:* In solo recitals, and with orchestras and chamber music groups. *Compositions: Holland, Venice, A Day in Arcady, All in a Garden Fair,* piano suites; *Forest Sketches, Nature Pieces, Melodic Etudes,* and other piano pieces; songs, anthems, choruses.

BARCLAY, JOHN—Baritone. Born in Surrey, England, 1892. *Education:* Pembroke College, Cambridge; pupil of Jean de Reszke. *Appearances:* European opera; concert, oratorio, light opera, and radio in the United States.

BARD, VIVIEN—Pianist. Born in Terre Haute, Ind. *Education*: De Pauw School of Music; American Conservatory of Music. *Degrees:* Mus. B., De Pauw School of Music; M.M., American Conservatory of Music. *Appearances:* Soloist with De Pauw University Symphony Orchestra (1934); with Terre Haute Symphony (1936); tours of Indiana in recital and concert. Former Head of Piano Department, State Teachers' College, Chadron, Neb. At present, piano teacher, Indiana State Teachers College, Terre Haute. *Compositions: Little Irish Tune* (Schirmer, 1923); *Caprice Mignonne* (Boston Music Co.) and others. *Member:* Terre Haute Symphony Association (President). *Address:* 608 Center St., Terre Haute, Ind.

BARDO, WILBUR P.—Conductor (Popular), Tenor, Violinist. Born in Beaver Falls, N. Y., 1906. *Education:* Columbia University; Institute of Musical Art of the Juilliard Foundation; Leopold Auer, Samuel Gardner, Franz Kneisel. *Degrees:* B.A., Columbia University. *Debut:* In concert, Aeolian Hall, New York (1926). *Appearances:* Tours of the United States as Conductor of orchestras (popular). *Radio:* NBC, CBS, MBS. *Address:* General Amusement Corp., New York City.

BARER, SIMON—Pianist. Born in Odessa, Russia, 1896. *Education:* St. Petersburg Conservatory. Winner of Rubinstein Prize, St. Petersburg Conservatory. *Appearances:* Toured Europe in concert and recital (1929-38); tours of the United States (since 1936). *Management:* Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

BARGE, ELSIE—Pianist, Composer. Born in Cordele, Ga., 1898. *Education:* Whitworth College; Cincinnati Conservatory; Chicago Musical College; pupil of Moissaye Boguslawski, Rudolph Ganz. *Appearances:* Concert tours of the United States. Former member of faculty, Chicago Musical College; Director of Music, Stuart Hall, Staunton, Va.; Founder-Director, Elsie Barge Institute of Music and Drama, St. Petersburg, Fla. *Compositions:* Songs, works for piano and chamber music. *Member:* Phi Beta Sorority; National League of American Pen Women. *Address:* 745 Irving Pk. Rd., Chicago, Ill.

BARKER, BRYAN—Carillonneur. Born in Loughborough, England, 1903. *Education:* Choir School; pupil of Anton Brees. *Appearances:* Recitals in England (1923) and University of Sydney, Australia (1928); Carillonneur at Mercersburg Academy, Pa. (1940). *Address:* Mercersburg Academy, Mercersburg, Pa.

BARKER, O. STUART—Baritone, Teacher. Born in Newmarket, Ont., 1879. *Education:* Alma College, Alma, Mich.; Albion College, Albion, Mich.; pupil of Shakespeare, Bispham, others. *Debuts:* Toronto, Canada (1910); Chicago (1921). *Appearances:* Tours of the United States as singer. At present, Choir Director, Calvary Presbyterian Church, Chicago; member of faculty, Chicago Conservatory. *Address:* Chicago Conservatory, Kimball Hall, Chicago, Ill.

BARLOW, HOWARD—Conductor, Composer. Born in Plain City, O., 1892. *Education:* University of Colorado, Reed College, and Columbia University; pupil of Rybner. *Debut:* As conductor, Peterborough (N. H.) Music Festival (1919). *Appearances:* As guest conductor, Philadelphia Summer concerts (1933), and National Symphony Orchestra (1936); Founder, American National Orchestra, and Conductor (1923-24); Conductor, Neighborhood Playhouse (1925-27); organizer and conductor of choral societies. Conductor, CBS Symphony Orchestra and Baltimore Symphony Orchestra; Music Director, CBS; Musical Director, "March of Time," NBC and CBS. *Compositions: Within a Temple,* tone poem for orchestra; songs, choral works. *Address:* Columbia Broadcasting System, 485 Madison Ave., New York City.

BARLOW, LELAND—Baritone, Choral Conductor. Born in Tucumcari, New Mexico, 1913. *Education:* Oberlin Conservatory, Oberlin, Ohio; University of Iowa. *Degrees:* B.M., Oberlin Conservatory (1936); M.A., University of Iowa (1940). *Appearances:* In Recitals and as soloist with orchestras. Former member of and soloist with Oberlin A Cappella Choir. At present member of faculty, Dakota Wesleyan University; Director, Dakota Wesleyan Madrigal Singers. *Address:* Dakota Wesleyan University, Mitchell, S. Dak.

BARLOW, SAMUEL L. M.—Composer. Born in New York, 1892. *Education:* Harvard University; pupil of Philipp in Paris, Respighi in Rome. Has been lecturer for New York Board of Education; Chairman, New York Com-

munity Chorus; orchestra Conductor, New York Theatre Guild. *Compositions:* Incidental music for plays; opera, piano concerto, and chamber music.

BARNES, BILLY—Organist. Born in Winston-Salem, N. C., 1907. *Education:* Pupil of Cedric Lyon, Portsmouth, Va.; Franklin Coattes, New York; Mattausch, Berlin. *Debut:* In Berlin (1930). *Appearances:* Vienna (1931). *Radio:* Staff Organist, WROL, Knoxville, Tenn. Director of Music, First Presbyterian Church, Knoxville, Tenn. *Address:* First Presbyterian Church, State St., Knoxville, Tenn.

BARNES, EDWARD SHIPPEN—Organist, Composer. Born in Seabright, N. J., 1887. *Education:* Lawrenceville School; Yale University; Schola Cantorum, Paris; pupil of Parker; D'Indy, Paris. Organist at various New York churches (since 1911). *Compositions:* Organ Symphony, suites; *Fantasia,* for organ and choir, op. 27; *The Comforter* and *Remember Now Thy Creator,* cantatas; other vocal works, works for organ and piano. *Author of: Bach for Beginners* and *A Method of Organ Playing.*

BARNES, EDWIN N. C.—Educator, Lecturer, Composer, Author. Director of Music, public schools of Washington, D. C. (since 1923). *Appearances:* In lectures throughout the United States. Contributor to various musical periodicals. Has composed choral music. *Member:* National Committee for Music Appreciation.

BARNES, ESTHER WILBURN—Pianist, Teacher. Born in Monticello, Ga., 1901. *Education:* Georgia Teachers College; Georgia State College for Women; Wesleyan College Conservatory, Macon, Ga.; pupil of Joseph Maerz. *Degrees:* A. B., Georgia Teachers College; Normal Diploma, Georgia State College for Women; Music Diploma, Wesleyan Conservatory. Director, Georgia Teachers College Orchestra (4 years). At present, teaching pub-Music Fraternity; Statesboro Music Club (President, 1938). *Address:* Georgia Teachers College, Statesboro, Ga.

BARNES, GEORGE—Guitarist, Arranger. Born in Chicago Heights, Ill., 1921. *Education:* Studied with his father. *Appearances:* In vaudeville throughout the United States; with band in Hot Springs, Ark., Off Beat Club, Chicago; other club engagements. *Radio:* "Plantation Party," "Show Boat," "Beat the Band," "Club Matinee," "Breakfast Club," and "Roy Shields Revue"; others, NBC. *Address:* National Broadcasting Company, Merchandise Mart, Chicago, Ill.

BARNES, WILLIAM H.—Organist. Born in Chicago, Ill., 1892. *Education:* Harvard University; Park College; New England Conservatory; pupil of Wallace Goodrich and Howard Wells. *Degrees:* A.B., Harvard University; Mus. D., Park College. *Appearances:* A. G. O. Convention, Detroit (June 1928); Northrop Hall, University of Minnesota (1935). At present, Organist and Choir Director, First Baptist Church, Evanston, Ill. *Author of: The Contemporary American Organ* (three editions); Associate Editor, *The American Organist. Member:* A.G.O. (Dean, Ill. Chapter). *Address:* 1112 S. Wabash Ave., Chicago, Ill.

BARNET, CHARLIE—Conductor (Popular). Born in New York City, 1913. *Education:* Blair Academy; self-taught. *Appearances:* Played with Frank Winegar's Band throughout the east; played in various ship's orchestras on several round-the-world trips. Formed own band (1932), and has since appeared throughout the United States. In motion picture "Love and Hisses." *Compositions: In A Mizz, Knocking at the Famous Door, Scotch and Soda, Swing Street Strut, Ogoun Badagris, Voodoo War Dance;* others. *Recordings:* Victor. *Management:* Consolitated Radio Artists, Inc., New York City.

BARNETT, ALICE—Composer. *Education:* Pupil of Adolf Weidig, Felix Borowski, Wilhelm Middelschulte, Rudolph Ganz, Chicago; Hugo Kaun, Berlin. At present, public school music teacher. *Compositions:* Songs (published by G. Schirmer, Inc., Carl Fischer, Oliver Ditson, Boston Mus. Co., Clayton F. Summy Co.). *Address:* San Diego, Cal.

BARNETT, DAVID—Pianist, Composer. Born in New York City, 1907. *Education:* Columbia University. *Degree:* A.B. Taught at French School for Girls, Master Institute of Roerich Museum, New York, and Alfred Cortot School of Piano.

BARNHART, HARRY HORNER—Baritone, Conductor. Born in 1874. *Education:* Pennsylvania State College; pupil of Sir Henry Wood in London; also studied in Florence. Conductor of various operatic and concert enterprises.

BAROMEO, CHASE—Basso. Born in Augusta, Ga., 1893. *Education:* University of Michigan; in Italy. *Degrees:* B.A., Mus. M., University of Michigan. *Debut:* La Scala, Milan, Italy. *Appearances:* Colon Theatre, Buenos Aires; member of Chicago Civic Opera Company (1927). Member of Metropolitan Opera, New York (since 1935).

BARON, MAURICE—Composer, Conductor. Born in Lille, France. *Education:* Lille Conservatory (graduate). Honorary officer, French Academy, for services rendered French music in America. General Musical Director, Roxy Theatre (1931-32). Staff Composer, Radio City Music Hall, since its opening. President and editor, M. Baron, Inc. *Radio:* Conductor, symphonic programs, NBC and CBS. *Compositions:* More than 300 published, including an opera, ballets, various symphonic works (Overture, *Hunchback of Notre Dame*). *Member:* ASCAP. *Address:* M. Baron, Inc., 1650 Broadway, New York City.

BARONE, JOSEPH—Violinist, Conductor. Born in New York City, 1910. *Education:* Temple University and Combs Conservatory of Music. *Degree:* B.M., Combs Conservatory. Founder and Director of Philadelphia Little Symphony, Norristown Symphony Orchestra, Radnor Chamber Symphony, Bryn Mawr Sinfonietta and Wayne Coterie Sinfonietta and Chorus. Founder-Director, Bryn Mawr Conservatory; Director of Orchestral Music, Haverford School, Germantown Friends School, Narberth Public School. Member of faculty, Temple University School of Music; Music Editor, Phila-Bryn Mawr *News* and others. Member of Editorial Board, *Who Is Who In Music* (1940-41 Edition). *Address:* 700 Montgomery Ave., Bryn Mawr, Pa.

BARR, GEORGE FRANCIS—Organist, Conductor. Born in Devil's Lake, N. D., 1912. *Education:* Jamestown College, N. D.; University of Rochester; Eastman School of Music; pupil of Abel Decaux (organ); Joseph Saylor Black. *Degrees:* B.A. (organ, P.S.M.), Jamestown College; M.A., Eastman School of Music; M.A., University of Rochester. Director, College Band and Orchestra, Eastern Washington College of Education; Organist and Director, Westminster Congregational Church, Spokane, Wash.; Conductor, Spokane Oratorio Society. *Address:* Eastern Washington College of Education, Cheney, Wash.

BARR, STEWART—Baritone. Born in Washington, D.C. *Education:* University of Michigan; George Washington University; also in Europe; pupil of Bainbridge Crist, Ricardo Dellera. *Debut:* Saronno, Italy, in *I Pagliacci. Radio:* WNYC, New York (1940). *Address:* One 5th Ave., New York City.

BARRE, ELIZABETH FREEMAN—Violinist. Born in Columbia, S. C., 1908. *Education:* University of South Carolina; Columbia College; Columbia University; Juilliard Graduate School. *Degrees:* B.A., Columbia College; Mus. B., Columbia University. At present, conducts own studio. *Address:* 1202½ Main St., Columbia, S. C.

BARRERE, GEORGES—Flutist, Conductor. Born in Bordeaux, France, 1876. *Education:* Paris Conservatoire; pupil of Henri Altes, Paul Taffanel (flute); Pugno and Schwartz (theory). *Appearances:* As flutist and Conductor of Barrère-Britt Concertino and Barrère Little Symphony. Member of Paris Opera Orchestra (1894-99); Colonne Orchestra (seven years); member of faculty, Schola Cantorum; founded Modern Society of Wind Instruments, Paris (1895); solo flutist, New York Symphony Orchestra (1905-28). Member of faculty, Institute of Musical Art (since 1905) and Juilliard Graduate School. Founder of Barrère Ensemble of Woodwinds (1910) and Barrère Little Symphony (1914). *Compositions: Nocturne,* for flute and piano; *Chanson d'Automne,* for voice and piano; revision of Altes' *26 Etudes* for Flute. *Member:* Alliance Francais, Societe des Professeurs Francaise; Beethoven Association, New York (Vice-President). *Address:* Juilliard School of Music, 130 Claremont Ave., New York City. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

BARRETT, ESTHER MAY—Soprano. *Education:* Studied with Walter Greenwood. *Appearances:* Tours throughout the United States. *Management:* A. H. Handley, 162 Boylston St., Boston, Mass.

BARRIENTOS, MARIA—Soprano. Born in Barcelona, Spain, 1885. *Education:* Barcelona Conservatory; in Milan; with private teachers. *Debuts:* European, in *L'Africaine,* Teatro de Novedades; American, in *Lucia,* Metropolitan Opera, New York (1916). *Appearances:* La Scala; major theatres of America and Europe: Metropolitan Opera, New York (1916-20).

BARRIS, CHESTER—Pianist, Teacher. Born in New York City. *Education:* College of the City of New York; Virgil School; pupil of Lhevinne, Hutcheson, and others. *Degrees:* B.S., Ed., City College. *Debuts:* European, in concert (1937); American, Town Hall, New York (1938). *Appearances:* European tour, including London, Stockholm, Copenhagen, The Hague (1937); Central Park Naumburg Memorial Concert, New York (1936); others. *Radio:* WQXR. At present concertizing, teaching. *Address:* College of Wooster, Wooster, O.

BARRON, MAY—Mezzo-Soprano. Born in Chicago, Ill. *Education:*

Graduate, Central College of Musical Art, Chicago; Chicago Musical College (post-graduate work); pupil of Mme. Schoen-Rene, Buzzi-Peccia, Romano-Romani and Paul Eisler, New York; studied with Paul Andrer of Staatsoper, Berlin. *Debut:* In *Carmen,* Kansas City, Mo. *Appearances:* With principal orchestras and opera companies in the United States, Canada, and Mexico. Member of Chicago City Opera (since 1934). At present concertizing in operatic excerpts; member of voice faculty, James Bradley-Griffin Studios, Chicago. *Member:* Mu Phi Epsilon Sorority. *Address:* 4718 Washington Blvd., Chicago, Ill.

BARRON, TED—Composer, Pianist (Popular). Born in Flushing, N. Y., 1900. *Education:* New York University. *Compositions:* Songs. *Member:* ASCAP, S.P.A., Letter Club; Engineering Club, New York University. *Address:* Hotel Astor, New York City.

BARRY, EDWARD—Critic, Editor, Pianist. Born in Chicago, Ill., 1903. *Education:* St. Ignatius Academy; Loyola University of Chicago; pupil of Otto Wulf and John J. Blackmore (piano); Adolf Brune (theory), and J. Lewis Browne (organ). *Debut:* As pianist, Oak Park, Ill. (1925). Staff pianist of WGN (1926-29); broadcast five recitals over WMAQ, Lyon and Healy's Young Artists Series (1928); program director of WGN (1933-35). Music critic of the Chicago *Tribune* (since 1935). Lecturer on aesthetics and music criticism at the American Conservatory, Chicago (1937-38). Member of Editorial Board, *Who Is Who In Music* (1940-41 Edition). *Address:* Tribune Bldg., Chicago, Ill.

BARSTOW, VERA—Violinist. Born in Celina, Ohio, 1893. *Education:* Pittsburgh Conservatory; Vienna; pupil of Von Kunits (violin). *Debuts:* European, Vienna (1912); American, Volpe Symphony Orchestra, New York (1912). *Appearances:* Soloist with Boston Symphony Orchestra (1913); other orchestras; recitals.

BARTH, HANS—Composer, Pianist. Born in Leipzig, Germany, 1899. *Education:* Pupil of Eugene Heffley. *Appearances:* Soloist with leading orchestras in the United States; recitals in Europe and the Americas; lectures and lecture-recitals throughout the United States. *Radio:* Director of Quintet, NBC. Inventor of quarter-tone piano. Former Director, Yonkers Institute of Musical Art. At present, Director of National School For Musical Culture, New York. *Compositions:* Two-piano concertos; two-piano sonatas; an operetta, works for piano, strings, and voice; concerto for quarter-tone piano; teaching material (published by G. Schirmer, J. Fischer, Associated Music Publishers, Schroeder and Gunther). *Recordings:* Victor. *Address:* 165 East 60th St., New York City.

BARTHOLOMEW, MARSHALL MOORE—Teacher, Choral Conductor. Born in Belleville, Ohio, 1885. *Education:* Yale University; University of Pennsylvania; Hochschule fuer Musik, Berlin; pupil of David Stanley Smith, Humperdinck, Wolff, Schoen-René. *Degrees:* Mus. B., University of Pennsylvania; Ph. B., Yale University. Conductor of University Glee Club, New York (1922-27); University Glee Club, New Haven, Conn.; Greenwich (Conn.) Wednesday Singing Club; Yale University Glee Club (since 1922); and Junior Glee Club, New York (since 1926). Director, Foreign Affiliations of Intercollegiate Musical Council. *Author of: Music for Everybody. Editor of: Mountain Songs of North Carolina* and *Yale Glee Club Series of Male Choruses.*

BARTLETT, ETHEL—Pianist. Born in London, 1901. *Education:* Royal Academy of Music, London; pupil of Frederick Moore and Tobias Matthay (piano), Frederick Corder (composition). Winner of Associated Board Scholarship in Piano. *Appearances:* As solo pianist and harpsichordist; appearances as duo-pianist with husband. Extensive tours of Europe, North and South America in recital and as soloist with major orchestras. *Management:* Arthur Judson, Inc., 113 West 57th St., New York City.

BARTOK, BELA—Composer. Born in Nagy-szent-miklos, Hungary, 1881. *Education:* Franz Liszt High School of Music, Budapest; pupil of Laszlo Erkel, Thoman, and Hans Koessler. *Appearances:* As pianist and conductor of own works throughout Europe (1903-39), and the United States (1940). Head of Piano Department, Franz Liszt High School of Music (1907-12); founder, with Zoltan Kodaly, of New Hungarian Musical Society (1911). *Compositions:* Six String Quartets (No. 3., First Prize, Musical Fund Collation; No. 5., commissioned by Elizabeth Sprague Coolidge Foundation); two violin sonatas; *Mikrokosmos,* 153 pieces for piano representing evolution of piano technique; two piano concertos, two violin concertos; one piano sonata; Sonata for Two Pianos and Percussions; *Divertimento,* for string orchestra; music for string instruments, percussion, and celesta; three pieces for clarinet, violin, and piano (for Josef Szigeti and Benny Goodman); *Prince Bluebeard's Castle,* opera in one act; *The Wooden Prince,* ballet; *The Wonderful Mandarin,* mimeplay; *Cantata Profana;* other works. *Author of: Hungarian Folk-Music* (Oxford University Press); several editions of eastern European folk-songs. His works have been played at festivals of Salzburg, Florence, Prague, Frankfort, Liege-Brussels, and Barcelona. Honorary Life Member of International Society for Contemporary Music.

BARZIN, LEON—Violist, Violinist, Conductor. Born in Brussels, Belgium, 1900. *Education:* Studied with Henrotte, Deru, Meergerlin, Ysaye, and Lilienthal. *Appearances:* Guest Conductor, Lewisohn Stadium Concerts (1933); Minneapolis Symphony Orchestra (1935-37). Member of National Symphony Orchestra, New York (1919); first violist, New York Philharmonic Orchestra (1925); Conductor, National Orchestral Association (1930).

BASIE, COUNT—Pianist, Conductor (Popular). Born in the United States, 1906. *Education:* Studied with "Fats" Waller and others. *Appearances:* As member of Walter Page's "Blue Devils" and Bennie Moten's Band; with own orchestra in Kansas City, Chicago, New York, Hollywood, Pittsburgh, Boston, San Francisco, Memphis, Washington, Baltimore and elsewhere. *Compositions: One O'Clock Jump* and others. *Recordings:* Victor, Columbia and Brunswick. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

BASSERMANN, HANS—Violinist, Violist. Born in Frankfurt, Germany, 1888. *Education:* Hochschule fuer Musik, Berlin; pupil of Henri Marteau. Concertmaster, Berlin Philharmonic Orchestra under Nikisch (1911), Leipzig Orchestra (1923), Geneva, Switzerland (1936). At present appearing as recitalist and with chamber music groups. *Address:* 346 S. Aiken Ave., Pittsburgh, Pa.

BASSI, AMADEO—Tenor. Born in Florence, Italy, 1886. *Education:* Studied with Marchese Pavase Negri, Florence. *Debut:* Florence, Italy, as the *Duke* in *"Rigoletto"* (1899). *Appearances:* South America (1902-07); Manhattan Opera (1906-08); Chicago Opera (1910-12); Italy.

BASSIAN, ALEXIA—Mezzo-Soprano, Teacher. Born on board Atlantic ship. *Education:* Mills College; College of Music, Cincinnati; Royal Conservatory of Music, Vienna; pupil of Mathilde Marchesi (voice) and Victor Maurel, in Paris; coached with Jules Massenet, Camille Saint-Saens and Sir Henry Wood. *Debut:* Royal Carl Rosa Opera Co., London (1902). *Appearances:* With Scottish and Queen's Hall Symphonies; with Sir Thomas Beecham Opera Co. (1906); leading role in *Yes, Uncle,* London (1918-19); others, in Gilbert and Sullivan operettas and in concerts and recitals. *Member:* Los Angeles County Music Teachers Association (President). *Address:* 1803 N. Western Ave., Los Angeles, Cal.

BATCHELDER, ALICE COLEMAN—Pianist. Born in Beatrice, Neb. *Education:* Pupil of B. J. Lang, Edgar Stillman-Kelley, Berlin; Harold Bauer. Paris. *Appearances:* In concert in eastern states, with Persinger String Quartet, Pasquier Trio, DeBusscher Woodwind Ensemble, others. Founder and president of Coleman Chamber Music Association. At present teaching and appearing on radio in California Artists Series, Pasadena. *Member:* Fine Arts Club, Brahms Club. *Address:* 626 S. Arroyo Blvd., Pasadena, Cal.

BATES, HELEN OLIPHANT—Pianist, Organist. Born in Eagle Pass, Texas, 1900. *Education:* Cincinnati Conservatory of Music; Juilliard Institute; University Extension Conservatory. *Degrees:* Mus. B., University Extension Conservatory; A. A. G. O. (1925). Organist, McKinley Avenue Methodist Church (12 years). *Author of:* Articles for *Etude, Musical Observer, Music and Youth, Choir Herald. Address:* 214 Ewald, San Antonio, Texas.

BATES, MONA—Pianist, Teacher. Born in Burlington, Canada. *Education:* Pupil of Ernest Hutcheson, Sigismund Stojowski, Howard Brockway, New York; Isidor Philipp, and Zoltan Kodaly, Budapest. *Appearances:* Tours of the United States, Canada and Europe. Former assistant to Ernest Hutcheson. At present conducting own studio. *Recordings:* Victor; Duo-Art Piano Rolls. *Address:* 519 Jarvis St., Toronto, Canada.

BAUER, HAROLD—Pianist. Born in New Malden, England. 1873. *Debuts:* European, as pianist (1893); American, soloist with Boston Symphony (1900). *Appearances:* Concertized in Europe and the United States; chamber music recitals with Jacques Thibaud and Pablo Casals; in premieres of works of contemporary composers. *Compositions:* Transcriptions and arrangements for the piano. *Member:* Beethoven Association, New York (Founder and President, since 1919): *Management:* Metropolitan Muscial Bureau, 113 W. 57th St., New York City.

BAUER, MARION—Composer, Teacher, Author. Born in Walla Walla, Wash., 1887. *Education:* St. Helen's

Hall, Portland, Ore.; pupil of Emilie Frances Bauer, Andre Gedalge, Paul Ertel, Campbell-Tipton, and others. Visiting professor, Mills College, Cal. (1935); Carnegie Institute of Technology, Pittsburgh (1936); Conservatory of Music, Cincinnati (1938). Teacher of music, New York University (since 1926). New York editor of *Musical Leader;* music critic for *Chautauqua Daily* (1933, 1934, 1937). *Compositions:* String quartet, sonata for viola, violin, and piano; *Sun Splendor* and *Indian Pipes,* for orchestra; *Orientale,* for soprano and orchestra; suite; incidental music; works for piano and voice. *Author of: Twentieth Century Music; A Summary of Twentieth Century Music;* co-author with Ethel Peyser, *How Music Grew* and *Music Through the Ages;* articles for various periodicals. *Member:* League of Composers (Executive Board); International Society for Contemporary Music (Board of Directors, U. S. Section); Society for Publication of American Music; American Musicological Society; Society for Comparative Musicology; American Composers' Alliance; others.

BAUGH, JOSEPH EUGENE—Violoncellist, Trumpet Player. Born in Sonora, Texas, 1900. *Education:* Private teachers. *Appearances:* Tours throughout the southwest with symphony and dance orchestras. *Radio:* Musical Director, WBAP. *Address:* Station WBAP-KGKO, Fort Worth, Texas.

BAUMAN, MORDECAI—Baritone. Born in New York City, 1912. *Education:* Columbia University, Juilliard Institute. *Degree:* B.A., Columbia University. *Appearances:* Town Hall recital (1939); tours of the United States with Hanns Eisler; tours of Mexico with Anna Sokolow. *Radio:* WJZ, WOR, New York. *Recordings:* New Music Quarterly Series with Hanns Eisler (Columbia); Album of Shakespearean Songs, with Ernst Victor Wolff (Columbia). *Address:* 200 W. 16th St., New York City.

BAUME, EMILE—Pianist. Born in Toulon, France. *Education:* Paris Conservatoire; pupil of Diémer, Rousseau, Widor, and D'Indy; coaching with Wager Swayne (since 1933). Winner of First Prize in Piano and Harmony, Paris Conservatoire; Fernand Halpen Prize in Composition (1924); Diémer Prize (1927). *Debuts:* European, Paris, (1929); American, Town Hall, New York (1936). *Appearances:* Soloist with Lamoureux, Pasdeloup and Paris Conservatoire Orchestras; concerts in England and Continental Europe; tour of United States (1937-38). *Management:* Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

BAUR, BERTHA—Educator. Born in Cleveland, Ohio. *Education:* Ann Arbor, Mich. *Degree:* Hon. M. A., University of Cincinnati (1925). Member of the Board, Cincinnati Symphony Orchestra; President and Director, Cincinnati School of Music.

BAUTISTA, JULIAN—Composer. Born in Madrid, Spain, 1901. *Education:* Pupil of Conrado del Campo. Professor of Harmony, Madrid Conservatory (1936). *Compositions: Juerga,* ballet-pantomine (1921); *Dos Canciones* and *La Flute de Jade,* for voice and piano (1922); *Colores* (1922); *Preludio y Danza,* for piano (1929); *Tres Ciudades,* for soprano and orchestra (1937); others.

BAX, SIR ARNOLD TREVOR—Composer. Born in London, England, 1883. *Education:* Royal Academy of Music; pupil of Matthay (piano) and Corder (composition). *Compositions: Moy Mell,* for two pianos; *Irish Elegy,* for English horn, harp and strings; *The Garden of Fand, Tintagel,* and *November Woods,* symphonic poems; *Symphonic Variations,* for piano and orchestra; *Romantic Overture,* for orchestra; *Mater ora filium,* motet; *Enchanted Summer,* for chorus; *Mediterranean, Nereid, Burlesque,* for piano; other works for orchestra, chorus, piano and theatre, songs and arrangements of folksongs.

BAY, VICTOR—Conductor. Born in Lodz, Poland, 1901. *Education:* Imperial Conservatory, St. Petersburg, Russia; pupil of Paul Kochansky (violin) and Alexander Glazounoff (composition). *Appearances:* Conductor of orchestras in the United States. *Radio;* Conductor, "Sunday Symphonic Hour," "Chamber Music Hour"; Conductor-Arranger, "Shakespeare Series," CBS. *Address:* 320 E. 57th St., New York City.

BAYER-LEE, JOHANNA L.—Voice Teacher. Born in Breslau, Germany. *Education:* Pupil of Julius Stockhausen and Engelbert Humperdinck, Frankfort-on-the-Main; Venuccini and Cortesi, Florence, Italy. Assistant to Stockhausen, School for the Art of Singing, Frankfort-on-the-Main. Teacher of Anton van Rooy, Robert Blass, Ludwig Mantler of Vienna Opera, and Devora Nadworney. Conducts New York studio (since 1910). *Address:* 526 W. 113th St., New York City.

BEACH, MRS. H. H. A.—Pianist, Composer. Born in Henniker, N. H., 1867. *Education:* Pupil of E. Perabo and K. Baermann. *Debut:* As pianist, Boston (1883). *Appearances:* In recitals and with orchestras (1883-85); European concert tour (1910-14). *Compositions: Gaelic Symphony;* piano concerto, violin and piano sonata, quintet for piano and strings, theme and variations for flute and string quartet, suite for two pianos, church music; songs. *Address:* Hillsboro, N. H.

BEACH, JOHN PARSONS—Composer. Born in Gloversville, N. Y., 1877. *Education:* Graduate, New England Conservatory; pupil of Johns, Chadwick, and Loeffler. Taught piano at Northwestern Conservatory, Minneapolis (1900-04); University of Minnesota; in New Orleans (1904-07). *Compositions: Pippa's Holiday* and *Jornida and Iornidel,* operas; two ballets; *Asolani, New Orleans Street Cries; Naive Landscapes, Poem,* for string quartet, *Angela's Letter, Concert for Six Instruments;* others.

BEACH, THEODORE—Organist, Choirmaster. Born in New York City. *Education:* Detroit Conservatory of Music. Organist, St. Andrew's Protestant Episcopal Church, New York City. *Member:* A.G.O., Musicians Club of America, Associated Musicians of Greater New York. *Address:* St. Andrew's P. E. Church, 2067 5th Ave., New York City.

BEAMAN, ELIZABETH—Soprano. *Education:* Private study in Boston and abroad. At present, leading soprano, Boston Chamber Opera Company, Boston Chamber Quartet. *Management:* B. H. Handley, 162 Boylston St., Boston, Mass.

BEARD, RAMONA CRUIKSHANK—Organist, Teacher. Born in Minneapolis, Minn. *Education:* Columbia University; Carleton College, Minn.; Juilliard Graduate School; American Conservatory, Chicago; pupil of Borowski and Maier, Chicago; Marcel Dupré, Paris (organ); others. *Degrees:* B.A., B. Mus., Carleton College; Mus. M., American Conservatory. Former member of faculty, Culver-Stockton College, Canton, Mo.; Eureka College, Eureka, Ill. At present, Choir Director, St. Luke's Lutheran Church, Chicago, Ill. Conducts own studio. *Address:* 1102 N. East St., Bloomington, Ill.

BEATON, ISABELLA—Pianist, Teacher, Composer. Born in Grinnell, Ia., 1870. *Education:* Western Reserve University; University of Berlin; graduate, Iowa Conservatory (1890); Ziska School of Opera and Oratorio, Paris; pupil of Bellermann, Friedlander and others. *Degrees:* Ph. B., M.A., Western Reserve. Taught composition, music history, and piano at Cleveland School of Music (1899-1910); taught piano, Iowa College (1892-93) and in Berlin (1893-97). Founder of Beaton School of Music, Cleveland (1910). *Compositions:* Orchestral works, chamber music, and piano works.

BEATTIE, DOUGLAS—Basso. Born in California. *Education:* University of California; pupil of Frank Carol Giffen, San Francisco; Aristide Anchesi and Gino Puccetti in Italy. *Appearances:* Operatic roles throughout Italy; in *Aida,* Hollywood Bowl (1935); with Chicago City Opera; concerts and recitals throughout the United States. Member of Metropolitan Opera (since 1938). *Management:* NBC Artists Service, RCA Bldg., New York City.

BEATTIE, JOHN WALTER—Music Educator. Born in Norwalk, O., 1885. *Education:* Denison University, Columbia University. *Degrees:* B.A., Denison (1907); M.A., Columbia (1923); Mus. D., Denison (1934). Supervisor of Music, public schools, Xenia, O. (1907-11); Music Teacher, Central High School, Grand Rapids, Mich. (1911-12); Supervisor of Music, Grand Rapids public schools (1912-24); State Supervisor of Music, public schools, Mich. (1924-25). Professor of Public School Music, Northwestern University (since 1925); Dean, Northwestern School of Music (since 1934). *Co-Author of: Music in the Junior High School* (1930); *Music of Many Lands and Peoples* (1932); *Play and Sing Books,* One and Two (1935); *Music Highways and Byways* (1936). *Editor of: Golden Book of Favorite Songs* (1923); *Gray Book of Favorite Songs* (1924). Co-Editor of 35th Yearbook, Part 11, Music Education (National Society for the Study of Education, 1936). *Member:* Music Supervisors National Conference; National Council of Music Education; Phi Delta Kappa, Pi Kappa Lambda, Phi Gamma Delta; University Club, Evanston; Cliff Dwellers, Chicago. *Address:* Northwestern University School of Music, Evanston, Ill.

BEATTY, ERL—Organist, Teacher. Head of Organ Department, Hamilton School of Music and Dramatic Art, Upper Darby, Pa. *Address:* 7038-40 W. Garrett Rd., Upper Darby, Pa.

BEAVERSON, JAMES H.—Tenor. Born in Philadelphia, Pa., 1899. *Education:* New York University; pupil of Julian Jordon (voice). *Appearances:* New York Philharmonic Chorus and as church soloist. *Radio:* WEAF, WABC, WOR, WMCA. At present, directs Lyndhurst Community Chorus; proprietor of music type-setting establishment in New York. *Address:* G. Beaverson & Son, 21 Spruce St., New York City.

BECK, CONRAD—Composer. Born in Lohn, Switzerland, 1901. *Compositions: Der Baer,* ballet (1937); works for orchestra, and chorus; chamber music.

BECK, JEAN BAPTISTE—Musicologist. Born in Gebweiler, Alsace, 1881. *Education:* École Alsacienne, Paris; University of Strasbourg; Sorbonne; École des Hautes Etudes, Paris. *Degree:* Ph.D. (1907), University of Strasbourg. Member of faculty, French exchange professor, University of Vienna (1910); University of Illinois (1911-14); Bryn Mawr College (1914-20); University of Pennsylvania (since 1920). Teacher at Yvette Guilbert School; Columbia University; Curtis Institute of Music, Philadelphia; Institute of Musical Art, New York. Organist of St. Leger, Paris (1895-99); Fellow of American Medieval Society. *Author of: La Musique des Troubadours* (1909); *Corpus Cantilenarum Medii Aevi* (1927); *Der Takt in den Musikaufzeichnungen des 12. und 13. Jahrhunderts* (1909). *Member:* American Medieval Society; American Musicological Society. *Address:* University of Pennsylvania, Philadelphia, Pa.

BECK, JOHANN HEINRICH—Violinist, Conductor, Composer. Born in Cleveland, Ohio, 1856. *Education:* Leipzig Conservatory; pupil of Reinecke, Jadassohn, A. Richter and others. *Debut:* As violinist, Leipzig Gewandhaus (1882). *Appearances:* As conductor of orchestral concerts, Detroit and Cleveland; Conductor, Pilgrim Orchestra Club (1904-10); Elyria Orchestra (1905-07); guest appearances conducting own compositions. *Compositions:* Symphonic Scherzo in A; *A Kiss of Joy; Aus meinem Leben,* tone-poem for orchestra; Scherzo in F; others.

BECK, JOHN JACOB—Pianist, Organist. Born in Minneapolis, Minn., 1887. *Education:* Northwestern Conservatory, Minneapolis; Klindworth-Scharwenka Conservatory, Berlin; pupil of Frederic Fichtel and Moritz Mayer-Mahr (piano); Walter H. Jones (organ). Member of faculty, MacPhail School of Music, Minneapolis; Organist and Choirmaster, Basilica of St. Mary. *Address:* 4500 Lyndale Ave., So., Minneapolis, Minn.

BECKER, ARTHUR C.—Organist, Choral Director. Born in Louisville, Ky., 1895. *Education:* Sherwood Music School and Institute of Musical Arts, Chicago; pupil of Kober, Keller, Dethier, Widor, Dupre and Roussel. *Degrees:* Mus. M., Hon. Mus. D. *Appearances:* Organ recitals, various cities in the United States. *Radio:* Director and Organist, "Meditation and Melody," MBS. Former Organist and Choir Director, various churches. Dean of the School of Music, De Paul University (since 1924); Director, De Paul University A Cappella Choir. *Compositions:* Mass in Honor of St. Vincent; *Ave Maria* (McLaughlin & Reilly); *Sing Noel* (Fischer & Bros.); Two Brass Sextettes (Harms); *Salve Sancta Parens* and *Creation of the Stars* (Hall & McCreary). *Address:* 64 E. Lake St., Chicago, Ill.

BECKER, CARL—Violin Maker. Born in Chicago, Ill., 1887. With John Hornsteiner of Mittenwald family of violin makers (22 years). Member of Violin House of William Lewis and Son, Chicago (since 1924). *Address:* 207 S. Wabash Ave., Chicago, Ill.

BECKER, GUSTAVE L.—Pianist, Teacher. Born in Richmond, Texas, 1861. *Education:* Pupil of S. B. Mills, Moszkowski, Joseffy and others. *Debut:* Berlin (1890). *Appearances:* Tours of United States (since 1891). Director, Hasbrouk Music School, Jersey City, N. J. *Member:* New York State Music Teachers Association. *Compositions:* Works for orchestra, voice, and piano.

BECKER, JOHN J.—Pianist, Conductor, Composer. Born in Henderson, Ky., 1886. *Education:* Kruger Conservatory, Cincinnati; St. Mary's of the Springs College; Wisconsin Conservatory, Milwaukee. *Degrees:* B.A., St. Mary's of the Springs College; B. Mus., D. Mus., Wisconsin Conservatory. *Debut:* As conductor-composer, at concert by Pan-American Chamber Orchestra (1932). *Appearances:* Conductor, St. Paul Chamber Orchestra; Guest Conductor, Minnesota Symphony Orchestra. Former Director of Music, Notre Dame University; Professor of Fine Arts, College of St. Scholastica; Conductor, Notre Dame Glee Club; Conductor, St. Paul Chamber Orchestra; Conductor, St. Cloud (Minn.) Civic Chorus; Conductor, South Bend (Ind.) Popular Orchestra. At present, State Supervisor, Minnesota Music Project, WPA. *Compositions:* Three Symphonies, concertos, works for orchestra, chamber music, song cycles, choral music, works for the stage and motion pictures. *Author of:* Articles for periodicals and newspapers. *Recordings: Credo,* from own *Missa Symphonica* (New Music). *Member:* Pan-American Association of Composers; New Music Publications (Associate Editor); German American Musical Students Exchange, Berlin; St. Paul Trinity College of London (Hon. Committee). *Address:* 445 City Hall, St. Paul, Minn.

BECKER, RENE LOUIS—Organist, Composer. Born in Bischheim, Germany, 1882. *Education:* Pupil of Muench, Blumer, Somborn and Gessner. Member of faculty, St. Louis University (since 1905); Organist, Cathedral, Alton, Ill. (since 1915); concertizing. *Compositions:* Organ sonatas; other works for organ and piano.

BEEBE, CAROLYN—Pianist, Teacher. Born in Westfield, N. J. *Education:* Pupil of M. Moszkowski and H. Bauer. *Debut:* In Berlin (1903). *Appearances:* Tours of the United States. Founder, New York Chamber Music Society. Instructor at Institute of Musical Art, New York (1905-19).

BEECHAM, SIR THOMAS—Conductor. Born in St. Helena, Lancashire, England, 1879. *Education:* Rossall School and Wadham College, Oxford. Knighted for services to music (1914). *Debut:* With Queen's Hall Orchestra, London (1905). *Appearances:* Tours with opera companies; founder and Conductor, New Symphony Orchestra (1906) and Beecham Symphony Orchestra (1908), London; Drury Lane Theatre, London; with Diaghileff's Ballet; as Conductor, Halle Orchestra (until 1920); founder, London Philharmonic Orchestra (1932); Conductor, Covent Garden opera season; tours of Germany, France, and other European countries; with New York Philharmonic-Symphony, Philadelphia Orchestra and others in the United States.

BEELER, WALTER ROY—Band Director. Born in Denver, Colo., 1908. *Education:* Ithaca College; New York and Northwestern Universities. *Degree:* B.M., Ithaca College. Formerly affiliated with Patrick Conway and Karl King Bands. *Radio:* With bands. Served as judge in state music contests. At present Director, Ithaca College Band, which served as New York State Clinic Organization (1934-39). *Member:* New York State School Music Association (Executive Committee). *Address:* Ithaca College, Ithaca, N. Y.

BEHREND, JEANNE—Pianist, Composer. Born in Philadelphia, Pa., 1911. *Education:* Curtis Institute of Music; pupil of Josef Hofmann, Rosario Scalero (composition). *Debut:* Recital, Carnegie Hall, New York (1937): *Appearances:* Soloist with Baltimore Symphony (1927); with Alexander Kelberine as duo-piano soloist with Philadelphia Symphony (1935-37), with Washington Symphony (1937), and recital, MacMillan Theatre Series (1936); series of three solo recitals of American piano music at Curtis Institute, Philadelphia (1936), and New York; as harpsichordist at Festival of American Society of Ancient Instruments, Philadelphia (1940). *Radio:* "Magic Key," NBC (1937). *Compositions: The Old Scissors-Grinder* (Theodore Presser, 1927), *From Dawn Until Dusk* (Elkan-Vogel Co., 1937); also orchestral, choral and organ works. At present, teaching at Curtis Institute, doing research in American piano literature, and appearing in recital and concert. *Recordings:* Album of Bach-Kelberine transcriptions; with A. Kelberine, MacDonald Duo-Piano Concerto, Stokowski conducting; also, *Deep River, Volga Boat Song,* and others. *Address:* Curtis Institute of Music, Philadelphia, Pa. *Management:* George Leyden Colledge, RKO Bldg., Radio City, New York.

BELARSKY, SIDOR—Basso. Born in Russia. *Education:* Leningrad State Conservatory. *Appearances:* Leading basso, Leningrad State Opera (until 1930); Carnegie Hall and Town Hall, New York; Academy of Music, Philadelphia; Los Angeles Philharmonic Auditorium; Hollywood Bowl; numerous colleges; sixty key cities of United States (1940 tour). Became Professor of Voice at Brigham Young University, Provo, Utah (1930). Member, American Opera Company. *Radio:* CBS. *Address:* 106 Fort Washington, New York City. *Management:* S. Hurok, Rockefeller Center, New York City.

BELL, J. BERTRAM—Pianist. Born in Detroit, Mich., 1894. *Education:* Detroit Conservatory of Music; pupil of Philipp and Alfred Cortot, Paris. *Degree:* Mus.M., Detroit Conservatory. *Compositions:* Arrangements of choral and orchestral works. *Appearances:* In concert and recital throughout the middle west. *Radio:* WXYZ (1940). Director, Detroit Conservatory. *Address:* 5035 Woodward Ave., Detroit, Mich.

BELL, DOROTHY PAULSON—Harpist. Born in Lawrence, Kan. *Education:* University of Kansas; pupil of Michael Russo, Kansas City; Pasquale Montani, Indianapolis; Enrico Tramonti, Chicago. *Degree:* A.B., University of Kansas. *Debut:* Congress Hotel, Chicago (1924). *Appearances:* Recitals throughout the United States. At present, church and ensemble soloist. *Address:* 7534 113th St., Forest Hills, N. Y.

BELL, MARY—Mezzo-Soprano. Born in Austin, Texas. *Education:* University of Texas; Eastman School of Music, Rochester; Juilliard Graduate School (Fellowship); pupil of Vladimir Rosing and Reuben Mamoulian; Artot de Padilla, Berlin. *Appearances:* Tours of the United States, in opera and light opera. *Radio:* WQXR (1940). At present, touring the United States for Junior Programs, Inc., New York. *Address:* 37 W. 57th St., New York City.

BELLAMANN, HENRY HAUER—Pianist, Teacher, Author. Born in Fulton, Mo., 1882. *Education:* Westminster College, Missouri; University of Denver; Paris; London; New York; pupil of Philipp (piano); Widor (organ, composition). *Degree:* Mus. D., DePauw University (1926). Dean of School of Fine Arts, Chicaora College for Women, Columbia, S. C. (1907-24); pianist and lecturer on modern French music; chairman of examining board of Juilliard Music Foundation (1924); with Curtis Institute, Philadelphia. *Compositions:* Piano concerto; violin sonata; piano quintet; choral works. *Author of: A Music Teacher's Note Book* (1920); novels; verse.

BELLISON, SIMEON—Clarinetist. Born in Moscow, Russia, 1881. *Education:* Graduate, Moscow Imperial Conservatory. *Appearances:* With Symphony and opera orchestras in Moscow; member of Moscow Art Theatre Orchestra; tour of northern Europe with chamber music ensemble (1908); member of Petrograd Imperial Opera Orchestra (1915); organizer of "Zimro" Chamber Music Ensemble; led it on world tour (1917); toured with it in the United States and Canada (1918-20); organizer of "Stringwood Ensemble." First clarinet, Philharmonic-Symphony Orchestra of New York (since 1920); assisting artist with major chamber music groups of America and Canada. Member of faculty, Manhattan Music School of New York, New York School of Music, Teachers College of Columbia University, Community Center Conservatory of New York and Englewood Conservatory of New Jersey; conducts own studio (since 1920); also conducts Bellison clarinet ensemble of seventy-five members. *Compositions:* Arrangements for clarinet solo and chamber music combinations. *Author of: The Adventures of Jivoglot,* novel. *Recordings:* Columbia and Simeon Bellison Phonograph Records. Contributor, *Who Is Who In Music* (1940-41 Edition). *Address:* 751 Walton Ave., New York City.

BELNICK, ARNOLD—Violinist. Born in New York City, 1924. *Education:* Pupil of Ronald Murat. Winner of Grand Prize, Sealtest Rising Musical Star Contest (1938). *Appearances:* Soloist, Friends of Music Orchestra; National Orchestral Association; New York Philharmonic Symphony; recitals throughout the east. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

BELTZ, MARY LOUISE—Contralto. Born in Nickerson, Kan. *Education:* University of Kansas; Juilliard Music School (fellowship); pupil of Paul Reimers. *Degree:* A.B., University of Kansas. *Appearances:* Soloist in Bach *Christmas* Oratorio at Meridity College, Raleigh, N. C. Verdi *Requiem* at Ann Arbor, Michigan; Gaul's *Holy City* with Washington Heights Oratorio Society; in *Eugene Onegin* with Andonia Bricco's Symphony; Carnegie Hall; soloist with Bach Circle, Town Hall. At present, staff member, Music Department of Baylor College, Belton, Texas. *Management:* George Leyden Colledge, RKO Bldg., New York City.

BENDER, WILLIAM ISETT—Organist, Pianist. Born in Wheeling, W. Va., 1904. *Education:* West Liberty State Normal School; pupil of G. Darlington Richards, (theory, composition); Milford Snell (piano). Organist and Choirmaster, Holy Trinity Church, New York; Director of Wakefield Heights Women's Chorus, Yonkers, N. Y. *Address:* 20 Cumming St., New York City.

BENDITZKY, LEON—Pianist, Teacher. Born in Russia, 1891. *Education:* Kiev Conservatory and Petrograd Imperial Conservatory, Russia; pupil of Mme. Anna Essipoff-Leschetizky (scholarship). Recipient of first prize, Conservatory of Kiev. *Appearances:* With symphony orchestra, Russia; instructor at Conservatory in Tiflis. *Radio:* With Henry Weber Orchestra, WGN (5 years). *Address:* Station WGN, Chicago, Ill.

BENDIX, MAX—Violinist, Conductor. Born in Detroit, Mich., 1866. *Debut:* 1874. *Appearances:* As Concertmaster, Metropolitan Opera House (intermittently, 1886-1910); Concertmaster and Assistant Conductor, Theodore Thomas Orchestra (1886-96); tour as soloist with Bendix Quartet; conductor of orchestra, St. Louis World's Fair (1904) and San Francisco Exposition (1915); Concertmaster and Conductor, Manhattan Opera House (1906). Formerly conducted own studio in New York. At present, conductor in Chicago. *Compositions:* Works for orchestra and songs.

BENEDICT, EDWARD—Accordionist, Composer (Popular). Born in Lincoln, Neb. *Education:* With private teachers. At present, accordionist and vocalist at Riccardo's, Chicago. *Compositions:* Songs and Hymns. *Address:* 306 S. Wabash Ave., Chicago, Ill.

BENNETT, BOYD—String Bass Player, Violoncellist. Born in Battleford, Canada, 1905. *Education:* Detroit Institute of Musical Art, Wayne University and Columbia University; New School of Social Research, New York; with private teachers. *Appearances:* Organized and played in Little Theatre Trio, Detroit (1928); organized and played in Chromatic Art String Quartet, Detroit (1933-34); conducted jazz concert, Central Opera House, New York (1937). *Radio:* Directed ensemble from Detroit Symphony in series, WWJ, Detroit (1929); "Magic Key," NBC; "Swing Session," CBS; also MBS. At present, with Ben Bernie Orchestra. *Recordings:* Series of jazz records, with Nick La Rocca (Victor); dance records (Victor, Columbia, Brunswick, Vocalion). *Address:* 76 Washington Sq., New York City.

BENNETT, DONALD WESLEY—Conductor, Educator. Born in Oelwein, Ia., 1912. *Education:* University of California at Los Angeles, University of Southern California. *Degree:* B. Ed., University of California. *Appearances:* As Conductor, All-City Junior High School and Junior College Orchestras (combined), Los Angeles Music Festival (1939). Chairman, Music Department, Virgil Jr. High School; Director, Los Angeles All-City Junior High School Orchestra. Teacher, University of California; Organizing Chairman, National Junior High School Orchestra. *Member:* University of California at Los Angeles Music Alumni Association (Treasurer). *Address:* 152 N. Vermont Ave., Los Angeles, Cal.

BENNETT, HOWARD GORDON—Musicologist, Educator. Born in New York City, 1894. *Education:* Harvard University; Universities of Berlin and Munich (musicology); pupil of Rubin Goldmark (composition); Clarence Adler and Franz Schmidt (piano). *Degrees:* A.B., A.M., Harvard. Has been member of faculties of Denison University and Vassar College. At present, Professor of Music, University of Vermont. *Address:* Department of Music, University of Vermont, Burlington, Vt.

BENNETT, JOYCE—Mezzo-Contralto (Popular). Born in Mount Olive, Ill., 1920. *Education:* Gordoni and Lee Studios. *Appearances:* As singer and dancer. *Radio:* KXOK, St. Louis (1940). At present, member of Louis Panico's Orchestra, on tour. *Address:* 1258 S. Michigan Ave., Chicago, Ill.

BENNETT, ROBERT RUSSELL—Composer, Arranger. Born in Kansas City, Mo., 1894. *Education:* Pupil of Carl Busch; Nadia Boulanger, Paris. Recipient of Guggenheim Fellowship. *Compositions: Sights and Sounds; Abraham Lincoln Symphony; Charleston Rhapsody; Paysage; Concerto Grosso,* for orchestra; *Maris Malibran,* opera; March, for two pianos and orchestra; orchestrations of musical comedies (since 1910).

BENNETT, WILLIAM J.—Organist. Born in Marinette, Wis., 1900. *Education:* Beloit College; University of Wisconsin; pupil of R. W. Pellow, Max Miranda, Frank Van Dusen, Arthur Dunham. *Appearances:* Soloist, Balaban & Katz theatres (1922); concert with Carrie Jacobs Bond, Janesville, Wis. (1924); recitals throughout midwest; tours as demonstrator of Hammond organ. At present appearing at Interstate Glass House Restaurant. *Address:* 1400 Belle Plaine Ave., Chicago, Ill.

BENSON, HAROLD C.—Pianist (Popular). Born in Chicago, Ill., 1908. *Education:* Buffalo College of Music. *Appearances:* With various bands. *Address:* 5668 Ridge Ave., Chicago, Ill.

BENTER, LIEUT. CHARLES—Bandmaster. Born in New York City, 1887. *Degree:* Hon. Mus. D., Columbus University, Washington, D.C. *Appearances:* As conductor of U. S. Navy Band throughout the United States. At present, Officer in Charge, U. S. Navy School of Music; Conductor U. S. Navy Band, U. S. Navy Symphony Orchestra. *Compositions: Irresistible* (1923), *Our Navy* (1924), *Navy Blue* (1938) and other marches. *Author of: Benter's Book of National Airs* (1927). *Recordings:* Victor, Brunswick. *Member:* American Bandmasters Association, ASCAP. *Address:* Navy Yard, Washington, D.C.

BENTONELLI, JOSEPH—Tenor. Born in Kansas City, Mo., 1902. *Education:* University of Oklahoma; in Paris and Milan; pupil of Jean de Reszke, Edmond Clement, Vittorio Vanzi, Enrico Rosati, and Blanche Blackman. *Degrees:* B.A., B.M., University of Oklahoma. *Debuts:* European, in *Don Giovanni,* Nice, France (1924); American, Chicago Opera (1934); Metropolitan Opera (1936). *Appearances:* In opera, concert, and recital throughout Europe and the United States; command performances for Queen Wilhelmina and Mussolini. *Radio:* Metropolitan Opera Broadcasts; "Sunday Evening Hour," "Open House," "General Motors Hour," "Ed Wynn Hour," Bergen-McCarthy program, "Opera-In-English," "Paul Whiteman Hour." Formerly member of Teatro Reale dell'Opera, Rome; Paris Grand Opera; Vienna Staatsoper; Philadelphia Opera, St. Louis Opera and Chicago Opera. At present, member of Metropolitan Opera. *Address:* 120 W. 57th St., New York City. *Management:*

Metropolitan Musical Bureau, 113 W. 57th St., New York City.

BERARDINELLI, NICOLA ORLANDO—Baritone. Born in Castel di Sangro, Italy. *Education:* Chicago Musical College. *Degree:* Mus. B. *Appearances:* With Chicago City Opera. Member of faculty, Chicago Conservatory (five years); Chicago Musical College (three years). Founder (1924) and Director of Berardinelli School of Music. Director of Lithuanian Chorus. *Address:* 1018 Kimball Hall, Chicago, Ill.

BERCKMAN, EVELYN—Composer. Born in Philadelphia, Pa., 1900. *Compositions: Abroad the Morning Star; Sorbonne; Dr. Johnson's Tour to the Hebrides,* soprano and flute; *Archangels,* three harps; *County Fair,* ballet. *Author of:* Articles for music magazines.

BERENTSEN, ROBERT J.—Teacher of Voice and Organ. Born in Chicago, Ill., 1891. *Education:* Berlin Hochschule fuer Musik; pupil of Zaidee Eaton, Minneapolis; Max Seiffert of Berlin (theory); O. Ericksen and Olga Kieding, Bergen, Norway. *Appearances:* Organist, Centennial Exposition, Oslo, Norway (1914); Director of choirs, Central Presbyterian church. Member of Rochester Philharmonic Orchestra (1940). *Address:* 699 E. Main St., Rochester, N. Y.

BEREZOWSKY, NICOLAI—Violinist, Composer. Born in St. Petersburg, Russia, 1900. *Education:* Imperial Chapel, St. Petersburg; Juilliard Graduate School; pupil of Robert Pollak, Paul Kochanski (violin); Rubin Goldmark (composition). *Appearances:* Conductor of own works, major orchestras of Europe and the United States; solo violinist and with Quartet throughout the United States. *Radio:* Guest conductor, WOR Symphony, New York; with Coolidge Quartet, CBS. Violinist with Coolidge String Quartet. *Compositions:* Three symphonies, Violin Concerto, Cello Concerto, Sinfonietta, *Introduction and Waltz,* Concerto for Quartet and Orchestra; Chamber Music. *Recordings:* With Coolidge Quartet (Victor). *Address:* c/o Coolidge Quartet, Library of Congress, Washington, D.C.

BERGGREN, GERTRUDE—Contralto. Born in the United States. *Appearances:* Operas, concerts, recitals, oratorios and festivals in Atlantic and southern states. *Radio:* "Sundey Evening Hour," CBS; General Motors program, NBC; "Show Boat," "Beauty Box," and other commercial programs, NBC, CBS; first official two-way shortwave broadcast between New York and The Vatican, NBC; memorial program for Queen Astrid; dedicatory programs at opening of Radio City, NBC. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

BERGH, ARTHUR—Violinist, Teacher, Composer. Born in St. Paul, Minn., 1882. *Appearances:* With the New York Symphony Orchestra, Metropolitan Opera House (1903-08). Conducted Municipal Concerts, New York (1911-14). Member of Faculty, New York Institute of Music (1911-14). *Compositions: The Raven* (1909), *The Pied Piper of Hamelin* and *The Congo,* orchestral melodramas; *The Unnamed City,* symphonic choral; *Niorada,* romantic opera; *In Arcady,* comic opera. *Member:* American Music Society. *Address:* 159 N. Almont Dr., Beverly Hills, Cal.

BERINI, MARIO—Tenor. Born in Los Angeles, Cal., 1913. *Education:* Pupil of Charles Dilmores, Floraline Brownstein. *Debut:* Los Angeles, in *Chocolate Soldier. Appearances:* In motion pictures, including *One Night of Love,* with Grace Moore; *Damsel in Distress,* with Fred Astaire; with Los Angeles Opera, San Francisco Opera (1932); guest soloist, Radio City Music Hall, New York. *Radio:* With "Opera of the Air," Erno Rapee Opera Co., NBC. *Recordings:* Royal.

BERL, PAUL—Pianist. Born in Vienna, 1907. *Education:* Vienna Academy; University of Vienna. *Degree:* Ph.D., University of Vienna. *Appearances:* Germany, Austria, Italy (1931-38). At present, accompanist to Helen Teschner Tas, Emanuel List, and others. *Address:* 8 W. 7th St., New York City.

BERLIN, IRVING—Composer. Born in Russia, 1888. One of originators of "ragtime" music with his *Alexander's Ragtime Band.* President of Irving Berlin, Inc., New York, music publishers. *Recordings:* Compositions recorded by Columbia, Victor and others. *Compositions: Alexander's Ragtime Band, What'll I Do, Remember, Always, Russian Lullaby,* Music Box Revues, *God Bless America,* and others. *Member:* Masonic order (Shriner); Elks; Lambs Club, Friars Club; City Athletic Club, New York. *Address:* 709 7th Ave., New York City.

BERNE, ALEXANDER—Choral Director. Born in New Brunswick, N. J., 1881. *Education:* Pupil of Albert Mildenberg and Rafael Joseffy (piano); Rubin Goldmark (harmony) and Clifford Demarest (organ, harmony and counterpoint). Director, Federal Trust Co. Glee Club; Director, Newark Rotary Glee Club. *Compositions: Gavotte* (A.K. De Lemos & Co.); works for piano and songs. *Author of:* Articles for periodicals. *Editor of:* Rotary publications. *Member:* Music Educators of New Jersey (Hon. Member) and Newark Rotary Club (Hon. Member). *Address:* 14 Central Ave., Newark, N. J.

BERNERS, LORD GERALD HUGH TYRWHITT-WILSON—Composer, Author, Painter. *Education:* Eton College; studied in Dresden and London; pupil of Casella and Stravinsky. *Compositions: Three Little Funeral Marches, Fragments psychologiques, Le Poisson d'or, Valses bourgeoises,* for piano; *Chinoiserie, Valse sentimentale, Kasatchok, Fantasie espagnole, Lullaby, The Lady Visitor in the Pauper Ward, The Green-Eyed Monster,* for orchestra; *Le Carrosse du Saint-Sacrement,* opera; *The Triumph of Neptune,* ballet; *Luna Park,* ballet; *A Wedding Bouquet,* for ballet and chorus; others. *Author of: First Childhood* (1934).

BERNIE, BEN—Conductor (Popular), Violinist. Born in Bayonne, N. J., 1893. *Education:* With private teachers in New York. *Debut:* Carnegie Hall. Member of faculty, Mozart Music School, New York. *Appearances:* Toured in vaudeville throughout the United States. Organized own orchestra (1920); tours of the United States and Europe; in motion pictures and radio. *Address:* National Broadcasting Co., RCA Bldg., New York City.

BERNING, HARRY M.—Pianist, Teacher. Born in Chicago, Ill., 1901. *Education:* American Conservatory, Chicago; Western Conservatory; Bush Conservatory; Northwestern University School of Music; pupil of Jan Chiapusso. Recipient of scholarship with Chiapusso. Director of Berning School of Music and Dancing, Chicago (1940). *Address:* 4747 Milwaukee Ave., Chicago, Ill.

BERNSTEIN, ARTHUR—String Bass Player. Born in New York City, 1909. *Education:* New York University; Juilliard Graduate School; also with private teachers. *Degree:* LL.D., New York University. At present with Benny Goodman Orchestra and Sextet. *Recordings:* Columbia, Brunswick, Victor. *Address:* 375 Riverside Dr., New York City.

BERNSTEIN, FLORENCE—Soprano, Voice Teacher. Born in Chicago, Ill. *Education:* Cosmopolitan School of Music and Bush Conservatory, Chicago; also with private teachers. *Debut:* In recital, Chicago (1925); New York (1934). *Appearances:* Recitalist throughout the United States. *Radio:* WGN, WCFL, Chicago. At present, conducts own studio in Chicago. *Address:* 1018 Kimball Bldg., Chicago, Ill.

BERNSTEIN, JACOB—Violoncellist. Born in Kaunas, Lithuania, 1903. *Education:* Conservatories, Moscow and Leipzig. *Debut:* Town Hall, New York (1940). *Appearances:* Toured Europe in concert and recital. Formerly First Cellist with Leipzig, Göteborg, and Palestine Symphony Orchestras. At present, with NBC Orchestra, New York. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

BERRY, ART—Violinist, Conductor (Popular). Born in Wabash, Ind., 1902. *Education:* Sherwood School of Music, Chicago; private instruction, New York. *Appearances:* With Fred Waring's Orchestra, Roxy Theatre, New York; played at Paramount Theatres, New York and Brooklyn; former member of Indianapolis Symphony Orchestra. At present, conducts own orchestra in Indianapolis. *Address:* 1108 Merchants Bank Bldg., Indianapolis, Ind.

BERRYMAN, CECIL WELLS—Pianist, Teacher, Composer. Born in Central City, Neb. *Education:* Pupil of August Borglum, Omaha; and Rudolph Ganz, Chicago (piano); Emil Schwartz, Paris (theory). Winner in competition of *Musical Observer. Debut:* Paris (1911). *Appearances:* Recitals in Paris and throughout the United States. Member of faculty, Omaha University. At present appearing in recitals and lectures, Omaha Schools. *Compositions:* Sonata for Violin and Piano; works for piano and orchestra. *Recordings:* Victor. *Member:* Nebraska Music Teachers Association, Omaha Music Teachers Association. *Address:* 214 Balbridge Bldg., 20th and Farman, Omaha, Neb.

BERT, BERTHE—Pianist. Born in Bordeaux, France. *Education:* Paris Conservatoire. *Appearances:* In concert and recital throughout Europe. At present, Director, Alfred Cortot School of Piano and Alfred Cortot Foundation. *Address:* 170 E. 78th St., New York City.

BERTRAM, GEORG—Pianist. Born in Berlin, Germany, 1882. *Education:* Pupil of Hans Pfitzner. Former Professor of Piano, Sternsches Conservatory, Berlin. At present, living in New York.

BERWALD, WILLIAM HENRY—Composer. Born in Schwerin, Germany, 1864. *Education:* Academy of Music, Munich; Conservatory of Music, Stuttgart. Winner of $1,000 Estey Prize, National Association of Organists (1928). *Compositions:* Orchestral and chamber music; works for chorus, organ, voice and piano. Orchestral works performed by orchestras of New

York, Chicago, Cleveland, and Europe. *Address:* College of Fine Arts, Syracuse University, Syracuse, N. Y.

BESANZONI, GABRIELLA—Mezzo-Soprano. Born in Rome, Italy. *Debuts:* European, Costanzi Theatre, Rome; American, Metropolitan Opera, New York, as *Amneris* in *"Aida"* (1919). *Appearances:* Milan, Madrid, Barcelona; Metropolitan Opera; Chicago Opera (1920-21).

BESTOR, DON—Pianist, Composer, Conductor (Popular). Born in Mazomanie, Wis. *Appearances:* As pianist in repertoire show and vaudeville; with own orchestra, has played in hotels throughout eastern United States. *Radio:* Directed music on Jack Benny program. Featured on NBC. *Compositions: Doodle Doodle Doo, Down by the Winegar Woiks, Teach Me To Smile, The Whole World is Dreaming of Love, Gee But I Hate To Say Good-Bye, Contented, You're a Darling, I'm Not Forgetting. Recordings:* Brunswick. *Address:* National Broadcasting Company, RCA Bldg., New York City.

BESTOR, DOROTHEA—Violist, Composer. Born in Greenwich, Conn. *Education:* New York University, Juilliard Graduate School; pupil of Albert Stoessel, Mischa Mischakoff (violin); Arnold Schoenberg, Rubin Goldmark, Nadia Boulanger (composition). At present member of Durieux Chamber Music Ensemble, New Haven Symphony, and New York Oratorio Society Orchestra. *Compositions: Episode* (premiere, New York Symphony, 1927); Sonata for Violoncello and Piano; Sonatina for Violin and Piano; songs, and works for string quartet and string orchestra. *Address:* 282 West End Ave., New York City.

BESUNER, PEARL—Soprano. Born in Cincinnati, O. *Education:* University of Cincinnati, Cincinnati Conservatory, Juilliard Graduate School; pupil of Dan Beddor and Marcella Sembrich. *Degree:* B.A., University of Cincinnati. *Debut:* Metropolitan Opera, New York, as *Siebel* in *"Faust"* (1928). *Appearances:* In several operatic premières, including *Peter Ibbetson, King's Henchman,* Respighi's *Sunken Bell, Preziose Ridicole of Lattuada* and only woman's role in *Emperor Jones,* Metropolitan; has sung Purcell operas in concert form. *Radio:* Soloist on various programs. At present, member of Metropolitan Opera. *Recordings:* Brunswick. *Address:* Metropolitan Opera Co., New York City.

BETTI, ADOLFO—Violinist, Teacher. Born in Bagni di Lucca, Italy, 1875. *Education:* Graduate, Liceo Machiavelli, Lucca (1892) and Liege Conservatory, Belgium (1896); pupil of Cesar Thompson (violin), and Dupuis (composition). Recipient of gold medal in International violin competition, Liege (1896), and Coolidge medal for distinguished service to musical art in America (1933). *Appearances:* Solo tours of Austria, Germany, France and Italy (1896-1900); leader of Flonzaley Quartet (1903-29) in concerts throughout Europe and America. Professor, Brussels Conservatory (1900-03). Editor of standard violin works and chamber music literature (Schirmer, Chester). Contributor to Cobbelt's *Cyclopedia of Chamber Music* and European and American periodicals. Conducts master classes in ensemble playing, New York (since 1930). *Recordings:* With Flonzaley Quartet (Victor). *Address:* Hotel Ansonia, New York City.

BETTON, MATT—Conductor (Popular), Clarinetist, Saxophonist, Pianist. Born in Kansas City, Kan., 1913. *Education:* Kansas State College, University of Kansas. *Degree:* B.S., Mus. Ed., Kansas State College. Winner of Swing Band Trophy at Kansas City Jubilesta (1938). At present, conducts Matt Betton Orchestra. *Address:* Manhattan, Kan.

BETTS, ROBERT—Tenor. Born in the United States. *Education:* Washington University, St. Louis; pupil of Anna Schoen-René; awarded Juilliard Fellowship. *Appearances:* Leading roles with New York Opera-Comique; in Schoenberg's *"Gurrelieder"* with Stokowski and the Philadelphia Symphony Orchestra; as soloist in the Beethoven Ninth Symphony, under Stokowski. In concert, oratorio and opera in various American cities. Soloist, St. Thomas' Church, New York. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

BEVERIDGE, LOWELL PIERSON—Organist. Born in Boston, Mass., 1905. *Education:* Harvard University; Longy School of Music, Cambridge, Mass.; Royal College of Music, London; did research in Europe. *Degrees:* B.A., M.A., Harvard. At present, Organist and Choir Director, St. Paul's Chapel, Columbia University. *Address:* Columbia University, New York City.

BEYER, MARY ETHEL—Pianist, Choir Director. Born in Baltimore, Md. *Education:* Wesleyan College Conservatory; with private teachers. *Appearances:* As accompanist throughout southern states. At present, Director of Choirs, Druid Hills Methodist Church, Atlanta, Ga. *Address:* 830 North Ave., N.E., Atlanta, Ga.

BIBB, FRANK—Accompanist, Voice Teacher. Born in Minneapolis, Minn., 1887. *Education:* University of Minnesota. *Degree:* B.A., University of Minnesota (1910). *Appearances:* Own concerts in New York and Boston; as accompanist for Hempel, Fremstad, Sundelius, Althouse, Kochanski and others. Teacher of voice, Peabody Conservatory, Baltimore, and David Mannes School, New York. At present maintains private studio in New York. *Compositions:* Songs and arrangements (Schirmer, Carl Fischer, Paul Schmitt). *Recordings:* Schubert Songs, with Alexander Kipnis. *Address:* 315 W. 57th St., New York City.

BICKERTON, HELEN—Soprano. Born in Columbus, Ohio. *Education:* American Conservatory, Chicago; studied with Malatesta of Milan, Italy, and Grovlez of Paris, France. *Appearances:* In concert and oratorio throughout the United States; Pacific coast tour (1940); duet programs with Raymund Koch, baritone. *Radio:* Soloist, WGN and NBC. At present soloist, First Congregational Church of Evanston, Ill., and member of faculty, Sherwood School of Music, Chicago. *Address:* 300 Fine Arts Bldg., Chicago, Ill.

BICKING, ADA E.—Teacher. Born in Evansville, Ind., 1886. *Education:* American Institute of Normal Methods; Metropolitan School of Music; Cincinnati Conservatory; with private teachers. Former Music Supervisor, Vincennes, Ind.; Head of Music Department, State Teachers College, St. Cloud, Minn. (1910-14); Music Supervisor, Evansville (Ind.) schools (1914-26); State Director of Music Education, Michigan (1927-33); Head of School Music Department (1933-35), and Director (since 1935) of Arthur Jordan Conservatory of Music, Indianapolis. *Author of: Program Repertoire* (1932); articles in music magazines. *Member:* Musical Supervisors National Conference.

BIDDLE, MARK JOHN—Educator. Born in Bondurant, Iowa, 1912. *Education:* Drake University; Juilliard Graduate School; Columbia University. *Degrees:* B.S.M., Drake University; M.A., Columbia University. *Appearances:* In recital. Assistant Professor of Music, Winthrop College; Director, Winthrop College Band; Associate Director, Reformed Presbyterian Church Choir. *Address:* Winthrop College, Rock Hill, S. C.

BIENFANG, ESTHER—Pianist. Born in Jefferson, Wis., 1894. *Education:* Lawrence Conservatory, Appleton, Wis.; Bush Conservatory, Chicago; Chicago Conservatory; pupil of Edwin Hughes and Ganz. *Degree:* Mus. B., Bush Conservatory (1925). *Appearances:* Soloist on Edwin Hughes Summer Formal Concerts (1931); recitals and concerts in Chicago and in State of Washington; as accompanist and in duo-piano concerts throughout State of Washington. Director of Whitman Conservatory, Whitman College, Walla Walla, Wash. *Member:* Washington State Federation of Music Clubs (Extension Chairman for Library Program); Washington State Music Teachers Association (Education Committee). *Address:* Whitman Conservatory, Walla Walla, Wash.

BIGELOW, EARL RAYMOND—Teacher. Born in Chicago, Ill., 1906. *Education:* Northwestern University, Chicago Musical College, American Conservatory; pupil of Kramm, Spencer, Landowska, Oldberg, Noelte, and Savine. *Degree:* Mus. B., Northwestern. *Debut:* Chicago (1932). *Appearances:* Concerts in Tampa, Nashville, Chicago, and others. *Radio:* Chicago, Tulsa, and Seattle stations. At present, Instructor in Piano, Theory, and Musicology, and Director of Keyboard Harmony Department, Northwestern University. *Address:* Northwestern University School of Music, Evanston, Ill.

BIGGERSTAFF, WALTON—Dancer. Born in California. *Education:* Pupil of Kreutzberg, Karsavina and Fokine. *Appearances:* Throughout Europe and America; with Ruth Vollmer, dancer, in Salzburg Festivals under Toscanini and Bruno Walter; with Philadelphia Symphony, San Francisco Symphony and other American orchestras. Teacher at Leon Fokine Ballet School. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

BIGGS, E. POWER—Organist, Teacher. Born in the United States. *Appearances:* Concerts throughout the United States and Europe. *Recordings:* Victor Red Seal. At present concertizing and teaching. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

BIGGS, RICHARD KEYS—Organist. Born in Glendale, Ohio, 1886. *Education:* University of Michigan; pupil of Sir Richard Terry, London. *Appearances:* Recitals throughout the United States. Organist and Choirmaster, Blessed Sacrament Church, Hollywood; St. Paul's Church, Los Angeles. *Compositions:* Masses; other church music. *Recordings:* Victor. *Address:* 6657 Sunset Blvd., Hollywood, Cal.

BILBRO, MATHILDE—Pianist, Teacher, Composer. Born in Alabama. *Compositions:* School songs; musical plays; piano teaching material (published by Willis Music Co., G. Schirmer, Inc., Boston Music Co., Novello, Theodore Presser, Carl Fischer, White-Smith Co., Arthur P. Schmidt, Witmark, B. F. Wood, Clayton Summy). *Member:* Federated Music Clubs. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Gadsen, Ala.

BILLMAN, LOUISE—Pianist, Patron. Born in Evansville, Ind., 1886. *Education:* Miss Pettingill's School of Pianoforte, St. Louis; others. *Member:* Indiana Federation of Music Clubs (President); National Federation of Music Clubs (Board Member; National Chairman of Civic Music); Mu Phi Epsilon. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Cottage Grove, Manilla, Ind.

BILLOTTI, PAUL—Accordionist, Conductor, Teacher. Born in Italy, 1900. *Education:* Royal Conservatory of Music Vincenzo Bellini, Palermo, Sicily. *Degree:* Mus. M., Conservatory Bellini, Palermo. *Appearances:* As conductor, Polo Grounds Musical Festival (1935). *Radio:* Guest, Kate Smith program; with New York Accordion Club, WOR, WJZ (1936). At present, Musical Director, WCAO-CBS; Conductor, Maryland 5th Infantry Band, Maryland National Guard; Conductor, *Evening Sun News* Boys Band; General Supervisor, Wurlitzer School of Music; Director, Billotti Music Studios; President, Estern Schools of Music. *Author of: Billotti-Spitzer Accordion Method* (G. Schirmer, 1939). *Address:* Carnegie Hall, New York City.

BILSTIN, YOURY—Violoncellist. Born in Odessa, Russia, 1887. *Education:* College, Tiflis; Conservatory of Tiflis; Conservatoire Royal de Musique, Brussels; Sorbonne University, Paris; pupil of Eduard Jacobs, Brussels. *Degree:* Ph.D., Sorbonne University; Laureate, Brussels Conservatoire. *Debut:* Aeolian Hall recital, New York (1926). *Appearances:* In recital and as soloist with orchestras and chamber music organizations through Europe, Siberia, Caucasia, and the Orient; Town Hall recitals, New York. Founder-Director, Friends of Ancient Instruments; viola da gamba player with same; cellist, Arco String Quartet, and Orfeo Society and Oxford Ensemble. *Compositions: Variations Diaboliques,* for cello and piano; works for other instruments, including other compositions for string instruments and voice and piano. *Author of: The Psycho-Physiological Method of Musical Instruction:* 1. Relaxation; 2. Manual Gymnastics for the Virtuoso; 3. The Superior Study of the Cello; 4. The Superior Study of the Piano; 5. The Superior Study of the Violin; 6. Method of Voice Training; 7. Rational Method of Plastic and Rhythmic Movement. *Recordings:* Decca; Musicraft. *Address:* 357 W. 55th St., New York City.

BIMBONI, ALBERTO—Conductor, Coach. Born in Florence, Italy, 1882. *Education:* Florence Conservatory. Conductor, Savage Opera Company (1911-12); Century Opera, New York (1913-14); Havana Opera House (1915); member of Opera Department, Juilliard Graduate School of Music, New York (1938).

BINDER, ABRAHAM WOLFE—Pianist, Composer, Educator. Born in New York City, 1895. *Education:* Columbia University (Mosenthal Fellow). *Degree:* B. Mus. *Appearances:* Guest conductor, Palestine Symphonic Ensemble, Palestine (1931); guest conductor, Manhattan Symphony Orchestra (1931); concert of own compositions, Town Hall, New York (1931). At present, Director of Music of Young Men's Hebrew Association, New York; Conductor, Jewish Choral Society; Choirmaster, Free Synagogue, New York; Professor of Liturgical Music, Jewish Institute of Religion, New York. *Compositions:* Hibbath Shabbath, Rinnath Shabbath, Kabbalath Shabbath, Three Sabbath Eve Services; Evening Service for the New Year, for soli, chorus and organ accompaniment (Bloch); Four Collections of New Palestinian Songs, for voice and piano (Bloch, Metro, and E. B. Marks); Palestinian Song Suite (Bloch); *Three Winter Scenes,* for piano; *Sing Unto the Lord,* anthem for mixed voices and *Round the Jewish Year in Song* (G. Schirmer); *V'shomru* (Carl Fischer); *Constancy, Camel Bells* (H. W. Gray); *Rest in the Lord, My Soul* (Ditson); *The Bible in Song* (Bureau of Jewish Education, New York); *Lord Do Thou Guide Me* (Boosey-Hawkes); *Shabbas Noch Mincha* (Metro Music Co.); Symphonic Suite No. 1; Symphonic Suite No. 2; Symphonic Suite No. 3; *Ha Chalutzim,* overture; *Concertante,* for string orchestra; *Theodore Herzl,* overture fantasy; *In the Land of Promise,* operetta; Sonatina for Violin and Piano; two sonatinas for piano; songs, choral works, chamber music works for string quartets and trios. *Editor of: Union Hymnal,* Third Edition (1929). *Recordings:* Classical synagogue music; new Palestinian songs (Victor). *Address:* Young Men's Hebrew Association, 1395 Lexington Ave., New York City.

BINDER, FRITZ—Pianist, Choral Conductor. Born in Baltimore, Md., 1873. *Education:* Cologne. *Appearances:* In concerts as pianist; former conductor at Solingen, Germany; Director, Singakademie, Danzig (from 1901).

BINET, JEAN—Composer, Teacher. Born in Geneva, Switzerland, 1893. *Education:* Pupil of Ernest Bloch. Former teacher of Jacques-Dalcroze method, New York and Cleveland. *Compositions:* Ballet music; works for orchestra and chorus; chamber music.

BINGHAM, SETH—Organist, Teacher. Born in Bloomfield, N. J., 1882. *Education:* Yale School of Music; pupil of Guilmant, Charles Widor (organ), D'Indy, Paris. *Degrees:* B.A., Mus.B., Yale School of Music. Associate Professor, Department of Music, Columbia University; Director, Madison Avenue Presbyterian Church Adult Choir, New York. At present, faculty member, Department of Music, Columbia University. *Compositions:* Organ works (published by Carl Fischer, J. Fischer Bros., H. W. Gray Co., G. Schirmer); *Wilderness Stone,* Cantata (H. W. Gray Co.); other works for orchestra and chorus. *Member:* St. Wilfred Club, A.G.O., A.C.A. *Address:* Department of Music, Columbia University, New York City.

BINGHAM, VIRGIL—Pianist, Organist. Born in Viane, Okla., 1910. *Appearances:* Recitals throughout the United States. *Radio:* Kate Smith's program; "Hammerstein's Music Hall"; Robert Ripley program, WHB. Musical Director, WHB. Trained the "Modernaires." *Compositions:* Piano Novelties. *Address:* WHB, Kansas City, Mo.

BIRCHARD, CLARENCE C.—Publisher. Born in Cambridge Springs, Pa., 1867. Founder and President, C .C. Birchard & Co., Boston (since 1900). Founder, Wa-Wan Press (1901). *Member:* Boston University Club. *Address:* 221 Columbus Ave., Boston, Mass.

BIRGE, EDWARD BAILEY—Choral Conductor, Editor. Born in Northampton, Mass., 1868. *Education:* Brown University; Yale University. *Degrees:* A.B., Brown University (1891); Mus. B., Yale University (1904). Former Music Supervisor, state normal schools, New Britain and New Haven, Conn. (1896-1901); Director of Public School Music, Indianapolis (1901-21). Organizer and Conductor, People's Chorus, Indianapolis (until 1921). Member of music faculty, University of Indiana (since 1921). Chairman of editorial board, *Music Supervisors' Journal. Editor of: Silver Song Series, No. 7; Part-Songs and Choruses for High Schools; Supplementary Songs* (1912); Associate Editor of *Music Hour Series; Progressive Music Series. Author of: History of Public School Music in the United States* (1927). *Member:* Music Teachers National Association; Music Supervisors National Conference; A. G. O.

BIRNBACH, FRED WOLFE—Pianist, Organist, Clarinetist. Born in Middletown, Ohio. *Education:* University of Minnesota; MacPhail School of Music, Minneapolis; Cincinnati Conservatory. *Appearances:* Tours of the United States with orchestra. *Address:* 39 Division St., Newark, N. J.

BIRO, SARI—Pianist. Born in Budapest, Hungary. *Education:* Royal Academy of Music, Budapest. *Debuts:* European, Budapest; American, Town Hall, New York (1940). *Appearances:* In recital and as soloist with orchestras throughout the United States and Europe. *Radio:* WQXR, WNYC, New York. *Address:* 303 W. 80th St., New York City. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

BISHOP, FRANK—Pianist. Born in Michigan. *Appearances:* Tours of England, in Scandinavia; others. Now appearing in concerts and recitals in America. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

BITGOOD, ROBERTA—Organist. Born in New London, Conn., 1908. *Education:* Guilmant Organ School, N. Y.; Connecticut College for Women; Columbia University; School of Sacred Music and Union Theological Seminary; pupil of Clarence Dickinson and others. *Degrees:* MSM., Union Theological Seminary; B.A., Connecticut College for Women; M.A., Columbia University; F.A.G.O. Organist, and Choirmaster, Westminster Church; Bloomfield College and Seminary Choir; Westminster Motet Choir. *Compositions:* Church music (H. W. Gray Co.). *Member:* A.G.O. (Dean, Metropolitan N. J. Chapter); N. J. Federation of Music Clubs (Chairman, Junior Choir Department). *Address:* Westminster Presbyterian Church, Bloomfield, N. J.

BITTER, MARGUERITE—Pianist, Teacher. Born in New York City. *Education:* University of California; University of Southern California; Juilliard Graduate School; pupil of Stojowski (scholarship), Alberto Jonas, Ann Eachus. *Degree:* Teachers' Certificate, University of California at Los Angeles. *Debut:* Biltmore Hotel, Los Angeles (1932). *Appearances:* In concert throughout the west and mid-west and Canada. Accompanist for Richard Bonelli. *Radio:* CBS, MBS, and Canadian stations. Accompanist, Los

Angeles Civic Chorus. Maintains own studio. *Member:* Music Teachers Association; Lyric Club; Pro Musica; Dominant Club; Mu Phi Epsilon. *Address:* 2823 Ellendale Place, Los Angeles, Cal.

BIVIANO, JOSEPH—Accordionist. Born in Jersey City, N. J., 1908. *Education:* Pupil of Charles Magnante, Damrosch Conservatory and Paul Yartin. *Appearances:* With Magnante Accordion Quartet; Carnegie Hall (1939). *Radio:* With Tropical Seranaders, WOR. *Compositions: Bolero in C Major, Sweet Stuff* (Pagani & Bros. 1936). *Address:* 113 W. 48th St., New York City.

BJORLING, JUSSI—Tenor. Born in Stora Tuna, Sweden, 1911. *Education:* Royal Opera School, Stockholm. *Debut:* As *Don Ottavio,* in *"Don Giovanni"* Stockholm Opera. *Appearances:* In opera in Stockholm, Dresden, Prague, Paris, Buenos Aires and Salzburg; concerts in New York (1937). *Radio:* Concert with Madame Jeritza, Carnegie Hall, New York (1937). Member, Chicago Civic Opera (1937). Member, Metropolitan Opera (since 1938).

BLACHFORD, FRANK E.—Violinist, Conductor. Born in Toronto, Canada, 1879. *Education:* Toronto Conservatory; Leipzig Conservatorium; Berlin Hochschule fuer Musik; pupil of Hans Sitt, Marteau; Reinecke, Beving, Quasdorf. Recipient of Gold Medal, Toronto Conservatory; Helbig special prize, Leipzig Conservatorium. *Appearances:* As soloist with Toronto Symphony. Concertmaster, Toronto Symphony (1906-1916); Leader, Toronto String Quartet (1906-1920); Conservatory Trio (1920-1926); Organizer and Conductor, Blachford String Symphony; Conductor, University Orchestra (1920-1930); member of Toronto Symphony; Promenade Symphony; member of faculty, Toronto Conservatory of Music. *Compositions:* Solo pieces for violin (Boston Music Co., Harris); *Serenade,* for male voices (Presser); *First Twenty Lessons* (Harris Co.). *Radio:* CBS. *Address:* Toronto Conservatory of Music, Toronto, Canada.

BLACK, FRANK—Conductor, Pianist, Composer. Born in the United States. *Education:* Pupil of Joseffy (piano). *Appearances:* In concerts throughout the United States; as guest conductor of various orchestras. *Radio:* General Music Director, NBC; Conductor, "Magic Key" program; "Cities Service" program; NBC String Symphony; others. Former Conductor, orchestra, Fox Theatre, Philadelphia; Editor, *Rhythmic Classics.* At present, with NBC; coach and accompanist, Revelers Quartet; member of editorial staff, *Esquire. Compositions:* Incidental music for plays; works for orchestra; arrangements and transcriptions. *Address:* National Broadcasting Company, RCA Bldg., New York City.

BLACK, JOSEPH SAYLOR—Pianist, Organist. Born in Myerstown, Pa., 1898. *Education:* Jamestown College, Jamestown, N. D.; Lake Forest College; Christiansens Choral School; New England Conservatory; Fontainebleau; pupil of Wallace Goodrich, Homer Humphry; Charles Widor and Marcel Dupre, Paris. *Degree:* B.A., Jamestown College, Jamestown, N. D. *Appearances:* Biennial State Federation of Music Clubs Festival. Director, Jamestown College Music Department; Director, Jamestown College Chorus and Opera Co. *Member:* State Federation of Music Clubs (Contest Chairman); Jamestown Music Club; Jamestown Concerts Committee. *Address:* Jamestown College, Jamestown, N. D.

BLAINE, JERRY—Conductor (Popular). Born in Brooklyn, N. Y. *Education:* Stanford University, California; Paramount Pictures School, Hollywood. Played in collegiate films for MGM, Warner Bros., Paramount, and Universal Pictures. Formed "Dreamline Rhythm Orchestra" (1935); Vocalists are Arlyne Chanler and Mal Emerson. *Appearances:* West coast theatre tour; Muehlebach hotel, Kansas City; Cafe Loyale, New York; Cocoanut Grove, Park Central Hotel, New York; Colony Surf Club, New Jersey; tour throughout the United States, including Paramount Theatre, Loew's State Theatre, New York, and other RKO, Warner, and Loew's theatres; with Stepin Fetchit; Club Trocadero, Henderson, Ky.; Arcadia Ballroom and Hollywood Restaurant, New York; Capitol Park Casino, Hartford, Conn. At present appearing at Yankee Lake, Ohio. *Recordings:* Bluebird. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

BLAIR, JULES—Basso. Born in Defiance, Ohio, 1886. *Education:* University of Michigan, Ohio State University. *Appearances:* In concert, opera, and light opera throughout the United States. Soloist, St. Mark's Church; Toledo Municipal Opera. *Radio:* WSPD. *Address:* 837 Spitzer Bldg., Toledo, Ohio.

BLAKE, EUBIE—Pianist, Composer, Conductor (Popular). Born in Baltimore, Md., 1883. *Debut:* London (1924). *Appearances:* Palace Theatre, New York (1919). At present, conducting an orchestra and coaching singers (popular). *Compositions:* Musical comedy scores. *Member:* ASCAP; Crescendo Club. *Address:* 236 W. 138th St., New York City.

BLANCHARD, HENRY—Baritone. *Education:* University of Pennsylvania; also in France and Germany. *Degrees:* A.B., University of Pennsylvania. *Debuts:* European, joint recital with Elena Gerharde, London; American, program of songs by Castelnuovo-Tedesco, New York. At present, appearing in concert and recital. *Address:* 557 E. Gates St., Roxborough, Philadelphia, Pa.

BLANCHET, EMILE R.—Composer, Teacher. Born in Lausanne, Switzerland, 1877. *Education:* Cologne Conservatory; pupil of Busoni. Has taught in Lausanne and Paris (since 1904). *Compositions: Concertstueck,* for piano and orchestra; works for piano.

BLAUVELT, BULA CASWELL—Organist, Pianist, Teacher. Born in Jersey City, N. J. *Education:* Guilmant Organ School, Julliard Institute; pupil of Gaston M. Dethier, Kate S. Chittenden. *Appearances:* Recitals in Orange and Jersey City. At present, Organist, First Church of Christ, Scientist. *Member:* Woman's Club, Music Club, A. G. O. *Address:* 57 Gardner Ave., Jersey City, N. J.

BLAUVELT, LILLIAN EVANS—Soprano. Born in Brooklyn, N. Y., 1874. *Education:* National Conservatory, New York; pupil of J. Bouhy. *Debut:* In opera, Brussels (1893). *Appearances:* In opera, concert, and oratorio throughout the United States, Canada, England, Russia, France, Germany, Austria, Italy, Belgium, Switzerland, and Jugo-Slavia; before King and Queen of England at Buckingham Palace and Windsor Castle, the Italian royal family at the Quirinal in Rome, and the Queen of Spain.

BLECH, LEO—Conductor, Composer. Born in Aix-la-Chapelle, 1871. *Education:* Hochschule fuer Musik, Berlin 1890); pupil of Bargiel, Rudorff, and Humperdinck. Conductor at Stadt-Theater, Aix (1893-98); Conductor, Deutsches Landestheater, Prague (1898); Conductor, Deutsches Landestheater, Prague (1899); Kapellmeister, Berlin Royal Opera; General Musical Director, Berlin Royal Opera (1913-1923); Grosse Volksoper, Berlin (1924); Berlin Staatsoper (1926-1937). *Compositions: Cinderella,* opera; *Versiegelt,* comic opera; *Die Nonne, Trost in der Natur, Waldwanderung,* symphonic poems; *Von den Englein, Sommernacht,* choral works with orchestra; songs, piano pieces.

BLEECKER, JAMES W.—Composer. Organist. Born in New York City. Organist, Greenwich Presbyterian church; Dean, Theory Department, Music School Settlement. *Compositions: Bees In The Garden* (Schirmer); *First Fifteen Lessons* (Gray); *Carols* (Gray). *Address:* 27 W. 72nd St., New York City.

BLINDER, NAUM SAMOILOVITCH—Violinist. Born in Eupatoria, Crimea, 1889. *Education:* Pupil of Brodsky. Former teacher at Moscow Conservatory (until 1925), and at Juillard Institute, New York. At present concertmaster of orchestras and teaching in California.

BLISS, ARTHUR—Composer. Born in London, England, 1891. *Education:* Rugby; Pembroke College, Cambridge; Royal College of Music, London (1913); pupil of Charles Wood, Cambridge; Stanford, Vaughan Williams and Holst, London. Former professor of composition, Royal College of Music (1921). *Compositions: Madam Noy,* for soprano, flute, clarinet, bassoon, harp, viola and double-bass (1918); *Rout,* for soprano and chamber orchestra; Rhapsody, for soprano, tenor, flute, cor anglais, string quartet and double-bass; Sonata for Viola and Piano (1934); Music for Strings (1936); *Checkmate,* ballet; others. At present, concertizing, and lecturing in the U. S. A.

BLITZSTEIN, MARC—Composer. Born in Philadelphia, Pa., 1905. *Education:* Pupil of Scalero, New York; Schoenberg, Berlin; Nadia Boulanger, Paris (composition); and Siloti (piano). Lecturer, Columbia University and Vassar College; teacher, Downtown Music School and New School for Social Research, New York. *Compositions: The Cradle Will Rock,* light opera (1937); works for orchestra chamber music, choral works; music for radio and motion pictures.

BLOCH, ALEXANDER—Violinist, Conductor. Born in Selma, Ala., 1881. *Education:* Columbia College; pupil of Edouard Hermann, New York; Sevcik, Vienna; Willy Hess, Marteau, Berlin; Leopold Auer; A. W. Lilienthal (composition); Chalmers Clifton (conducting). *Debut:* Aeolian Hall, New York (1914). *Appearances:* Recitals and concerts in New York and throughout the the east and south. Former assistant to Leopold Auer; A. W. Lilienthal (com- Florida Symphony Orchestra, Winter Park, Orlando and Sarasota, Fla. (since 1936). *Radio:* Orchestral concerts, WIBO, Orlando, Fla. At present, conducts string quartet, in Florida; directs own Summer School of Music, Hillsdale, N. Y. *Compositions:* Technical works for violin (published by G. Schirmer and Carl Fischer); one-act

opera; children's operetta. *Addresses:* Springhill Farm, Hillsdale, N. Y.; Winter Park, Fla.

BLOCH, ERNEST—Composer. Born in Geneva, Swtizerland, 1880. *Education:* Brussels Conservatory, Frankfort Conservatory; pupil of Jacques-Dalcroze, L. Rey, Geneva; Ivan Knorr; Ludwig Thuille, Munich. Recipient of prizes for compositions. *Appearances:* Conducted subscription concerts, Lausanne and Neuchatel; taught composition and esthetics, Geneva Conservatory (1911-15); toured as conductor for Maud Allen in the United States (1916). Taught composition, David Mannes Music School, New York (1917); Director, Cleveland Institute of Music (1920-26). *Compositions:* Symphony in C Sharp minor (1902); four *Historiettes au crepuscule,* for voice and orchestra (1903); *Vivre et Aimer* and *Hiver-Printemps,* symphonic poems (1905); four *Poemes d'automne* (1906); *Macbeth,* opera (1910); settings of three Psalms (1912-14) for voice and orchestra; *Israel* Symphony (1912-15); *Schelomo,* rhapsody for cello and orchestra (1915); *Jezebel,* opera (1918); viola and piano suite (1919); violin sonata (1920); piano quintet (1923); *America* Symphony (1927); *Voice in the Wilderness,* for orchestra with cello obligato, in six movements (1936); *Trois Poemes Juifs (Danse, Rite, Cortege Funebre); La Montagne* Symphony; *Symphonie Orientale* (on Hebrew themes); String Quartet in B minor, violin concerto; *Three Landscapes,* for quartet, others. *Member:* Honorary member, Academy of Santa Cecilia, Rome; ASCAP. Lived, until recently, alternately in Switzerland and France. *Address:* 2516 Piedmont Ave., Berkeley, Cal.

BLOOM, CLIFFORD—Music Critic. Born in Des Moines, Ia., 1897. *Education:* Drake University; pupil of MacRae, Cowper, Shakespeare, Bispham, and Rogers (voice); Van Katwijk and Riegger (theory). Awarded Columbia-Iowa State scholarship (1917); Juilliard fellowship (1925). *Degree*: Mus. B., Drake University (1920). Member of voice faculty, Drake University (1919-25). Editor of music page, *Better Homes & Gardens* magazine (1926-30). Music Critic, *Des Moines Register* (since 1930); Director, Des Moines Philharmonic Choir, Grace Methodist Church Choir. *Recordings:* Columbia. *Address:* Des Moines Register, Des Moines, Ia.

BLUM, ELIAS—Organist, Composer. Born in Isaacfalln, 1881. *Education:* Grand Ducal School, Weimar; pupil of Kelterborn, Boston (piano); Goetschius, Boston (composition). Music Director at Whitman College, Walla Walla, Wash. (1909-17); Grinnell College, Iowa (1917); *Compositions: Passacaglia and Scherzo,* for organ; *Capriccio,* for piano; songs; choruses.

BOALS, COLONEL L. R.—Basso. Born in Alton, Ill., 1878. *Education:* Oberlin College; pupil of Hermann Klein, Minnie Vesey and Theodore Toedt. *Degrees:* Ph.D., Oberlin College. *Radio:* Music Advisor, WFMJ. Music Critic, *Youngstown Vindicator. Address:* WFMJ, Youngstown, Ohio.

BOARDMAN, ROGER—Pianist. Born in Springville, N. Y., 1914. *Education:* Griffith Institute, Springville, N. Y.; University of South Dakota; Eastman School of Music, Rochester, N. Y. *Degrees:* B.M., M.M., Eastman School of Music. *Appearances:* Soloist, Buffalo Philharmonic; Rochester Civic Music Association; New York Civic Music Association; recitals in Kilbourn Hall, Rochester, and Twentieth Century Club, Buffalo. *Radio:* NBC. *Address:* 451 West End Ave., New York City.

BOAS, FRANZISKA—Percussionist, Teacher of Dance and Percussion. Born in New York City, 1902. *Education:* Barnard College and Wigman School; pupil of Bird Larson, Hanya Holm, and Toni Homag (dance): *Degree:* B.A., Barnard. *Debut:* At New School for Social Research, New York (1936). *Appearances:* At Teachers College, New York (1936, 1937); Dance Congress, New York (1936) and Atlantic City (1936); percussion accompanist, Bennington Dance Festival (1937-38); others. Teacher of percussion accompaniment, Bennington School of the Dance, Bennington, Vt. (1937-38); Mills College, Cal. (summer, 1939). At present, engaged in experimental work with dance and percussion, Children's Ward, Psychiatry Division, Bellevue Hospital, New York; member of faculty, Hanya Holm Studio, Inc., Savage School for Physical Education and Teachers College, Columbia University. *Compositions:* Percussion accompaniments for dance. *Author of:* Articles on dance percussion music, *Dance Observer* (1938-40). *Address:* 4 W. 11th St., New York City.

BOCKELMANN, RUDOLPH—Baritone. Born in Bodenteich, 1892. *Appearances:* Hamburg Opera (1926); Chicago Civic Opera (1930-31); Berlin Staatsoper (1931); Bayreuth Festivals (1933-34).

BODANYA, NATALIE—Soprano. Born in New York City. *Education:* Curtis Institute; pupil of Marcella Sembrich. *Debut:* As *Blonda* in *"Il Seraglio,"* Philadelphia Grand Opera Co. *Radio:* Staff singer, NBC, New York. At present member of Metropolitan Opera. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

BODE, REV. ARNOLD GEORGE HENRY—Organist, Composer. Born in Australia, 1866. *Education:* Sydney University, Denver University; University of the West, Los Angeles; Cuddesdon College, Oxford, England; pupil of Ernest Douglas, Arthur Friedheim, Los Angeles; Dr. G. F. Sims, Dr. G. Havelock, England. *Degrees*: B.A., Sydney (1888); M.A., Denver (1902); B. Mus., University of the West (1930). *Appearances:* Weekly organ recitals on Cathedral organ, Laramie, Wyo. (1904-12). Ordained by Bishop of Rochester, England (1891); Dean, Episcopal Cathedral, Laramie, Wyo. (1904-12); Professor of Music and Director of School of Music, University of Wyoming (1909-12); Organist and Director, St. James', South Pasadena, Cal. (1927-31). At present, organ recitals, All Saints' Church, Pasadena, Cal.; Church of the Ascension, Sierra Madre, Cal.; First Congregational Church, Sierra Madre. *Compositions: I Will Forgive* (Lorenz, 1926); *New Every Morning, How Sweet the Name* (Boston Music Co., 1928); *In Returning and Rest* (Willis, 1928); *He Maketh Wars to Cease* (H. W. Gray, 1929); *Thy Peace Shall Be as a River,* and Russian *Hymn to the Trinity* (W. A. Pond, 1930). *Member:* Commission on Church Music of the Episcopal Diocese of Los Angeles. *Address:* 410 W. Monticello Ave., Sierra Madre, Cal.

BOEPPLE, PAUL—Choral Conductor. Born in Basle, Switzerland, 1896. *Education*: Graduate, Basle Conservatory, Dalcroze Institute of Geneva; Royal Academy of Music, Munich. Professor of Eurhythmics and Theory at Dalcroze Institute (1919-26); Director, Liederkranz, Geneva; Union Chorale and Frohsinn, Lausanne. At present, Music Director of New York School of Dalcroze Eurhythmics and Director of the Dessoff Choirs. *Address:* Dalcroze School of Music, 9 E. 59th St., New York City.

BOFFO, HELEN EARLY—Violinist. Born in New Philadelphia, Ohio, 1908. *Education:* Waynesburg College Conservatory; Wooster Conservatory; pupil of Dan Parmelee, others. *Appearances:* With Waynesburg Symphony Orchestra (1926-27-29); Wooster Symphony (1930-31-32); as soloist, appearances in Ohio. *Radio:* WJAY, others. At present teaches in Mashias-Helmick Studios. *Address*: 416 Fair Ave., N.W., New Philadelphia, Ohio.

BOGUSLAWSKI, LILLIAN—Pianist, Composer, Teacher. Born in Delavan, Ill. *Education:* University of Illinois; Peoria Musical College; Wesleyan College; Chicago Musical College; pupil of Estelle Liebling (voice). *Degrees:* B.A., M.M. and Hon. Mus. D., Chicago Musical College. *Debut:* Recital, Boston. *Appearances:* In recitals and concerts in New York, Chicago, Philadelphia, Boston, Cincinnati, and Detroit. *Radio:* WGN, WAAF, WIND, NBC. Maintains own studio. *Compositions:* Songs and piano pieces. *Author of:* Co-Author with Moissaye Boguslawski, *Piano-Play Books, Coles Library of Familiar Piano Music* (M. M. Cole Co.). *Address:* 323 S. Wabash Ave., Chicago, Ill.

BOGUSLAWSKI, MOISSAYE—Pianist, Composer, Teacher, Editor. *Degree:* Hon. Mus. D., Chicago College of Music. *Appearances:* As soloist with Chicago, Detroit and Minneapolis Orchestras; recitals; joint concerts with Calve, Scotti and others. *Radio:* WIND, Gary, Ind. Former member of faculty, Chicago Musical College and Bush Conservatory. At present, Head of Boguslawski College of Music. *Compositions: Hungarian Rhapsodie No. 1, Venetian Boat Song, Valse Russe, Frog's Frolic, Sunny Italy, Little Jumbo, Donkey Ride, Tambourines and Castanets, French Soldier's March, Old Tick Tick, Chatter Box, Russian Danse, Ballet Dancer, Tango;* other works for piano (published by M. M. Cole Co.); *Overture to a Carnival,* for orchestra. *Editor of: Piano Play Books* and *Coles Library of Familiar Piano Music,* in collaboration with Lillian Boguslawski (published by Cole). *Strauss Waltzes, Kohler Piano Method, Library of Bach, Beethoven, Chopin,* others (published by Cole Co.). *Recordings:* Duo-Art and Welte-Mignon. Contributor to *Who Is Who in Music* (1940-41 Edition). *Address:* 323 S. Wabash Ave., Chicago, Ill.

BOHM, JEROME D.—Music Critic. Born in New York City, 1892. *Education:* Pupil of David Saperton, Richard Epstein, and Von Doenhoff (piano); Ernest Bloch, Rubin Goldmark (composition) and Paul Joun. Assistant Music Critic, Brooklyn *Eagle* (1928); Assistant Music Critic (since 1929), and Dance Critic (since 1935), New York *Herald-Tribune.*

BOHNEN, MICHAEL—Bass-Baritone. Born in Kenlen, Germany, 1888. *Education:* Cologne Conservatory; pupil of Schulz-Dornburg. *Debuts:* European, as *Kaspar* in *"Der Freischutz,"* Dusseldorf; American, as *Francesco* in *Mona Lisa,* Metropolitan Opera, New York (1923). *Appearances:* In Berlin, London, Vienna and Barcelona. Member of Metropolitan Opera (1923-29).

BOHNET, CLEVELAND—Pianist, Lecturer, Educator. Born in San Antonio, Texas. *Education:* St. Mary's University, San Antonio; Chicago Musical College; private instruction in Europe, (1908-14); pupil of Hans von Schiller, Alberto Jonas (piano); Hans Schroeder, I. Braggiotti (voice); Franz Wagner (ensemble); Felix Borowski (theory, history); Alexander von Fielitz (theory, conducting). *Degrees:* B.M., Chicago Muscial College; Hon. Mus. D., Mendelssohn Conservatory (1937). *Debut:* Soloist with Glasgow Orchestra. Assistant to Alberto Jonas, Berlin (1912-14); Head of Piano Department, Lawrence Conservatory, Appleton, Wis. (1915-18); Associate Professor, New Jersey College of Women (1928-29); member of faculty, American Conservatory, Chicago (1918-28, and since 1929). Teacher of piano, pedagogy, history of music and German; vocal coach. Accompanist, Chicago Madrigal Club (four years); Conductor, Chicago Culture Club Chorus (eight years); Director of Music, Immanuel Lutheran Church, Chicago. Lecturer on "Wagner's Bayreuth Festival," "The Violin Family," "The Keyboard Family," "Milestones of Opera," "Musical Reminiscences," and "The Romanticists." *Member:* Phi Mu Alpha-Sinfonia Fraternity; Chicago Artists Association; The Musical Guild; 32nd Degree Scottish Rite. *Address:* 25 E. Jackson Blvd., Chicago, Ill.

BOK, CURTIS—Patron, Conductor. *Education:* Williams College and University of Virginia. Former President, Philadelphia Orchestra Association; Conductor, Philadelphia Lawyers' Orchestra, National Youth Administration Symphony and Edwin H. Sleicher Youth Symphony Orchestra. At present, Treasurer, Curtis Institute of Music; member of National Committee for Music Appreciation.

BOK, MARY LOUISE CURTIS—Patroness. Born in Boston, Mass., 1876. *Education:* Pupil of Jean Paul Kuerstener (piano). *Degrees:* Hon. Doctor of Humane Letters, University of Pennsylvania (1932); Hon. Mus. Doc., Williams College (1934). *Decorations:* Polonia Restituta (1931); Knight's Cross, Austrian Order of Merit (1935); Gold Medal, National Institute of Social Sciences (1937). Founder of Curtis Institute, Philadelphia (1924); President of same since; created Mary Louise Curtis Bok Foundation, "For the support of music and musical education; support and promotion of the fine arts, science, scientific research, invention, discovery, or general education" (1931). Owner of Burrell Collection of Wagneriana; financed publication of Wagner - Pusinelli correspondence (Knopf). *Address:* Curtis Institute of Music, Rittenhouse Square, Philadelphia, Pa.

BOLET, JORGE—Pianist. Born in Havana, Cuba, 1914. *Education:* Curtis Institute, Philadelphia. *Degrees:* Mus. B., Curtis Institute. *Debut:* European, in recital, Amsterdam (1935); American, in recital, Town Hall, New York (1938). *Appearances:* Soloist, Philadelphia Orchestra (1938). At present, member of faculty, Curtis Institute. *Address:* Curtis Institute of Music, Philadelphia, Pa.

BOLLINGER, SAMUEL—Composer, Teacher. Born in Fort Smith, Ark., 1871. *Education:* Pupil of Winkler, Reinecke, others. Organist, American Church, Leipzig (1893-95). Founder of Bollinger Conservatory, Fort Smith, and later, Bollinger Piano School, St. Louis. *Compositions:* Works for orchestra, violin, organ, piano; songs.

BOLMAR, NENA—Soprano, Teacher. Born in Indianapolis, Ind. *Education:* Pupil of Witherspoon and Brady, New York. *Address:* 410 S. Michigan Ave., Chicago, Ill.

BOLTENSTERN, RUSSELL E.—Baritone, Voice and Piano Teacher. Born in Cambridge, Ill., 1902. *Education:* Chicago Musical College and Boguslawski College of Music, Chicago; private instruction in Los Angeles, Hollywood, Chicago and Washington, D. C. *Appearances:* Concert tours of United States and Canada (1923-33); conducted classes in Baltimore (summer 1938-1939). Conducts Cambridge Studios, Cambridge, Ill. *Address:* 402 W. Center St., Cambridge, Ill.

BONADE, DANIEL—Clarinetist, Teacher. Born in Geneva, Switzerland, 1896. *Education:* Paris Conservatoire. Former member of faculty, Curtis Institute, Philadelphia. At present, with Cleveland Orchestra, and member of faculty, Cleveland Institute of Music. *Recordings:* With Philadelphia and Cleveland Orchestras. *Address:* 207 W. 57th St., New York City.

BONANNO, RAOUL SPOLETI—Baritone, Teacher. Born in Italy. *Education:* Milano Conservatory; pupil of Jean de Reszke, Cantelli and Duquenne. *Debut:* San Carlo, Naples. *Appearances:* In European opera and as soloist with orchestras throughout the United States. Director, Ohio Academy of Teachers of Singing; Founder and Director, Trinacria Musical Association (since 1929); Editor, *L'Araldo. Author of:* Articles on Italian folk-music. *Recordings:* Victor. *Address:* 2827 Euclid Ave., Cleveland, Ohio.

BONAVIA, FERRUCCIO—Music Critic. Born in Trieste, Italy, 1877. Played in Richter's Orchestra; wrote musical articles for Manchester *Guardian;* London musical correspondent of New York *Times;* critic for London *Daily Telegraph. Compositions:* Chamber music; violin pieces.

BOND, CARRIE JACOBS—Composer. Born in Janesville, Wis., 1862. Has composed and published songs (since 1903). *Compositions: A Perfect Day, Just a Wearyin' for You, I Love You Truly,* and others. *Author of: The Roads of Melody,* an autobiography (1927): *Tales of Little Cats; Tales of Little Dogs; Animal Stories.*

BONE, RED—Arranger, Trombone Player. Born in Nebraska, 1906. *Appearances:* With Tommy Dorsey Orchestra (1936-1937). *Radio:* NBC (1937-38). At present, arranging for Al Donahue and Nat Shilkret. *Recordings:* With Tommy Dorsey (1937). *Address:* Massapequa, Long Island, N. Y.

BONELLI, RICHARD—Baritone. Born in Port Byron, N. Y. *Education:* Syracuse University; pupil of Arthur Alexander, Jean de Reszke, and William Vilonat. *Debut:* In opera, Modena, Italy (1923). *Appearances:* With Monte Carlo Opera; La Scala, Milan; Franco-American Opera; tours of the United States in concert, oratorio, and recital. Member of Chicago Civic Opera (1925-31); San Francisco Opera; Metropolitan Opera (since 1932). *Address:* Metropolitan Opera Co., Broadway and Seventh Ave., New York City. *Management:* Metropolitan Musical Bureau, 113 W. 57th St., New York City.

BONIME, GERTRUDE—Pianist, Teacher. Born in New York City, 1902. *Education:* École Normale de Musique, Paris; studied with private teachers. *Debut:* Mittlere Konzerthaus Saal, Vienna (1928). *Appearances:* Town Hall, New York (1926-29); Bechstein Saal, Berlin (1928); with Barrère Little Symphony and Manhattan Symphony. At present, member of faculty, Brearley School, New York. *Address:* 26 E. 81st St., New York City.

BONIME, JOSEF—Pianist, Conductor. Born in Europe. *Education:* Juilliard Institute, New York. *Degree:* In Piano and Composition, Juilliard Institute. Appearances: Toured Europe and the United States. *Radio:* Conductor, various programs, NBC. At present, staff conductor, NBC. *Compositions:* Works for violin and piano (Carl Fischer); songs. *Address:* 50 Rockefeller Plaza, New York City.

BONNER, ALETHA M.—Pianist, Lecturer. Born in Rives, Tenn. *Education:* University of Texas; Vanderbilt University; pupil of E. T. Tobey (piano); Beulah Allen (organ). At present, feature and reference writer. *Member:* Composers Research, National Federation of Music Clubs (National Chairman); Tennessee Federation of Music Clubs (State Chairman); State Press and Authors Club (Librarian); Camerata Music Club of Nashville, Tenn. *Radio:* In pianologues, WLAC. *Address:* Rives, Tenn.

BONNER, EUGENE MAC DONALD—Composer, Critic. Born in Washington, N. D., 1889. *Education:* Peabody Conservatory, Baltimore; pupil of Bachner and Hutcheson, others. Music Editor, *The Outlook* (1927-29); Music Critic, Brooklyn *Daily Eagle. Compositions:* Works for orchestra, chamber orchestra; chamber music, operas.

BONNET, JOSEPH ELIE—Organist. Born in Bordeaux, France, 1884. *Education:* Paris Conservatory; pupil of Tournemire; Guilmant, Paris. Winner of first prize, Paris Conservatory (1906). *Appearances:* Recital tours, England (1910); America (1916). Former organist of St. Eustache, Paris; professor of organ at University of Rochester. Edited *Historical Organ Recitals,* and *Fiori Musicali* by Frescobaldi.

BONVIN, LUDWIG—Composer. Born in Siders, Switzerland, 1850. *Education:* Mainly self-taught in Vienna, Italy, and Holland; became Jesuit novitiate, Holland (1874); former Organist and Choirmaster, Holland; Director of Choir and Orchestra, Canisius College, Buffalo, N. Y. (1887-1907). *Compositions:* Church choral music; *Ballade,* for orchestra; *Reminiscences,* Symphony in G minor; *Concert Scene,* for soprano and orchestra; organ pieces; religious and secular songs.

BOONE, PRICE—Tenor, Teacher of Voice. Born in Galveston, Texas, 1889. *Education:* Pupil of Florence Hyde Jenckes, and Mrs. Robert L. Cox, Houston, Texas; Edmund J. Myer, Helen Ethel Myer, New York; Enrico Pessina and Olga Mangilli Lozzi, Milan, Italy. *Debut:* Bone, Algiers, as the *Duke* in *"Rigoletto"* (1929). *Appearances:* Tours of Italy and northern Africa with Lirico Grand Opera Co.; soloist, St. Luke's Episcopal Chapel, Paris; churches of New York, Brooklyn, Richmond Hill, White Plains, and Newark; concerts and recitals throughout the United States. At present conducts own studio in the Metropolitan Opera House and is soloist on "Morning Meditations," WAAT, Jersey City; Tenor, Central Baptist Church, New York. *Address:* 1425 Broadway, New York City.

BOORAS, MINAS—Baritone, Teacher of Voice, Choirmaster. Born in Dardanelles, Asia Minor. *Education:* National Conservatory of Athens; Greek National College, Constantinople; private coaching, Paris and Constantinople; pupil of Charles Dalmores, Charles Granville, Elsa H. Arendt. *Appearances:* Chicago Civic Opera House, including premiere performance of *Marco Boccaris* and *Peruze* (1939). Faculty member, Sherwood Music School, Chicago. Director, Byzantine Ensemble (1933-34); Choirmaster and Minister of Music of St. Andrew's Greek Orthodox Church; organizer and Director, Greek Chorus; member of Athenian Opera Co., and Thaviu Opera Co. *Radio:* Organized first Greek Radio Hour, WJJD, Chicago; Director, 3 years. *Address:* 300 Fine Arts Bldg., Chicago, Ill.

BORI, LUCREZIA—Soprano. Born in Valencia, Spain, 1888. *Education:* Spanish Convent; private study in Italy. *Debuts: European, Rome, as Micaela* in *"Carmen";* American, Metropolitan Opera, in title role of *Manon Lescaut* (1912). *Appearances:* With opera companies throughout the world; in concert and recital. After temporary retirement (1915), reappeared (1919). Member of Metropolitan Opera (1921-35). Board of Directors, Metropolitan Opera. *Address:* Metropolitan Opera Co., Broadway and Seventh Ave., New York City.

BORIS, THEODOLINDA C.—Editor, Critic. Born in Cincinnati, O. *Education:* Vassar College; Institute of Applied Music, New York City; Yale School of Music; in Buffalo. *Degree:* A.B., Vassar College (1925). Music Editor and Critic, Buffalo *Evening News* (since 1938). *Address:* Buffalo Evening News, Buffalo, N. Y.

BORNES, JAMES FOSTER—Baritone, Choral Director. Born in Amelia, Va., 1894. *Education:* Richmond University, Emory University; private teachers. *Degrees:* A.B., Richmond; M.A., Emory. *Appearances:* As baritone soloist and choir director, churches in Atlanta, Ga.; Richmond, Va.; Asheville, N. C., and Greensboro, N. C. *Radio:* As Director, Men's Glee Club, Duke University, CBS (1937-40). Director of Choral Music, Duke University (since 1927). *Recordings:* Religious songs (Victor, 1924). *Address:* Duke University, Durham, N. C.

BORNSCHEIN, FRANZ—Conductor, Composer. Born in Baltimore, Md., in 1879. *Education:* Peabody Conservatory, Baltimore; pupil of Van Husteyn, Hammerick, Kahmer, and Boise. Winner of prize for String Quartet (1900). Conductor, Baltimore Music School Orchestra, Smithsburg Choral Society. Myrtle Club Women's Chorus; Choirmaster, First Unitarian Church, Baltimore. Conductor of orchestra and teacher of violin at Peabody Conservatory (since 1905). *Compositions: The Willow Plate,* operetta; *A Hero's Espuosal, Three Persian Poems, The Sea God's Daughter, The Phantom Canoe, Old Louisiana, Song of Songs, Leif Erickson, Southern Nights, The Mission Road, Cape Cod Impressions,* for orchestra; chamber music, choral works, songs. Contributor to musical periodicals. *Address:* 708 E. 20th St., Baltimore, Md.

BOROWSKI, FELIX—Composer, Teacher, Musicologist. Born in Burton, England, 1872. *Education:* Private teachers (piano and violin); Cologne Conservatory (1887). Professor of Violin. Aberdeen (1892); teacher of composition, lecturer on musical history, Chicago Musical College (1897); President of Chicago Musical College (1916-1925); Editor, program books of Chicago Symphony Orchestra; Critic, *Record-Herald* (1909-1918); Chicago Music Critic, *Christian Science Monitor. Compositions: Adoration,* for violin and piano; *Allegro de Concert,* for organ and orchestra (1915); *Peintures* (1917); *Le Printemps Passioné* (1920); *Overture to a Pantomime* (1925); Quartet in G major (1930); *Fernando del Nonsensico,* satirical opera (1935); others. *Address:* 36 Bellevue Pl., Chicago.

BORTKIEVITCH, SERGEI EDURDOVITCH—Composer, Author. Born in Kharkoff, Russia, 1877. *Education:* Studied in St. Petersburg and in Germany. *Compositions:* Piano concertos; concerto for violin and orchestra; concerto for cello and orchestra; others.

BORZI, AGATA—Soprano. Born in Washington, D. C. *Education:* In the United States and Europe. *Debut:* In concert, Mayflower Hotel, Washington, D. C. *Appearances:* Concert tour of Europe; recitals, Town Hall, New York and elsewhere; as *Gilda* in *"Rigoletto";* others. *Management:* George Leyden Colledge, 30 Rockefeller Plaza, New York City.

BOS, COENRAAD V.—Pianist, Accompanist. Born in Leyden, Holland, 1875. *Education:* Amsterdam Conservatory; pupil of Julius Roentgen. *Appearances:* Toured Europe as accompanist to Joachim, Sarasate, Emile Sauret, David Popper, Pablo Casals, Fritz Kreisler, Schumann-Heink, Frieda Hempel, and Julia Culp. Formed Dutch Trio with J. van Veen and J. van Lier (1901.) Member of faculty, Juilliard School of Music (since 1937). *Edutor: Fifty Additional Songs by Schubert* (Ditson Musicians Library). *Address:* Hotel Wellington, Seventh Ave., and 55th St., New York City.

BOSSERT, HAL—Saxophone and Clarinet Player, Tenor. Born in Chicago, Ill., 1918. *Education:* Pupil of Anton Embs, Harold Little, Leighton Wells, Frank Kells (voice, instruments, and orchestration); Fabian Andre (arranging). *Appearances:* With orchestras, tour of United States, playing hotels and ballrooms; Knickerbocker Hotel and 885 Club, Chicago. Former member of orchestras of Roy Lear, Dick Carlton, Mark Russell, Nino Rinaldo, Pat Trapani, Lee Keller, and concert band of Harold Little. At present member of Don Wallace's orchestra. *Address:* 1133 S. Euclid Ave., Oak Park, Ill.

BOSWELL, CONNIE—Vocalist. Born in New Orleans, La. Formed Boswell Sisters' Trio, which concertized throughout the South. *Debut:* As soloist, Palace Theatre, Cleveland, with Phil Baker and His Orchestra (1936). *Appearances:* Throughout the United States and Europe; numerous radio programs. Chosen by Irving Berlin as "Ballad Singer of the United States" (1937). *Address:* National Broadcasting Co., RCA Bldg., New York City.

BOTCHERS, ORVILLE J.—Educator. Born in German Valley, Ill., 1898. *Education:* Northwestern University, University of Iowa. *Degrees:* A.B., B.M. Northwestern University; M.A., Ph.D., University of Iowa. Director of Department of Music, Kansas State Emporia Teachers College (1935). All Kansas Music Competition Festival, All-Kansas Music Clinic, All-Kansas Summer Music Camp; Director of Music, Woman's College of Alabama, Montgomery (1929-35); Professor of Singing, De Pauw University, Greencastle, Ind. (1927-29). *Address:* 1601 West St., Emporia, Kan.

BOTELHO, CANDIDO—Tenor. Born in Sao Paulo, Brazil, 1907. *Education:* University of Sao Paulo; with private teachers in Brazil and Europe. *Appearances:* Concerts throughout Brazil; Brazilian Pavilion, New York World's Fair (1940); others. *Radio:* NBC, known as "Voice of Brazil." *Address:* Claridge Hotel, Broadway at 44th St., New York City.

BOTHWELL, MARY—Soprano. Born in Canada. *Education:* Toronto Conservatory; Toronto Academy; Wessell Studio, New York; Mozarteum, Salzburg, Austria; pupil of Helliger. *Debuts:* European, organ recital with Professor Sauer, Salzburg Festival (1937); American, Town Hall recital (1938). *Appearances:* Soloist with Los Angeles Philharmonic; tours of the United States and Canada in concert and recital (1936-39). *Radio:* WNYC, New York. *Address:* 25 Rosedale Heights Dr., Toronto, Canada. *Management:* George Leyden Colledge, RCA Bldg., New York City.

BOTTORFF, O. O.—Concert Manager. Born in Cortland, Ind., 1896. Former Circuit Manager, Redpath Bureau; with Chicago Civic Opera. Vice-President and General Manager, Civic Concert Service, Inc. (since 1935).

BOULANGER, NADIA—Teacher of Theory and Composition. Born in Paris, 1887. *Education:* Paris Conservatoire. Winner of second Prix de Rome (1908). *Appearances:* As Conductor, Société Philharmonique de Paris; guest conductor, Boston Symphony Orchestra (1938). Formerly teacher of composition at Paris Conservatoire, Fontainebleau Conservatory, and Ecole Normale de Musique. *Radio:* NBC. At present teaching and coaching in the United States.

BOULT, SIR ADRIAN—Conductor. Born in Chester, England, 1889. *Education:* Christ Church, Oxford; Leipzig Conservatory; pupil of Nikisch. *Degrees:* M.A., D. Mus., Oxford University; Hon. Ll.D., Birmingham; Hon. D. Mus., Edinburgh University. Knighted (1937). *Appearances:* Toured as guest conductor in Europe and the United States. Conductor, Covent Garden Opera (1914); Royal Philharmonic Society (1918); member of faculty, Royal College of Music (1919); Conductor, Diaghileff Ballet, London; London Symphony Orchestra, Queen's Hall Orchestra, and Liverpool Philharmonic; Conductor for City of Birmingham Orchestra (1924-30). Musical Director to the British Broadcasting Co., London (since 1930). *Recordings:* His Master's Voice. *Address:* British Broadcasting Co., London, England.

BOURDON, ROSARIO—Conductor, Violoncellist. Born in Montreal, Canada. *Education:* Quebec Academy of Music; studied in Europe (scholarship from Quebec Academy). *Appearances:* In recitals, Europe. *Radio:* As conductor and violoncellist (since 1925). Formerly with record manufacturing company.

BOVY, VINA—Soprano. Born in Ghent, Belgium. *Debuts:* European, in *Haensel und Gretel,* Ghent; American, as *Violetta* in *"La Traviata,"* Metropolitan Opera, New York (1936). *Appearances:* In opera in Brussels, Paris, and elsewhere; soloist in Beethoven's Ninth Symphony, Toscanini conducting, Carnegie Hall, New York (1938); soloist with San Francisco Opera Company; in concert throughout the United States (1937-38).

BOWEN, GEORGE OSCAR—Educator. Born in Castle Creek, N. Y., 1873. Supervisor of School Music, Stamford, Conn., Northampton, Mass., Yonkers, and Homer, N. Y.; Municipal Director of Music, Flint, Mich. (1917-20); taught at University of Michigan (1920-24). In charge of community music activities, Tulsa, Okla. (since 1924).

BOWERS, SARA ALICE COOPER—Pianist. Born in Lexington, Ga., 1894. *Education:* University of Texas, Bessie Tift College, Cobb Institute and Granberry School of Music. At present, maintains studio. *Member:* Royston Music Club, Mozart Junior Music Club, Gainesville, Ga. *Address:* 518 Spring St., Gainesville, Ga.

BOWERS, WILLIAM—Baritone. Born in Chase City, Va. *Education:* Graduate of Thyne Institute, Va.; Knoxville College, Tenn.; Brooklyn College; pupil of Alberta Haines, Carroll Hollister, Mme. Edith Gaudenzi. *Debut:* New York (1932). *Appearances:* Soloist, Hall Johnson Choir; soloist with New York Philharmonic Orchestra. *Radio:* WOR, WABC, NBC, WEAF, New York. At present, concertizing throughout the United States. *Address:* 262 Decatur St., Brooklyn, New York.

BOWES, MAJOR EDWARD—Radio Director, Impresario. Born in San Francisco, Cal. Owned and operated Cort Theatre in New York and the Park Square in Boston, with John Cort and Peter McCourt; produced several plays. With Messmore Kendall, built first of world's movie houses. Part owner and Managing Director, Capitol Theatre, New York (since 1919). Vice-President, MGM. *Radio:* Capitol Family broadcasts, CBS (since 1925); "Original Amateur Hour," first on WHN, now on CBS. *Member:* Shakespeare Association of America (Vice-President). *Address:* 1697 Broadway, New York City.

BOWLER, EVA—Soprano. *Education:* Chicago Piano College; pupil of Elizabeth Stokes, Chicago; coached with Thompson Stone, Boston; and Fred G. Ellis, Los Angeles. *Appearances:* Los Angeles Peoples Chorus; Illinois Central Celebration of Electrification, Soldiers Field, Chicago (1926); soloist in various churches, recitals in Chicago and Boston. *Radio:* Weekly program, WHDH, Boston. *Member:* Chicago Opera Club; Chicago Art Institute; American Opera Society; Conference of Club Presidents; Musicians Club of Women, Chicago; Musicians Club of America. Donor of vocal scholarship for Elizabeth Stokes Studios, Chicago. *Address:* 1136 Statler Bldg., Boston, Mass.

BOWLES, PAUL FREDERIC—Composer. Born in New York City, 1911. Education: Pupil of Aaron Copland and Virgil Thomson. Did research work in Northern Africa, the Sahara, the Antilles, South and Central America. *Compositions: Anabase*, for voice, piano, and oboe (1932); Suite for Small Orchestra (1933); *Danger de Mort* (1934); Trio (1936); incidental music for *Doctor Faustus; Yankee Clipper*, ballet, and *Horse Eats Hat* (1936); *The Ballroom Guide*, ballet, and *Denmark Vesey*, opera (1937).

BOWMAN, PATRICIA—Ballerina. Born in Washington, D. C. *Education:* Pupil of Lisa Gardiner, Fokine, Legat (London), Egorova (Paris) and Wallmann (Berlin). *Debut:* Roxy Theatre, New York City. *Appearances:* Radio City Music Hall (eight months); Ziegfeld Follies; Toronto Symphony; in both stage and screen versions of *Okay for Sound*, London; with the St. Louis Municipal Opera Company, in *The Pink Lady, On Your Toes*, others; with the Mordkin Ballet, the New York Philharmonic Symphony at Lewisohn Stadium, and the Ballet Theatre at the Center Theatre. Has danced premiere roles in classical and modern ballets: *Carneval, Giselle, La Fille Mal Garde, Swan Lake, Voices of Spring*, and others. *Address:* 200 W. 58th St., New York City.

BOYCE, ALFRED—Conductor, Organist. Born in Brooklyn, N. Y. Conductor, Apollo Club of Brooklyn; Morning Music Club of Nyack, N. Y.; Manufacturer's Trust Co. Mixed Chorus, N. Y.; Organist and Choirmaster, Church of the Holy Communion, N. Y. At present, conducts own studio. *Address:* 135 W. 56th St., New York City.

BOYD, ANNA TOMLINSON—Pianist, Teacher. Born in Salem, Iowa, 1879. *Education:* Graduate, Siloam Springs, Academy of Fine Arts; Western Conservatory of Music, Bush Temple Conservatory, University Extension Conservatory and Chicago Conservatory; pupil of Fanny Bloomfield Zeisler, Rossetter Cole, Mrs. Fletcher Copp, Effa Ellis Perfield; Erl Prentner, Frau Bree and Leschitizky, Austria (1907-1909). *Degree:* Mus. B., Chicago Conservatory of Music. Former faculty member of Teachers College of Missouri, Teachers College of Colorado, Sherwood Music School and Chicago Conservatory of Music. At present, conducts own studio. *Member:* Chicago Artists Association. *Address:* 6937 34th St., Berwyn, Ill.

BOYD, JEANNE—Composer, Teacher. Born in Mt. Carroll, Ill., 1890. *Education:* Frances Shimer School, Mt. Carroll; pupil of Emil Liebling (piano and composition), Thorwald Oetterstrom, Chicago (theory). *Degree:* B. Mus., Frances Shimer School. Formerly taught piano and composition at Lyceum Arts Conservatory and Bush Conservatory, Chicago. Member of faculty, American Conservatory of Music, Chicago (since 1932). *Compositions:* Suite for Orchestra; *The Hunting of the Snark*, cantata (FitzSimons); choral music (published by Gamble-Hinged Music Co. and Fitz-Simons); songs (G. Schirmer and Fitz-Simons). *Member:* MacDowell Association (Board of Directors); Society of American Musicians. *Address:* American Conservatory of Music, Chicago, Ill.

BOYLE, GEORGE FREDERICK—Pianist, Composer, Teacher. Born in Sydney, Australia, 1886. *Education:* Pupil of Ferrucio Busoni, Berlin. *Debuts:* European, in Berlin (1906); American, in Baltimore (1911). *Appearances:* Concert tours of Australia and New Zealand (1900); concert tours of Europe and United States; as guest conductor of New York Philharmonic Orchestra; soloist with other orchestras in United States. Former Head of Piano Department, Peabody Conservatory, Baltimore; member of faculty, Curtis Institute, Philadelphia, and Juilliard Institute, New York; Head of Piano Department, Philadelphia Musical Academy. At present, Co-Director, with his wife, Pearl Applegate Boyle, of Boyle Piano Studios, Philadelphia. *Compositions:* Songs and cantatas, concertos, sonatas and smaller pieces for piano, violin, violoncello, viola and orchestra (published by Schirmer, Carl Fischer, Elkan-Vogel, Presser, Chappell, Novello and others). *Address:* Boyle Piano Studios, 1909 Walnut St., Philadelphia, Pa.

BOYNET, EMMA—Pianist. Born in Paris. *Education:* Paris Conservatoire; pupil of Isidor Philipp. *Debuts:* European, Pasdeloup Concert, Paris; American, with orchestra of Conservatory of Music, Boston (1934). *Appearances:* As recitalist and soloist, toured western Europe and the United States; soloist with Boston Symphony (1934-35). At present, appears in recitals and over WEAF, New York. *Address:* WEAF, New York City.

BRADISH, ELIZABETH BURRITT—Mezzo-Soprano, Pianist, Teacher. Born in Burlington, Vt., 1880. *Education:* Sherwood Music School, Westminster Choir School; pupil of Jessie Fenner Hill, Dr. John Finley Williamson, Estelle Liebling, Delia Valeri (voice); William H. Sherwood, Ferdinand Dewey, Theodore A. Hoeck (piano). *Appearances:* Concerts throughout the eastern states. Associate teacher with Jessie Fenner Hill. Member of faculty, University of Vermont (since 1926); Director, Methodist Episcopal Church Choir (since 1929). *Address:* 85 Prospect St., Burlington, Vt.

BRADLEY, ROBERT H.—Tenor (Popular). Born in Williamsport, Pa., 1915. *Appearances:* With Ramona and her Men of Music. *Radio:* WGN, WBBM, WCFL, WENR, WAAC-CBS, KLZ. *Address:* KLZ, Denver, Colo.

BRAILOWSKY, ALEXANDER—Pianist. Born in Kiev, Russia, 1896. *Appearances:* New York (1924); in recital, Town Hall, New York (1938); others.

BRAINE, ROBERT—Composer, Pianist. Born in Springfield, Ohio, 1896. *Education:* Cincinnati College of Music. *Appearances:* Former member of Cincinnati Symphony Orchestra; in recital and concert throughout New York as soloist and accompanist. *Radio:* Staff pianist NBC. *Compositions:* Orchestral works; chamber music; operas; works for piano and violin; songs. *Address:* 151 W. 77th St., New York City.

BRANCATO, ROSEMARIE—Soprano. Born in Kansas City, Mo. *Education:* Eastman School of Music; pupil of Estelle Liebling. *Debut:* As *Gilda* in "*Rigoletto*," Chicago Civic Opera (1934). *Appearances:* With San Carlo and Cincinnati Opera Companies; in recitals throughout the United States. *Radio:* As guest soloist, various network programs. *Address:* 1560 Grand Concourse, New York City.

BRAND, GUIDO—Violinist, Teacher. Born in Vienna. *Education:* Conservatory of Music and Academy of Music, Vienna. Recipient of Fritz Kreisler Prize, Vienna Academy. *Appearances:* Solo and chamber music performances in Austria, Germany and the United States. *Radio:* Austria and Germany; trio performances, Charleston, S. C. At present, in concert series of Bard College, Columbia University; member of faculty at Columbia University (Bard College) and Chatham Square Music School, New York. *Address:* 610 W. 174th St., New York City.

BRANSCOMBE, GENA—Composer. Born in Picton, Ontario, 1881. *Education:* New York University (conducting); Juilliard Institute; pupil of Ganz and Borowski; Humperdinck, Berlin. *Appearances:* Conductor of MacDowell Chorus of New Jersey; guest conductor with choral and orchestral societies. *Compositions: Festival Prelude*, for orchestra (1913); Sonata for Violin and Piano (1920); *Pilgrims of Destiny*, choral drama (1927); *Youth of the World*, for mixed voices (1931); *A Lute of Jade*, cycle for soprano, piano and

five instruments (1937). *Member:* Society of American Women Composers; National Association for American Composers and Conductors.

BRANSON, TAYLOR—Bandmaster, Composer. Born in Washington, D. C., 1881. *Education:* Pupil of Capt. William H. Santelmann, Andres Coda, Arthur Tregina. *Appearances:* As second leader (1920) and later leader (since 1927) of United States Marine Band; as solo violinist (since 1907). *Compositions:* Works for band and orchestra; chamber, choral, and stage works.

BRANT, HENRY DREYFUS—Composer. Born in Montreal, Canada, 1913. *Education:* Juilliard School of Music; pupil of George Antheil, others. Winner of Morris Loeb, Seligman, and Cooldige prizes. Has orchestrated for Paramount Pictures and for American Ballet. *Compositions:* Symphony in B (1931); Four Choral-Preludes (1932); *Intrada and Ricercata* (1933); Prelude and Fugue, and *Scherzo-Ballad* (1934); Symphony in C minor (1937); others.

BRANT, LE ROY VERNE—Organist, Writer. Born in Lexington, Neb., 1890. *Education:* College of the Pacific, Stockton, Cal.; Chicago Musical College; Trinity College, London; pupil of Xaver Scharwenka, Felix Borowski, Carl Busch, Clarence Eddy. *Degrees:* B. Mus., College of the Pacific (1913); M. Mus., Chicago Musical College (1924); Associate, Trinity College; A. A. G. O. (1919). Organist, Scottish Rite Bodies, San Jose (since 1919); Music Writer and Critic, San Jose *Mercury Herald* (since 1919); Organist and Choirmaster, Trinity Episcopal Church, San Jose (since 1921); Conductor, San Jose Municipal Chorus (since 1924). *Author of:* Two volumes of verse; articles in musical periodicals. Contributing editor, *The American Organist. Member:* A. G. O. *Address:* 69 N. 8th St., San Jose, Cal.

BRANZELL, KARIN—Contralto. Born in Stockholm, Sweden, 1891. *Education:* Pupil of Thelka Hofer, Enrico Rosati, Anna Schoen-René. *Debut:* Stockholm (1911); American, as *Fricka* in *"Die Walkuere,"* Metropolitan Opera (1924). *Appearances:* Guest appearances, Vienna Opera and Teatro Colon in Buenas Aires; in concert, recital and opera throughout the United States and Europe. Member of Stockholm Royal Opera (1912-18); Berlin State Opera (1919-23). At present, member of Metropolitan Opera. *Address:* 7 Park Ave., New York City.

BRAUN, HARRY—Violinist. Born in New Haven, Conn., 1907. *Education:* Columbia University; pupil of Auer and Piastro. *Degree:* B.S., Columbia. *Debut:* In recital, Carnegie Hall, New York (1932). *Appearances:* As soloist, New York Symphony Orchestra (1927); soloist, Metropolitan Opera Orchestra (1928). At present, member of NBC Orchestra. *Address:* c/o Paul H. Stoes, 119 W. 57th St., New York City.

BRAUNFELS, WALTER—Composer, Teacher. Born in Frankfurt-am-Main, Germany, 1882. *Education:* Pupil of J. Kwast, Leschetizky, and Thuille. Director, Hochschule fuer Musik, Cologne (1925-33). *Compositions: Die Voegel* (1920), *Don Gil* (1925), and *Galatea* (1930), operas; piano concerto; Mass; Te Deum; works for orchestra; songs; others.

BRAZELTON, EDGAR A.—Pianist. Born in Lynn County, Ia., 1865. *Education:* Northern Illinois Normal College, Chicago Conservatory, Paris Conservatoire; pupil of Emil Liebling and Frederick Grant Gleason. *Degree:* B.S., Northern Illinois Normal. At present, Dean, Chicago Conservatory. *Compositions: Alla Tarantella, The Falcon, Lanterns, Nature Suite, Rustic Romance, Narrative Suite* (Gamble-Hinged). *Address:* Chicago Conservatory, 25 E. Jackson Blvd., Chicago, Ill.

BREEDY, PAUL—Tenor, Radio Program Director. Born in Reading, Pa., 1893. *Education:* Bandmasters and Musicians School, Chaumont, France; pupil of de Reszke (voice), Carl Moter (harmony) and others. *Debut:* Philadelphia Grand Opera Co., as *Tamino* in *"Magic Flute"* (1915). *Appearances:* Operatic roles, Philadelphia Grand Opera; church soloist, Philadelphia. *Radio:* Program Director, WEEU-NBC, WRAW-NBC, Reading (since 1932). *Address:* 533 Penn St., Reading, Pa.

BREESE, LOU—Conductor (Popular). Born in New York City, 1903. *Education:* New England Conservatory, Boston (scholarship). *Appearances:* As member of Boston Philharmonic Symphony (1921-24); with Paul Specht, Capitol Theatre, New York; Paramount Theatre, New York; Kit Kat Club, London (1927); as Conductor of own orchestra, Chez Paree, Chicago, and others. *Radio:* broadcasts from Chez Paree NBC, (since 1938). At present conducting orchestra in Chicago. *Recordings:* With Paul Specht (Columbia); with own orchestra (Varsity, 1940). *Management:* General Amusement Corp., Chicago, Ill.

BRETZ, WILLIAM E.—Organist. Born in West Fairview, Pa., 1899. *Education:* Dickinson College, Carlisle, Pa.; University of Pennsylvania; with private teachers in New York. *Degrees:* A.B., Dickinson; M.S., University of Pennsylvania. *Appearances:* Organ recitals in Pennsylvania, New York and New Jersey. At present, conducts own studio in Pittsburgh; Organist, Second United Presbyterian Church, Pittsburgh. *Address:* Reymer Bldg., 237 Fifth Ave., Pittsburgh, Pa.

BREWBAKER, LOTTA—Teacher of Piano. Born in Plymouth, O., 1873. *Education:* Pupil of Busoni, Lhevinne and others. At present, conducts studio in Cleveland. *Member:* Cleveland Fortnightly Club, Women's Committee of Cleveland Orchestra, Ohio State Music Teachers Association. *Address:* 813, The Arcade, Cleveland, Ohio.

BRICKEN, CARL ERNEST—Composer, Teacher. Born in Shelbyville, Ky., 1898. *Education:* David Mannes Music School, New York; Yale University (1922); pupil of Scalero (composition); Leopold, Bert (piano); Cortot, Paris; Weisse, Vienna. *Degree:* A.B. Winner of Pulitzer Prize (1929); Guggenheim Fellowship (1930-31). *Appearances:* Guest Conductor, Chicago Symphony Orchestra (1934); former Conductor, Yale Symphony Orchestra. Teacher of piano, Mannes School (1925-29); teacher of theory at Juilliard Institute (1929-30); Professor and Chairman, Department of Music at University of Chicago; Conductor, University of Chicago Symphony Orchestra. At present, Head of Music Department, University of Wisconsin. *Compositions:* String Quartet in C minor (1925); Sonata for Cello and Piano; *Variations on an Old English Theme,* for two pianos; Suite (1931); Symphony in D minor (1935). *Member:* American Musicological Society. *Address:* University of Wisconsin, Madison, Wis.

BRICKEN, FAY ERSKINE—Violinist, Violist, Educator. Born in Shelbyville, Ky., 1900. *Education:* Yale Music School, New Haven, Conn.; Boston Conservatory; David Mannes Music School, New York; violin study and research in France (1926). *Appearances:* With chamber music groups and symphony orchestras in the United States; Woodstock, Vt., Summer Series Concerts (1933-40); concerts in Puerto Rico (1936). Member of the Cremona String Quartet, New York and Woodstock, Vt. (since 1923). At present, head of Violin Department, Riverdale School of Music, New York and New York Institute for education of the Blind. *Address:* Riverdale School of Music, New York City.

BRIDGE, FRANK—Composer. Born in Brighton, England, 1879. *Education:* Royal College of Music; pupil of Stanford (violin); Winner of International prize, Bologna. Played with Grimson, Joachim and English String Quartets; Conductor, New Symphony Orchestra; opera, London. *Compositions:* Quartet in E. Minor (1906); *Isabella,* symphonic poem (1907); *Dance Rhapsody* (1908); *Suite for Summer,* tone-poem (1914); Piano Sonata (1926); others.

BRIGHAM, RALPH HIBBARD—Organist, Pianist. Born in North Adams, Mass., 1883. *Education:* New England Conservatory, Boston; also with private teachers. *Appearances:* In organ recitals in the United States. Former organ soloist at Strand Theatre, New York; Capitol Theatre, St. Paul; Senate Theatre, Chicago; organ soloist with John Philip Sousa's Band, New York; Organist and Choirmaster, First Congregational Church, Northampton, Mass.; Church of the Holy Spirit, Boston. At present, Organist, Second Congregational Church, Rockford, Ill. *Member:* A.G.O. (Colleague). *Address:* Second Congregational Church, Rockford, Ill.

BRING, LOU—Pianist, Composer (Popular). Born in New York City, 1906. *Education:* New York University. *Appearances:* Theatres and hotels, New York, Chicago and California. *Compositions: Lightly and Politely* (Lincoln); *Love Rides on the Moon* (Paramount); *So It's Love* (Robbins); *Honky Tonk Joe* (Mills). *Recordings:* Victor, Bluebird. *Address:* 4857 Westpark Dr., North Hollywood, Cal.

BRINKMAN, FLORENCE—Pianist. Born in the United States. *Education:* Pupil of Paul Stoye and R. M. Breithaupt, Berlin. *Appearances:* In recitals and as soloist with symphony orchestras in Germany, Holland and throughout the United States. Former Head of Piano Department, Huttner Conservatory, Dortmund, Germany.

BRISELLI, ISO—Violinist. Born in Odessa, Russia, 1912. *Education:* Stoliarsky Conservatory, Odessa; Curtis Institute; pupil of Flesch and Auer. *Debuts:* European, in Berlin (1924); American, soloist with Philadelphia Orchestra (1926). *Appearances:* In concert and recital throughout the United States; soloist with major orchestras. Conducted experiments in musical therapy with the New York Hospital Music Committee. *Management:* Paul H. Stoes, 119 W. 57th St., New York City.

BRISTOL, FREDERICK—Pianist, Accompanist. Born in New York City. *Education:* Pupil of Jeanne de Mare and Harold Bauer. *Debut:* Wigmore Hall, London (1923). *Appearances:* Five transcontinental tours of the United States; toured South America; annual recitals at Town Hall, New York; tour

of South (1940). *Recordings:* With Lucy Monroe (Victor). *Address:* 120 E. 39th St., New York City.

BRITAIN, RADIE—Composer. Born in Silverton, Texas, 1904. *Education:* Clarendon College, Crescent College, Chicago University and American Conservatory of Music; pupil of Heniot Levy and Albert Noelte. *Degree:* Mus. B., American Conservatory. *Compositions: Withered Flowers, Nirvana, Open the Door to Me, Half Rising Moon, Had I a Care,* songs (Otto Halbreiter, 1924-25); *Hail Texas,* chorus (Gamble-Hinge, 1928); *Drums of Africa* (Witmark & Sons, 1936); *Prayer* (Ricordi, 1936); *Dickey Donkey* (Fischer, 1939); *Fairy of Spring* (Schmidt, 1940); *Nature Ushers in the Dawn* (Schmidt, 1940); orchestral works, works for piano and chamber orchestra; other songs. *Member:* MacDowell Club, Philharmonic Club and Harmony Club, Sigma Alpha Iota and American Pen Women. *Address:* Chicago Conservatory, Chicago. Ill.

BRITTEN, BENJAMIN—Composer. Born in Lowestoft, England, 1913. *Education:* Gresham's School, Holt, Norfolk; Royal College of Music, London; pupil of Benjamin, Ireland, Bridge, others. *Appearances:* Playing own works in the United States. At present teaching and concertizing in the United States. *Compositions: Sinfonietta,* for chamber orchestra (1932); *Phantasy* for oboe, violin, viola, and cello (1932); *A Boy Was Born,* choral variations (1932-33); *Simple* Symphony, for string orchestra (1923-35, revised 1934); *Holiday Tales,* suite for piano (1934); *Te Deum,* for chorus and organ (1934); Suite for Violin and Piano (1934); *Friday Afternoon,* school songs (1934-35); *Our Hunting Fathers,* symphonic cycle for voice and orchestra (1936); *Soirées Musicales,* suite for orchestra after Rossini (1936); Variations on a theme of Frank Bridge, for strings (1937); *On this Island,* Vol. I., Songs by W. H. Auden (1937); incidental music for *The Ascent of F-6* (1938); Piano Concerto; songs.

BRITTON, ELIZABETH—Organist, Teacher. Born in Kent, England, 1892. *Education:* Royal Normal College, Royal Academy of Music, England; studied with private teachers. *Degree:* Licentiate, Royal Academy of Music. Organizer, Junior Choir Festivals held annually in Binghamton; Chairman of Junior Choir Work, Southern Tier, New York State, National Federation of Music Clubs; Organist and Director of Music, Chenango St. Methodist Church. *Member:* American Association of University Women, Harmony Club of Binghamton; A. G. O. (Founder and first Dean, Binghamton Chapter); National Guild of Piano Teachers, National Federation of Music Clubs (Chairman, Binghamton Chapter). *Address:* 15 Johnson Ave., Binghamton, N. Y.

BROADHEAD, EDWARD HALL—Organist, Teacher. Born in Jamestown, N. Y., 1910. *Education:* Denison University, Duke University, University of Michigan. *Degrees:* A.B., Denison; M.A., Duke; M. Mus., University of Michigan. At present, Organist, Duke University Chapel Choir; Head of Music Department, Duke University. *Member:* A.G.O.; Console Club of Durham. *Address:* Duke University, Durham, N. C.

BROCKS, HANNA—Soprano. Born in Dresden, Germany. *Education:* Pupil of Franz Mayerhoff, Leipzig (piano and theory); Richard Müller, Dresden (voice); Sergei Klibansky, New York. *Debut:* In recital, New York (1921). *Appearances:* With Buenos Aires Oratorio Society and New York Symphony. Organized summer courses in voice culture in Kingston and Bedford, Pa., Oneonta and Cooperstown, N. Y., and Burlington, Vt. At present, conducts studio in New York. *Address:* 257 W. 86th St., New York City.

BROCKWAY, HOWARD—Pianist, Composer, Teacher. Born in Brooklyn, N. Y., 1870. *Education:* Studied with private teachers in New York and Berlin. *Appearances:* Recital and concert tours of the United States and Europe; program of own works with Berlin Philharmonic. At present, teaching composition and orchestration, Juilliard School, New York. *Compositions:* Works for orchestra, piano, voice, choral ensembles, violin, chamber music, (published by Shlesinger, Schirmer, J. C. Church, H. W. Gray, Oliver Ditson and others). *Recordings:* Ampico. *Member:* National Institute of Arts and Letters. *Address:* 424 E. 57th St., New York City.

BRODSKY, JASCHA—Violinist. First violinist of Curtis String Quartet (Charles Jaffe, Max Aronoff, and Orlando Cole), founded in 1927. *Appearances:* With the quartet throughout Europe and the United States; representative of English-Speaking Union at Silver Jubilee of King George V. of England; at Geneva for the League of Nations; at the White House in Washington; for the New Friends of Music in New York. Annual series of concerts with Quartet in Rockport, Maine. *Recordings:* Columbia. *Address:* Curtis Institute, Rittenhouse Square, Philadelphia, Pa.

BROKAW, B. SIDNEY—Violinist. Born in New York, 1907. *Education:* New York University and New York Law School. *Degree:* LL.D., New York Law School. Has performed with MGM. Studio Orchestra, Universal Pictures Recording Orchestra, Oscar Bradley Screen Guild Radio Orchestra and Edgar Fairchild Orchestra for Eddie Cantor. At present, with Oscar Bradley Orchestra broadcasting for Screen Guild. *Address:* 8703 W. Knoll Dr., Hollywood, Cal.

BRONSON, CAPT. HOWARD CURTIS—Clarinetist, Conductor. Born in Algona, Ia., 1889. *Education:* Business College; with private teacher. *Appearances:* As Lieutenant Leader, 51st Field Artillery Band (1917-19); Aberdeen Municipal Band, Aberdeen, S. D.; Sousa Band (1921-29); with theatre orchestras; guest conductor, Sousa Band (1930); U. S. Navy and Marine Bands; with H. S. M. Coldstream Guards Band of London at New York World's Fair (1939). Conductor, 129th Infantry Band I. N. G.; Bronson's Rockford Band and Tebala Temple Shrine Band, Rockford, Ill. Has appeared in radio and regular concert seasons with his bands. Adjudicator of school contests. *Member:* American Bandmasters Association; United States Army and Navy Bandsmens Association (National President. *Address:* 8 W. Front St., Mt. Morris, Ill.

BROOKS, ERNEST—Pianist, Composer. Born in Springfield, Mo., 1903. *Education:* Drury College, Springfield, Mo.; pupil of Leo Sowerby (1927-30). *Degree:* A.B., Drury College. *Compositions:* Symphonies, chamber music, and piano works. *Address:* 3569 Cottage Grove Ave., Chicago, Ill.

BROOKS, LUCILE—Violinist. Born near Athens, Ga. *Education:* Atlanta Conservatory, Atlanta, Ga. *Appearances:* With Atlanta Philharmonic Society (1939-40). At present, member of Atlanta Philharmonic Symphony. *Address:* 1537 Gordon St., S. W., Atlanta, Ga.

BROSKY, FRANK J.—Violinist, Composer. Born in Pittsburgh, Pa. *Education:* Duquesne University, Pittsburgh; Leipzig Conservatory, Germany; private instruction in Prague. *Degrees:* Mus. D., Duquesne; Diploma, Leipzig Conservatory. *Appearances:* In concert, Leipzig; in Prague, under Leo Blech; with Pittsburgh Symphony. *Radio:* NBC. *Compositions:* Works for violin and piano. *Address:* 5930 Kentucky Ave., Pittsburgh, Pa.

BROWDA, MORRIS—Pianist. Born in Wilmington, Del., 1908. *Education:* University of Southern California, Los Angeles; pupil of Erwin Brynicki, Vienna. *Degree:* B. Mus., University of Southern California. *Appearances:* In concert, New Jersey (1932), Vienna (1932-33), Los Angeles, San Francisco. Professor of Counterpoint and Orchestration, University of Southern California. At present, teacher of piano and theory. *Compositions:* Prelude and Fugue, for piano; *Three Love Songs After Hindu Text* (Wesley Webster, 1934). *Member:* Native American Composers (Secretary). *Address:* 1808 N. Kenmore Ave., Los Angeles, Cal.

BROWDA RAE FINK—Pianist. Born in New York City, 1910. *Education:* University of Southern California, Los Angeles; pupil of Erwin Brynicki, Vienna. *Degree:* B. Mus. Ed., University of Southern California. *Appearances:* In concert, New Jersey (1932), Vienna (1932-33), Los Angeles and San Francisco. At present, teaching. *Address:* 1808 N. Kenmore Ave., Los Angeles, Cal.

BROWER, G. ACKLEY—Teacher of Theory. Born in Newburgh, N. Y., 1884. *Education:* New York Institute of Musical Art. Member of faculty, Birmingham Conservatory of Music (1940). *Compositions: In the South,* overture; others. *Author of: Counterpoint of the Polyphonic Period* (Birmingham Conservatory of Music). *Address:* Birmingham Conservatory of Music, Birmingham, Ala.

BROWN, ANNE—Soprano. Born in Baltimore, Md. *Education:* Institute of Musical Art of the Juilliard School of Music (six years); Juilliard Opera School; Morgan College, Baltimore, Md.; Columbia University; voice pupil of Lucia Dunham of The Juilliard Institute faculty. *Appearances:* Selected by George Gershwin for the title role of *Bess* in his folk-opera *"Porgy and Bess";* soloist with the New York Philharmonic Symphony at Lewisohn Stadium (1936-37, 1939-40); sang leading role in Ravel's *L'heure Espagnole* at the Juilliard Opera School (1939); soloist, Gershwin Memorial Concert, Hollywood Bowl (1937); St. Louis Municipal Opera (1938); recent Broadway appearance in *Mamba's Daughter;* concerts and recitals in principal cities of the United States. *Radio:* Guest soloist, "General Motors Hour," "Magic Key," and Rudy Vallee program; others. *Address:* c/o Goldie & Gumm, 1540 Broadway, New York City.

BROWN, EDDY—Violinist. Born in Chicago, Ill., 1895. *Education:* Royal Conservatory, Budapest; pupil of Jeno Hubay and Auer. *Degree:* Artist's

Diploma, Budapest Conservatory (1907). *Debuts:* European, soloist with London Philharmonic, London (1909); American, soloist with New York Symphony (1918). *Appearances:* In recital and as soloist with major orchestras of Europe and the United States. At present, Musical Director, Interstate Broadcasting Co., New York. *Compositions:* For various instruments and chamber combinations (published by Carl Fischer, Inc.). *Recordings:* Columbia and U. S. Record Co. *Member:* Chamber Music Society of America (Founder). *Address:* Interstate Broadcasting Co., 730 Fifth Ave., New York City.

BROWN, ELIZABETH—Contralto. Born in Provo, Utah. *Education:* Chicago Musical College (scholarship); pupil of Nelli Gardini. *Debut:* As *Lola* in *"Cavalleria Rusticana,"* Chicago City Opera (1936). *Appearances:* As soloist with the Denver Symphony, Illinois Symphony, Swedish Choral Club, Apollo Musical Club; Cincinnati Symphony at Cincinnati May Festival (1939); concerts in Chicago and elsewhere. At present, member of Chicago City Opera Company. Repertoire includes roles in *Faust, Mignon, Martha, Madame Butterfly, Carmen, Die Walkuere, Andrea Chenier,* and others. *Address:* 211 E. Delaware Pl., Chicago, Ill.

BROWN, ETHEL MOORE—Organist, Choral Conductor. Born in Memphis, Tenn., 1903. *Education:* Bohlmann School of Music, Memphis College of Music; also studied with private teachers. At present, Organist and Choir Director, Linden Avenue Christian Church, Memphis. *Compositions:* Songs and works for piano. *Member:* Renaissance Music Circle (President), Camerata Club (Vice-President), Beethoven Club, A.G.O., Memphis Open Air Theatre (Member of Board), Choir Directors Guild. *Address:* 3959 Poplar Pike, Memphis, Tenn.

BROWN, GEORGE—Violoncellist, Conductor. Born in Chelsea, Mass., 1901. *Education:* Graduate, New England Conservatory, Boston (1922); Harvard (1922-25); pupil of Joseph Adamowski; Diran Alexanian, Paris (cello); Borchard, Berlin; Weingartner, Basle; Paumgartner, Salzburg (conducting). *Debuts:* American, in recital, Jordon Hall, Boston (1928); European, villa of Baroness Portmaninski, near Munich (1929). *Appearances:* As soloist with orchestra, MacDowell Club, Arthur Fiedler conducting; People's Symphony, Boston, Molenhauer conducting; recitals and sonata concerts throughout New England. Founder, Bach Brandenburg Concerto Group, Cambridge, Mass. (1938). At present, Conductor, Melrose Orchestral Association, Melrose, Mass.; Bach Brandenburg Concerto Group, Cambridge, Mass.; Andover, Mass., Community Orchestra. Collected ballads for State of Vermont Commission on Country Life (1930). *Co-Editor: Vermont Songs and Ballads* (Stephen Daye Press, 1931); *The New Green Mountain Songster* (Yale University Press, 1939). *Address:* 7 Ashland St., Melrose, Mass.

BROWN, GLENN E.—Teacher. Born in Lancaster, Pa., 1913. *Education:* Ithaca College. *Degree:* B.S., Ithaca College. Music Supervisor, Bergen High School, Bergen, N. Y. At present, member of faculty at Long Beach Junior-Senior High School, Long Beach, N. Y.; member, staff orchestra, WHAM. *Member:* Phi Mu Alpha. *Address:* Long Beach Junior-Senior High School, Long Beach, N. Y.

BROWN, GRACE V.—Organist, Teacher. Born in Jersey City, N. J., 1875. *Education:* Mt. Holyoke College, South Hadley, Mass.; private teachers. *Degrees:* B.A., Mt. Holyoke (1897); A.A.G.O. (1913). Organist, First Congregational Church, Woodbridge, N. J. (since 1901); Piano Teacher (since 1920). *Member:* A.G.O. *Address:* 53 Main St., Woodbridge, N. J.

BROWN, H. ARTHUR—Violinist, Conductor. Born in New York City, 1906. *Education:* University of Washington; Juilliard Graduate School; Fontainebleau, France. *Appearances:* Guest conductor of Dallas Texas Symphony; Nashville Symphony, Tennessee; Federal Symphony of Los Angeles and San Francisco; Louisville Symphony, Kentucky. *Radio:* Musical Director, KROD. Member of Extension Staff, Juilliard School of Music (1930-37). At present, Conductor, El Paso Symphony Orchestra; Director, El Paso Light Opera Co. *Address:* Hilton Hotel, El Paso, Texas.

BROWN, HAROLD—Violist, Composer. Born in New York City, 1909. *Education:* Columbia University, Pius X School of Liturgical Music in New York, Ecole Normale de Musique in Paris; pupil of Nadia Boulanger (composition). *Degree:* A.B., Columbia (1929). Member of National Orchestral Association. *Compositions: What If Mr. Jesse James Should Someday Die,* for chorus; Symphony No. 1; Suite for String Orchestra. *Address:* 210 W. 19th St., New York City.

BROWN, JEANE—Accompanist, Accordionist. Born near Greencastle, Ind., 1910. *Education:* DePauw University; Butler University. *Appearances:* Accompanist for Beverly West; member of Major, Minor & Marion trio. *Radio:* WOWO, WGL. *Address:* WOWO, WGL, Ft. Wayne, Ind.

BROWN, LUCY—Pianist. Born in New York City, 1913. *Education:* National Orchestral Association, College of Sacred Heart; pupil of Alfred Cortot. *Debut:* Town Hall (1939). *Address:* 885 West End Ave., New York City.

BROWN, PHILIP T.—Concert Manager. Born in New York City, 1895. *Education:* Graduate, Columbia University; New York University; Brooklyn Polytechnic Institute. At present, owner of Tenney Management. *Address:* Steinway Bldg., 113 W. 57th St., New York City.

BROWN, ROBERT MELVILLE—Violinist, Teacher. Born in Wilmette, Ill., 1911. *Education:* Harvard, DePauw and Northwestern Universities; Bush Conservatory. *Degree:* Mus. B. (1937). *Appearances:* Soloist with Chicago Little Symphony (1929); with De Paul Symphony (1937); recitals in Chicago, Cambridge, Mass., and Mitchell, S. D. Former member of Chicago Civic and Chicago Philharmonic Orchestras. Member of faculty, Dakota Wesleyan University (since 1937); Director, Mitchell Little Symphony. *Address:* Dakota Wesleyan University, Mitchell, S. D.

BROWN, STEVE—String Bass Player. Born in New Orleans, La., 1890. *Education:* La Salle University. *Debut:* Bro. Brown's Band (1913). *Appearances:* Tours with leading orchestras (popular) throughout the United States. *Radio:* WJR, WXYZ, WWJ. At present appearing in clubs, hotels, ballrooms and in radio broadcasts. *Recordings:* Victor. *Address:* 2136 Antoinette, Detroit, Mich.

BROWNE, GAYLORD HAMILTON—Violinist, Violist, Pianist, Conductor. Born in Memphis, Tenn., 1911. *Education:* Mozarteum, Salzburg, Austria; American Conservatory of Music, Chicago; pupil of De Kresz, Malko, Butler, Sowerby, and Mischakoff. *Degree:* M.M., American Conservatory. *Debut:* Kimball Hall, Chicago (1930). *Appearances:* Chamber Music recitals, Kimball Hall and Civic Theatre, Chicago (1930); soloist with Chicago Symphony Orchestra, Chicago (1930); conductor of Mozart Orchestra, Salzburg Festival (1938). *Radio:* Regular programs, WEOA, CBS. At present, Conductor Evansville Philharmonic Orchestra; soloist with Philharmonic Chamber Music; head of Music Department, Evansville College; leader of own String Quartet. *Address:* Evansville College, Evansville, Ind.

BROWNING, LARRA—Soprano. Born in Wichita, Kan. *Education:* Friends' University of Wichita, Chicago Musical College and Juilliard Graduate School; pupil of Otto Morando, Herbert Witherspoon, and Bernard Taylor. *Degree:* Mus. B., Friends' University. *Appearances:* Concerts, recitals, and in oratorio throughout the United States. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

BROWNING, LUCIELLE—Mezzo-Soprano. Born in Durham, N. C. *Education:* Juilliard Graduate School; pupil of Marcella Sembrich. Winner, North Carolina State vocal contest, "Metropolitan Opera Auditions of the Air." *Debut:* Metropolitan Opera Company (1936). *Appearances:* With Metropolitan Opera Company; Worcester Festival; soloist, National Symphony Orchestra; Cincinnati, St. Louis, Philadelphia, Cleveland, Boston; others. *Radio:* Sigmund Romberg program; Andre Kostelanetz program; Hammerstein, Swift, and Philadelphia opera hours; "Metropolitan Opera Auditions of the Air," NBC; CBS. At present concertizing, appearing with Metropolitan Opera. *Management:* George Leyden Colledge, 30 Rockfeller Plaza, New York City.

BROWNING, MORTIMER—Composer, Organist, Teacher. Born in Baltimore, Md., 1891. *Education:* Peabody Conservatory, Baltimore; Chicago Musical College; David Mannes School; Juilliard Graduate School; pupil of Harold Phillips (composition, organ); George F. Boyle and Percy Grainger (piano); Hans Weisse (composition); Adolf Schmid (orchestration). Recipient of Percy Grainger Scholarship and Hans Weisse Scholarship. *Degrees:* Teacher's Certificate and Diploma, Peabody Conservatory. At present, Musical Director, Children's Theatre, New York. *Compositions:* Concerto in F for Theramin, (premiere, Paris, 1926); *Marine Cavalier,* for male chorus and orchestra; Music for the Children's Theatre; songs, works for piano and voice, motion pictures. *Recordings:* Ampico. *Member:* National Association of American Composers and Conductors; A.G.O.; ASCAP (Chairman, State Units); The Dramatists Guild. *Address:* 425 East 68th St., New York City.

BROWNLEE, JOHN—Baritone. Born in Australia. *Education:* Geelong College, Australia; pupil of Dinh Gilly in Paris; protege of Dame Nellie Melba. *Debut:* Paris Trianon-Lyrique in *Lakme. Appearances:* Sang opposite Melba in her Farewell Performance,

Covent Garden (1926); engagements with opera companies of London, Paris, Antwerp, Monte Carlo, Barcelona, Buenos Aires, Rio de Janeiro, Montevideo. First British singer permanently attached to Paris Opera; member of Metropolitan Opera Co., and Chicago Opera Co.; annual appearances at Glyndebourne Festival since its inception; Festivals of Amsterdam, Antwerp, and Brussels; soloist with leading orchestras throughout the world; radio appearances; world tour (1938). Created title role in Delius' *Koanga,* Covent Garden. Has made recital and concert tours throughout Europe and the United States for several consecutive seasons. *Address:* Metropolitan Opera House, New York City. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

BRUCE, DWIGHT JAMES—Organist, Choral Director. Born in New Haven, Conn., 1909. *Radio:* Musical director, WTOC. At present, Director, Savannah Music Club Festival Chorus; Organist and Director, First Baptist Church Choir. *Member:* Savannah Music Club (President). *Address:* WTOC, Savannah, Ga.

BRUHNS, GEORGE FREDERICK WILLIAM—Pianist, Organist. Born in Germany, 1874. *Education:* Pupil of Felix Draesecke, Dresden, Hugo Riemann, Leipzig; Saint-Saens, Paris. *Debut:* As accompanist on tour of the United States (1901). *Appearances:* Conductor of operettas, Altenburg, Stuttgart, Vienna and Hamburg; Opera House, Berlin (1905). *Compositions: Valley Forge,* symphony; *Violin Legend; Lady Moon Song;* others. *Member:* ASCAP. *Address:* 27 Grove St., Cranford, N. J.

BRUMLEY, DAVID JOSEPH—Pianist, Choral Conductor. Born in Chicago, Ill., 1909. *Education:* University of Illinois. *Degree:* B.S., M.S., University of Illinois. Accompanist, University of Chicago Glee Club (1930-31); Director, Knoxville Male Chorus (since 1935); Director, First Methodist Choir. *Address:* 515 Union Bldg., Knoxville, Tenn.

BRUNÉ-MARCUSSON, GRACE—Soprano, Teacher. Born in Fort Scott, Kan. *Education:* Chicago Musical College; pupil of Thomas Taylor Drill, Thomas N. MacVurney, Charles W. Clark, William Clark Hall, Liela Breed, Florence Lang, P. Mario Marafioti and Harrison Wild. *Appearances:* Tour of western United States (1917); tour of southern United States (1918); soloist, American Music Festival (1919); recital, Kimball Hall, Chicago (1921); soloist, Irish Choral Societies of Chicago, Cleveland and Grand Rapids. Conducts own studio in Chicago (since 1927). *Member:* Art Institute, Chicago; Cameo Salon, and Chicago Artists Association. *Address:* 619 N. Wabash Ave., Chicago, Ill.

BRUNIS, GEORG—Trombone Player (Popular). Born in New Orleans, La. *Education:* Alexander Dimitri School, New Orleans, La. *Appearances:* With Ted Lewis, Muggsey Spanier, New Orleans Rhythm Kings, Friars, Wingy Mannone, Louis Prima, Bobby Hackett Orchestras, in Europe and the United States. *Compositions: Tin Roof Blues. Recordings:* With various dance bands. *Address:* 132 W. 45th St., New York City.

BRUNSWICK, MARK—Composer. Born in New York City, 1902. *Education:* Pupil of Goldmark; Bloch; Nadia Boulanger, Paris; Roger Sessions (orchestration). Teacher of theory and composition, lecturer at Studios of Music Education, New York. *Compositions:* String Quartet (1926); *Fantasia,* for viola solo (1932); Ballet Suite (1936); Symphony, for chorus and orchestra (1937).

BRYAN, ISABEL MAWHA—Teacher of Piano. Born in Newark, N. J. *Education:* New Jersey State Normal School; pupil of Ella A. Wrigley, Newark; Clayton Johns, Boston; Francis Moore, New York; Mark Andrews (organ). *Degree:* A.A.G.O. Teaching piano and organ in Atlanta. *Member:* Board of Directors, Atlanta Music Club; A.G.O. *Address:* 1235 Emory Dr., N.E., Atlanta, Ga.

BRYANT, CHAUNCEY E.—Teacher of Voice. Born in Quincy, Ill. *Education:* Pupil of Lilli Lehman and Thila Plaichinger, Germany. *Appearances:* Throughout the middle west in oratorio, concert; soloist with church choirs. Teaches voice, Chicago (since 1914). *Address:* 218 S. Wabash Ave., Chicago, Ill.

BRYANT, HOYT "SLIM"—Orchestra Conductor (Popular), Guitarist. Born in Atlanta, Ga., 1907. *Education:* Pupil of Perry Bechtel. *Appearances:* Tours throughout the United States. First prize winner, National Radio Jamboree, Music Hall, Cincinnati guitar contest. *Radio:* NBC, CBS, MBS, WLW, others. At present, leader, Hillbilly swing type band, radio. *Compositions: Mother, Queen of My Heart* (Southern); in collaboration with Gene Autry, *If You'll Let Me Be Your Little Sweetheart* (M. M. Cole); others. *Recordings:* Decca. *Address:* Station WRVA, Richmond, Va.

BRYANT, WILL H.—Educator, Conductor. Born in Ottawa, Ill., 1879. *Education:* Findlay College; Indiana State Teachers College; Syracuse University. *Degrees:* Mus. B., Findlay College; B.S., Indiana State Teachers College; M.M., Syracuse University. Faculty member, Eastern Indiana Normal School (1899-1900); Vincennes University (1904-06); Indiana State Teachers College (1921-33, 1938-40). Conductor, Terre Haute Symphony Orchestra; Director, Indiana State Teachers College Broadcasting Orchestra. *Compositions:* Works for orchestra, string orchestra, quartet, and piano (published by Edwards Bros.). *Member:* Indiana Composers Guild (President, 1938-40); In and About Indiana Public School Club (President, 1939-40); National Music Educators Conference (National Committeeman); National Committee of Music; Music Section, State Teachers' Association; State Federated Music Clubs (Board Member, 1938-40); Terre Haute Civic and Teachers College Symphony Orchestra Association. *Address:* Indiana State Teachers College, Terre Haute, Ind.

BUCHANAN, ANNABEL MORRIS—Composer, Pianist, Organist. Born in Grossbeck, Texas, 1889. *Education:* Landon Conservatory, Dallas; pupil of Emil Liebling (piano); Katharine Crawford (voice); William C. Carl (organ); Cornelius Rybner (composition). Teacher of music, Texas and Oklahoma; Stonewall Jackson College, Abingdon, Va.; organized yearly White-Top Festivals, Va. *Compositions:* Songs, choruses. *Author of: Folk-Hymns of America* (1938); *White-Top Folk Trails. Member:* A.G.O.; Virginia and National Federations of Music Clubs; National League of Pen Women.

BUCK, DUDLEY—Tenor, Voice Teacher. Born in Hartford, Conn., 1868. *Education:* Yale University; Heidelberg University; pupil of Vannucini, Florence; Jean de Reszke, Paris; Julius Stockhausen, Frankfort; Shakespeare and Randegger, London. *Debut:* Pisa, Italy (1894). *Appearances:* In opera, oratorio, concert and recital throughout England and the United States. Conducted own studio in New York (1899-1936). Member of faculty, American Conservatory, Chicago (since 1936). *Address:* Kimball Building, Chicago, Ill.

BUCK, EUGENE EDWARD (Gene)—Producer, Lyricist, Composer (Popular). Born in Detroit, Mich., 1885. *Education:* University of Detroit and Detroit Art Academy. Principal Librettist, Ziegfeld Follies and Frolics (since 1912); Producer of *Yours Truly* (1926), *Take the Air* (1927), *Ringside* (1928); others. *Compositions: Zig Zag* (1917), operetta, with Augustus Thomas and Mischa Elman; *Hello Frisco; Tulip Time; 'Neath the South Sea Moon; Garden of My Dreams; Lovely Little Melody; No Foolin'; Maybe; Someone-Someday-Somewhere;* others. *Member:* The American Dramatists (Board); ASCAP (President); Authors League of America (Council; Executive Committee); Dutch Treat (Board of Governors); The Players; Lambs Club; Bohemian Club; National Press. *Address:* Kensington, Great Neck, N. Y.

BUCKLEY, EMERSON—Conductor. Born in New York City. *Education:* Columbia University and Brooklyn Conservatory of Music. Winner of Fox Prize, Columbia University. *Degree:* B.A., Columbia University. *Appearances:* Tours of Canada and the eastern states, as guest conductor; guest conductor, New York Federal Music Project. Former Musical Director, Columbia Opera Company; New York Grand Opera Company; Opera League. Founder of Eastern Sunrise Service, Palm Beach, Fla. At present, Musical Director of the Romany Symphonic Orchestra and Chorus, Palm Beach, Fla. *Address:* 4 W. 43rd St., New York City.

BUCKLIN, MARTHA MC CAIN—Soprano. Born in Chicago, Ill., 1887. *Education:* Teachers' College. Originator of State Music Festival (1924). *Radio:* Appearing in radio programs of children's folk songs. *Member:* Vermont Federation of Music Clubs (President). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* The Waterfall, Rutland, Vt.

BUEHRER, GEOFFREY CARL—Organist, Teacher, Composer. Born in Lucerne, Switzerland, 1878. *Education:* Studied in Paris; New York. Organist and teacher, Stanford University (1906-13); in New York (1913-16); Head of Association School of Music, Baltimore, Maryland; arranged and conducted Passion Play, Santa Clara; Conductor, first music festival, Stanford University. *Compositions: Flight Into Egypt,* string quartet; *As It Began to Dawn,* cantata; others.

BUGGERT, ROBERT WILLIAM—Percussionist. Born in Chicago, Ill., 1918. *Education:* Lewis Institute and Central Y.M.C.A. College, Chicago; Vandercook School of Music; pupil of Roy Knapp. *Degree:* B. M., Vandercook School of Music. Director of Anson High School Band (1939); formerly with Karl Torg's Band. At present,

Associate Teacher, Roy C. Knapp School of Percussion. *Compositions: Meteorite, Pop Corn, Up to Date,* drum solos (Boosey Hawkes-Belwin, 1940); *We Three, Flinging It Threefold,* and *Drummer's Canzonetta,* drum trios (Rubank, 1938-40); *Rubank Intermediate Drum Method* (Rubank, 1940). *Address:* 1012 Kimball Bldg., Chicago, Ill.

BUHLIG, RICHARD—Pianist. Born in Chicago, Ill., 1880. *Education:* Pupil of M. Cameron and A. Hyllested, Chicago; Leschetizky, Vienna. *Debuts:* European, Berlin (1901); American, recital, Peabody Conservatory, Baltimore (1907). *Appearances:* Tours of Europe and England; New York; soloist with Philadelphia Orchestra. Member of faculty, Institute of Musical Art, New York (1918).

BUHRMANN, THOMAS SCOTT GODFREY—Organist, Author. Born in Waynesboro, Pa., 1837. *Education:* Studied in New York. *Appearances:* In recitals, specializing in works of Bach (since 1909). *Author of:* Various articles on the organ.

BUISSERET, ARMAND H.—Conductor, Violinist. Born in Chicago. *Education:* Chicago Musical College; pupil of Leopold Kramer, Carl Becker, and his father, Armand Buisseret, Sr. Musical Director of Armand Buisseret String Ensemble, Rondeliers, and Chicago Symphonette; Assistant Conductor of Chicago Grand Opera House; Drake Hotel (12 years), Blackstone and Stevens Hotel, Chicago. *Address:* 410 S. Michigan Ave., Chicago, Ill.

BUNGE, GERHARD R.—Organist. Born in Oklahoma, 1896. *Education:* Wartburg College, Clinton, Ia., Coe College; Wartburg Seminary, Dubuque, Ia., and Dubuque Academy of Music. *Degree:* A.A.G.O.; A.B., Wartburg College. Director of Choir, Immanuel Lutheran Church; organist in midwestern states, conductor of choruses; lecturer on church music. *Member:* A.G.O., New York; Independence Rotary Club. *Address:* 518 5th St., N.E., Independence, Ia.

BURATTI, ARMANDO—Conductor, Coach. Born in Rome, Italy. *Education:* Pupil of Mascagni at Pesaro (composition and orchestra conducting). *Debut:* Conductor of *La Boheme,* Teatro Costanzi, Rome. *Appearances:* As operatic conductor in principal cities of Europe, South and Central America and the United States. *Address:* 56 W. 68th St., New York City.

BURDETT, GEORGE ALBERT—Pianist, Organist, Conductor, Teacher. Born in Boston, Mass., 1855. *Education:* Harvard University; pupil of Junius W. Hill, Boston; Prof. J. K. Paine, Harvard; and others in Germany. *Degree:* A.B., Harvard. First Dean, New England Chapter of Guild of Organists; member of Committee of Visitors to Music Department at Harvard College. *Member:* Harvard Musical Association of Boston; St. Wilford Club of New York (Honorary) and Music Club of Harvard. *Compositions:* Various works (published by Schirmer, Ditson, Schmidt and Gray). *Address:* 80 Hillcrest, Belmont, Mass.

BURDETTE, E. MARIE—Teacher of Piano. Born in Cedar Vale, Kan. *Education:* Winfield College of Music; Southwestern College; Chicago Musical College; pupil of Philipp, Mildred Dassett and F. M. La Croix; Ganz, Dalies Frantz, G. Maier, Mannheimer, Louise Robyn, Riemenschneider and Marcel Dupre; others. *Degrees:* Mus. B. (piano), Winfield College of Music (1922); Mus. B. (organ, 1929) and A.B. (1931), Southwestern College. Active in music organizations; teaching. *Member:* Kansas Federation of Music Clubs (President, 1938-40); National Federation of Music Clubs (Executive Board); A. G. O.; Music Teachers National Association; Kansas State Music Teachers' Association. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 1103 E. 7th St., Winfield, Kan.

BURFORD, BEATRICE—Harpist. Born in the United States. *Education:* Studied with Maud Morgan and Marcel Grandjany in Paris. *Appearances:* Recitals in France and Italy; first harpist of American Orchestral Association; member of Thirteenth Sound Ensemble with Philadelphia Symphony Orchestra, under Stokowski; recitals throughout the United States and Canada. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

BURGSTALLER, ALOIS—Tenor. Born in Holzkirchen, Germany, 1871. *Debut:* Metropolitan Opera, New York, in *Die Walküre* (1903). *Appearances:* Germany; Bayreuth Festivals; Metropolitan Opera.

BURKE, EDMUND ARBUCKLE—Basso. Born in Toronto, Canada, 1876. *Education:* In London (1902); Paris. *Debut:* Montpellier, France (1906). *Appearances:* Nice; Covent Garden, London (1910).

BURKE, HILDA—Soprano. Born in Baltimore, Md. *Education:* Juilliard Graduate School. *Debut:* Chicago Opera, in *Aida. Appearances:* Toured Europe; concerts and recitals in the United States; in *Faust, Carmen, Madame Butterfly, Pagliacci* and other operas, Metropolitan Opera Co. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

BURLEIGH, CECIL—Violinist, Teacher, Composer. Born in Wyoming, N. Y., 1885. *Education:* Pupil of Witek, Grunberg (violin), Leichtentritt (composition), Berlin; Sauret and Borowski, Chicago; Leopold Auer, Walter Rothwell, New York. *Degree:* Hon, Mus. D., American Conservatory of Music. *Appearances:* Tours of the United States. Former Violin Teacher, Denver Institute of Music and Dramatic art; taught at Morningside College, Sioux City (1914); Instructor, Montana State University (1914-19). Professor, Violin and Composition Departments, University of Wisconsin (since 1921). *Compositions:* First Violin Concerto (1915), Second Violin Concerto (1919), Third Violin Concerto (1928); *The Ascension* (1914), *From the Life of St. Paul* (1921), sonatas for violin and piano; *Evangeline,* tone-poem (1929); *Mountain Pictures* (1930); *The Village Dance,* for chamber orchestra; songs. *Address:* University of Wisconsin, Madison, Wis.

BURLEIGH, HENRY THACKER—Singer, Composer. Born in Erie, Pa., 1866. *Education:* National Conservatory, New York. Awarded Spingarn Medal for highest achievement by American citizen of African descent (1917). Choir Director and Organist, churches in New York. *Compositions:* Negro spirituals; arrangements.

BURNHAM, RUTH THAYER—Teacher of Voice. Born in St. Louis, Mo. *Education:* Bradford Junior College; pupil of William Shakespeare, London; Mme. M. Marchesi and Jacques Bouhy, Paris; Viardot Garcia and Vannini. *Debut:* St. Louis, Mo. (1894). *Appearances:* Albany Festival, Worcester Festival, and others. *Member:* Guild of Vocal Teachers, N. Y.; Federation of Music Clubs; Musicians League. *Address:* Huntington Chambers, Boston, Mass.

BURNHAM, THUEL—Pianist, Teacher. Born in Vinton, Ia., 1884. Pupil of William Mason, Leschetizky, Navratil, and Bowman. *Appearances:* Soloist with Metropolitan Opera House Orchestra, New York (1895); tour of England (1900), continental Europe (1904), and the United States (since 1915).

BURNS, BOB—Accordionist, Pianist, Violinist. Born in Osgood, Ohio, 1905. *Education:* Cincinnati Conservatory of Music, Atlanta Conservatory of Music; pupil of Helen Boykin, Georg Lindner. *Appearances:* Atlanta City Auditorium, National Music Week (1939); Director, Accordion Day Program, Atlanta, National Music Week (1940). *Compositions: Bach for the Beginning Accordionist* (O. Pagini Co.); *Diversion for the Bored Accordionist* (Bob Burns); small works for teaching. Member of Atlanta Civic Symphony Orchestra. *Member:* American Association of Accordionists; Atlanta Accordion Club. *Address:* 46 Auburn Ave., Atlanta, Ga.

BURROWES, KATHARINE—Educator, Author. Born in Kingston, Ont., Canada. *Education:* Pupil of Batchelder and Klindworth, Berlin. Taught in Detroit schools; Detroit Conservatory (1895). Founder of Burrowes Piano School (1903). *Author of: The Burrowes Course of Music-Study for Beginners; The Note-Gatherers; Manual for Teachers; New Manual for Teachers* (1910); *Musical Puzzle-Stories; Tales of the Great Composers* (1911); *New Musical Note-Gatherers* (1915); *The New Success Music-Method* (1917).

BURROWS, RAYMOND MURDOCK—Pianist, Teacher. Born in Detroit, Mich., 1905. *Education:* Juilliard Graduate School of Music (scholarship 1926), Columbia University; pupil of Ethel Leginska, Percy Grainger; New York University, award from Edwin Hughes. *Degrees:* B.S., M.A., Ed. D., Columbia; Juilliard, piano diploma (1928). *Appearances:* The American Two-Piano Team of Raymond Burrows and Anthony Loudis (formed in 1936), Professor at University of Arkansas (1938-39). *Author of:* (In collaboration) *The Adult Explorer at the Piano* (Willis Music Co., Cincinnati, O., 1937); *The Horace Mann Piano Book* (Boston Music Co., Boston, 1940); music and dramatic critic, music editor for *Staten Islander,* magazine; co-author of *Answers to the Criticisms of Piano Class Instruction* (National Bureau for the Advancement of Music, 1932). *Address:* Teachers College, Columbia University.

BURTON, ARTHUR—Teacher of Voice. Born in Batavia, Ill., 1871. *Education:* Pupil of William Shakespeare and Randegger, in Europe. *Address:* 618 Fine Arts Bldg., Chicago, Ill.

BURTON, THOMAS ELDIN—Pianist. Born in Fitzgerald, Ga., 1913. *Education:* Atlanta Conservatory of Music. Recipient of first prizes in song and advanced piano piece contest sponsored by Georgia Federation of Music Clubs (1938). *Radio:* Soloist, orchestra programs; Chopin Cycle. Record reviewer for RCA-Victor and Columbia Recording Corp.; Music Editor, The North Side Press, Atlanta, Ga. *Author of:* Articles on history of

Metropolitan Opera Company in Atlanta. *Address:* 608 Grand Theater Bldg., Atlanta, Ga.

BUSCH, ADOLF GEORG WILHELM—Violinist, Composer. Born in Siegen, Westphalia, 1891. *Education:* Pupil of Willy Hess and Steinbach in Cologne; Gruters. *Appearances:* Concert tours, including the United States. Principal violinist, Konzertverein Orchestra, Vienna (1912); Professor, Berlin Hochschule (1918). Founder of own quartet (1919). *Compositions:* E minor Symphony; Variations, on a theme by Mozart; violin concerto; others.

BUSCH, BERTHOLD—Baritone, Teacher. Born in Germany, 1888. *Education:* Pupil of Louis Bachner, Berlin; Edmund Meyer, Los Angeles; Rosati, New York. *Appearances:* In recital, oratorio, and with major orchestras of Europe and the United States; in operetta *Johannes Kreisler*, Apollo Theatre, New York. Head of the Voice Department, Minneapolis College of Music. *Address:* 60 S. 11th St., Minneapolis, Minn.

BUSCH, CARL—Composer, Conductor. Born in Bjerre, 1862. *Education:* University of Copenhagen; Olavsen, Krugel, Langgaard; Tofte (violin); Bondesen (piano); Hartmann and Gade (theory); Godard, Paris (1886). Knighted by Danish government (1912). *Appearances:* Guest Conductor in Europe and America. Founded and conducted Kansas City Philharmonic Orchestra; Conductor, Kansas City Symphony Orchestra (since 1912). *Compositions: The Passing of Arthur,* symphonic prologue; *Elegy,* string orchestra; Symphony in C; String Quartet; cantatas, songs, violin pieces.

BUSCH, FRITZ—Conductor. Born in Germany, 1890. *Education:* Cologne Conservatory; pupil of Steinbach, others. *Appearances:* Musical Director of Riga Civic Theatre (1909); at Aachen and Gotha; Conductor, Reger Festival, Jena (1918); Conductor and Musical Director of opera in Stuttgart; Dresden Opera (1922); guest Conductor, New York Symphony Orchestra (1927); conductor of various organizations in England.

BUSCH, WILLIAM—Pianist, Composer. Born in London, England, 1901. *Education:* New York, London, Berlin; Leonid Kreutzer, Mabel Lander, Backhaus, Egon Petri, Leichtentritt, John Ireland and Bernard van Dieren. *Debuts:* European, London (1927); American, New York (1930). *Compositions:* Theme, Variations and Fugue, for piano; *Allegretto quasi Pastorale,* for piano; Prelude, for orchestra (1936); Concerto, for piano and orchestra (1938).

BUSH, ALAN—Composer, Teacher. Born in London, England, 1900. *Education:* Royal Academy of Music; University of Berlin; pupil of Ireland, Lily West, Mabel Lander, Benno Moiseivitsch and Artur Schnabel. *Appearances:* Lectures in England and Western Australia. Associate, Royal Academy of Music; Professor of Harmony and Composition, Royal Academy (since 1926); Musical Adviser, London Labour Choral Union (since 1929.) *Compositions: Dialectic,* for string quartet; Concert Piece, for cello and piano; *Relinquishment,* for piano; *Symphonic Impression,* for orchestra; *Songs of the Doomed,* song cycle; *Men and Machines,* ballet; other works for orchestra, piano and chorus, violin and viola. *Member:* Workers Music Association (Chairman, Executive Committee).

BUSH, GRACE—Pianist. Born in Ludington, Mich., 1887. Education: National Park Seminary, Washington, D. C., Michigan Conservatory of Music, Detroit Home and Day School; pupil of Alberto Jonas, Michigan Conservatory of Music, Detroit; Wager Swayne, Paris, France. *Degree:* B.A., New National Park Seminary. *Appearances:* Los Angeles (1934 and 1939); as accompanist, lecturer, and recitalist throughout America. At present, recitals at the poets Forum, The Gontz School of Philadelphia; The Congressional Womans Club of Washington, D. C., National Park Seminary. *Compositions: Spring Gladness, Song at The Morning* (R. D. Saunders, Hollywood, 1934); *Wait for Me* (1935); *Reflection* (Wesley Webster, 1939); *Easter Carol* (G. Schirmer, 1938); *Ring Out Ye Merry Christmas Bells* (Presser, 1939). *Member:* Ebell Club, Los Angeles, Cal.; Southern California Womans Press Club, League of American Pen Women, Schubert Club of Los Angeles. *Address:* 1547 S. Gramercy Pl., Los Angeles, Cal.

BUSSE, HENRY—Conductor (Popular). Born in Magdeburg, Germany. *Education:* Pupil of Leo Sowerby. *Appearances:* With Paul Whiteman Orchestra; concert tour in Germany; in the technicolor motion picture short, *A Starlit Day at the Lido.* Organizer, own orchestra (1928). *Compositions: Wang Wang Blues, Hot Lips, Horn Tootin' Fool, Fiesta* and *Haunting Blues.*

BUSTABO, GUILA—Violinist. Born in Manitowoc, Wis., 1919. *Education:* Chicago Musical College; pupil of Ray Huntington and Louis Persinger. *Debut:* Chicago (1928). *Appearances:* Recitals and concerts throughout the United States; soloist with New York Philharmonic, Chicago Symphony and other symphony orchestras. Recital and concert tour of Europe (1936-37); soloist with Amsterdam Concertgebouw, London Philharmonic, Berlin Philharmonic and other European orchestras. *Management:* NBC Artists Service, RCA Bldg., New York City.

BUTLER, HAROLD LANCASTER—Educator. Born in Silver City, Ida., 1874. *Education:* Chicago; Paris. Former teacher of singing, Valparaiso University; Director of Music Department, Valparaiso University (1900-04); Dean of Fine Arts, University of Kansas (1915-23); Dean of College of Fine Arts, Syracuse University (since 1923); *Member:* Music Teachers National Association.

BUTTS, R. DALE—Pianist, Arranger. Born in Kentucky, 1910. *Education:* Louisville Conservatory; pupil of Karl Schmidt. *Appearances:* With Clyde Mc Coy, Anson Weeks, Roger Pryor Orchestras. Arranger for Clyde Mc Coy, Anson Weeks, Jack Fulton, Jay Mills, and Ted Weems Orchestras. *Radio:* Staff arranger and pianist at WFAA, Dallas (2 years); WHAS, Louisville (3 years). Staff Arranger, NBC, Chicago. *Address:* NBC, Chicago, Ill.

BUXTON, EUGENIA—Pianist. Born in Memphis, Tenn. *Education:* Bolling-Musser School of Music, Memphis; pupil of Alberto Jonas, Wiktor Labunski, Artur Rubenstein. *Debuts:* American, Town Hall, New York (1936); European, Paris (1938); Canadian, Montreal (1939); *Appearances:* Soloist with Minneapolis Symphony, St. Louis Symphony, Chicago Civic Orchestra, Montreal Orchestra; European tour, Paris, London, Oslo, Geneva, and other cities (1938); three recitals in New York City, two in Chicago. *Radio:* Soloist with Columbia Concert Orchestra (1940). *Address and Management:* Richard Copley, 113 W. 57th St., New York City.

BUYS, PETER—Bandmaster, Composer, Educator. Born in Amsterdam. *Degree:* Hon. Fellow in the Arts of Music, Dana Musical Institute. Concertized with John Philip Sousa; inaugrated Instrumental Department at Juniata College; Municipal Bandmaster, Hagerstown Orchestra and School Band. *Author of: History of Bands in the United States. Member:* American Bandmasters Association (President, 1930-40); National Band Association (Adjudicator). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Hagerstown, Md.

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CADEK, OTTOKAR THEODORE—Violinist, Teacher, Conductor. Born in Chattanooga, Tenn., 1897. *Education:* Zurich Conservatory, Switzerland; pupil of Franz Kneisel, Leopold Auer, New York. *Degree:* Artist Diploma, Zurich Conservatory. *Debut:* Aeolian Hall, New York (1922). *Appearances:* Concert tours throughout the United States (1922-33). First violinist, New York String Quartet (1919-33); first violinist, New York Chamber Music Society (1925-33). Director, Cadek Conservatory of the University of Chattanooga (since 1927); Concertmaster and Associate Conductor, Birmingham Civic Symphony Orchestra (since 1933). At present, Concertmaster, Chattanooga Symphony Orchestra; appearing in solo recitals, with Cadek String Quartet. *Recordings:* With New York String Quartet (Brunswick). *Address:* 2323 Seventh Ave., Birmingham, Ala.

CADMAN, CHARLES WAKEFIELD—Composer, Pianist. Born in Johnstown, Pa., 1881. *Education:* Pupil of Leo Oehmler, W. K. Steiner, Edwin L. Walker, Luigi Von Kunits. *Degree:* Hon. Doc. Mus., University of Southern California (1923). *Appearances:* Concerts and radio appearances in London, Oslo, Stockholm and Moscow (1935); with New York Philharmonic Orchestra, Hollywood Bowl Orchestra, Detroit Symphony, Portland (Ore.) Symphony Orchestra; with Cincinnati String Quartet in own works. Wrote songs and piano pieces based on Indian tunes (1907). *Compositions: From the Land of the Sky Blue Water, The Moon Drops Low, Far Off I Hear A Lover's Flute, At Dawning,* Quintet in G Minor for strings and piano; *Dark Dancers of the Mardi Gras,* fantasy; *Trail Pictures,* and *American Suite; Thunderbird Suite;* several operas, including *Shanewis,* and *A Witch of Salem;* choral works, chamber music and ballads. *Member:* ASCAP; American Institute of Arts and Letters; American Composers' and Conductors' Society. *Address:* Box 1063, San Diego, Cal.

CAHIER, MME. CHARLES—Contralto, Teacher. Born in Nashville, Tenn., 1875. *Education:* Indianapolis; pupil of Fidélé Koenig and Jean de Reszke, Paris; Amalie Joachim and Gustav Walter, Berlin. *Debut:* Nice, France (1904). *Appearances:* Vienna Opera; tours through Europe; Metropolitan Opera (1912); tour of the United States. Formerly, teacher at Curtis Institute of Music, Philadelphia.

CAHILL, DEE D. (MRS. EDMUND H.)—Singer, Patron. Born in Boston, Mass. *Education:* Columbia University (music and journalism); with private teachers. Former member of American Opera Company, Little Theatre Opera Company, National Opera Club of America. Organized Motion Picture Department, National Federation of Music Clubs (Chairman, 1930-40). *Member:* New York Federation of Music Clubs (President); National Federation of Music Clubs (Director): Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 118 W. 57th St., New York City.

CAHILL, HARRY A.—Concert Manager. Born in Boston, Mass., 1895.

CAIN, BETTY—Violinist. Born in Kansas City, Mo., 1908. *Education:* University of Kansas; Chicago Musical College; American Conservatory of Music. *Appearances:* Tours of the United States (1928-32). Former assistant to Jacques Gordon, American Conservatory; former member, Woman's Symphony of Chicago. At present, appearing as violinist in chamber music groups. *Address:* 2676 Orrington Ave., Evanston, Ill.

CAIN, NOBLE—Choral Director, Composer. Born in Aurora, Ind., 1896. *Education:* American Conservatory, Chicago; University of Chicago; pupil of Raphael Navas of Madrid; Allen Spencer, Chicago. *Degrees:* B.A., Friends University; M.A., University of Chicago; B. Mus., American Conservatory; Hon. Mus. D., Lawrence College. *Appearances:* Organized high school chorus at Senn High School, Chicago; Chicago A Cappella Choir (1930) and has since conducted the latter in concerts throughout the country. *Radio:* Has conducted over NBC for seven years, specializing in arrangements of Negro spirituals; has developed techniques for broadcasing of choral singing. *Compositions: Christ in the World,* oratorio; *Evangeline, The King and the Star, Paul Revere's Ride,* cantatas; choral works and voice solos. *Author of:* Textbook on choral music. At present, guest conducting and lecturing on music. *Member:* Board of Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 1331 Chase Ave., Chicago, Ill.

CALDWELL, LILY MAY—Music Editor. Born in Houston, Texas. *Education:* Belhaven College, Jackson, Miss.; Woman's College, Hattiesburg, Miss. Music and Art Editor of the Birmingham *News-Age Herald* (since 1930). *Address:* Birmingham News Age Herald, Birmingham, Ala.

CALDWELL-RIGGS, KATHERINE—Soprano, Teacher. Born in Springfield, Wis. *Education:* Pupil of Withrow, Johnstone, Lang, Foote, Shakespeare and others. *Appearances:* Soloist, First Presbyterian Church, San Francisco; Christian Science Church, Fresno, Cal.; with ortario societies. Former member of voice faculty, Fresno State College. At present, maintains studio in Fresno. *Member:* California Music Teachers Association and Fresno Musical Club. *Address:* 420 Yosemite Ave., Fresno, Cal.

CALLAHAN, BOB—Organist, Pianist. Born in Charleroi, Pa., 1911. *Education:* Graduate, West Virginia University; with private teachers. *Radio:* WRC, WMAL, WMMN, NBC. At present, Supervisor, Music Rights Department, NBC, Washington. *Compositions:* Incidental organ music for radio dramatic shows. *Address:* National Broadcasting Company, Washington, D. C.

CALLAWAY, PAUL—Organist. Born in Illinois. *Education:* Studied piano with various teachers, organ with T. Tertius Noble in New York, David Mc K. Williams, Leo Sowerby, and Marcel Dupré in France. *Degree:* F.A.G.O. *Appearances:* Recitals throughout the United States. Organist and Choirmaster, St. Thomas Chapel, New York (1930-35), St. Mark's Church, Grand Rapids, Mich. (1935-39). Organist and Choirmaster, Washington Cathedral, Washington, D. C. (since 1939). *Member:* A.G.O. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

CALLENDER, EDWARD J.—Cornetist. Born in Effingham, Ill., 1907. *Education:* De Pauw University, University of Indiana and Jordan Conservatory of Music. *Radio:* WIRE. At present, member of the Tune Twisters orchestra. *Recordings:* Gennett Co. (1929). *Member:* Service Club; Elks. *Address:* 1209 E. Main St., Ventura, Cal.

CALLIMAHOS, LAMBROS D.—Flutist, Teacher. Born in Cairo, Egypt, 1910. *Education:* Rutgers College; Juilliard Institute (1930); Paris (1934); pupil of Arthur Lora. *Debuts:* European, Munich; American, New York (1937). *Appearances:* Tour of Europe. Teacher at Salzburg Mozarteum.

CALVOCORESSI, MICHAEL D.—Music Critic. Born in Marseilles, France, 1877. *Education:* Paris Conservatoire; pupil of Xavier Lerous. Lectured and wrote criticism in Paris (1914) and later in London; translator of operas and other works into English and French. *Author of: Musical Taste and How to Form It; The Principles and Methods of Musical Criticism;* with Gerald Abraham, *Masters of Russian Music* (1936); books on Liszt, Moussorgsky, Schumann, others.

CALZIN, ALFRED—Pianist, Teacher. Born in Marine City, Mich. *Education:* Michigan Conservatory of Music, Detroit; Brussels Conservatory; pupil of J. B. H. van der Velpen, Brussels; Carreno and Busoni, Berlin, and others. *Degree:* M.A., Michigan Conservatory. *Debut:* As soloist with Berlin Philharmonic Orchestra. *Appearances:* Soloist with leading symphony orchestras of Europe and America, including Berlin Philharmonic, Gewandhaus, Leipzig; New York, Chicago, Minneapolis, St. Louis, and St. Paul Symphony Orchestras; in recital throughout Europe, Canada, and the United States. Head of Piano Department, Drake School of Music; National School of Music, Chicago, Ill.; Northwestern Conservatory of Music and Stanley Hall, Minneapolis, Minn.; Louisville Conservatory of Music; Texas Woman's College, Fort Worth, Texas; New York School of Music and Arts. Conducts studio in New York. *Address:* 121 W. 80th St., New York City.

CAMDEN, EDDIE—Trumpet Player, Vocalist, Conductor (Popular). *Appearances:* Featured vocalist with Don Bestor (7 years); Jack Benny Program, NBC; "Lady Esther Serenade," CBS, and other network programs. With own orchestra (Eddie Camden and His Orchestra), has appeared at hotels, clubs, and theatres throughout the United States. *Management:* Consolidated Radio Artists, Inc.

CAMERON, BASIL—Conductor. Born in Reading, England, 1885. *Appearances:* Conductor, Torquay Municipal Orchestra at Wagner Centenary Festival (1913), and Strauss Festival (1914); Conductor of Hastings Municipal Orchestra (1923-30); Harrogate Municipal Orchestra (1924-30); Royal Philharmonic Society Concerts (1928-30); Liverpool Philharmonic Society (1930); San Francisco Symphony Orchestra (1930-32); Scottish Orchestra (1931); and Seattle Symphony Orchestra (1933-38). At present in England (since 1938).

CAMP, JOHN SPENCER—Organist. Born in Middletown, Conn., 1858. *Education:* Graduate, Wesleyan University (1878); with private teachers. Organist, Park Congregational Church, Hartford (1882-1906); First Congregational Church (1906-18); Conductor, Hartford Philharmonic Orchestra (1902-11). *Member:* A.G.O. (one of founders). *Compositions:* Cantatas.

CAMPANARI, LEANDRO—Violinist. Born in Rovigo, Italy, 1857. *Education:* Graduate, Milan Conservatory (1877). *American Debut:* With Boston Symphony (1881). *Appearances:* Two-year European tour; conductor of orchestral concerts, La Scala, Milan (1897-1905); Manhattan Opera House (1906); Philadelphia Orchestra; others in the United States. Organized Campanari String Quartet; Musical Director of Choir of Jesuit Church, Boston (1883); teacher of violin, New England Conservatory; Professor of Violin and Head of Orchestral Department, Cincinnati Conservatory (1890-97). Taught violin and singing in San Francisco (1907).

CAMPBELL, GORDON—Pianist, Arranger, Vocal Coach. Born in 1889. *Education:* Pupil of Emil Oberndorfer and Anderson, Chicago; Brand, Paris; Breithaupt, Berlin. Conducts private studio in Chicago. *Compositions:* Transcriptions of Bach Chorales for orchestra; others. *Member:* Cliff Dwellers Club; Society of American Musisians. *Address:* 626 Fine Arts Building, Chicago, 1Il.

CANNON, TRACY Y.—Organist, Composer, Teacher. Born in Salt Lake City, Utah, 1879. *Education:* Pupil of Alberto Jonás, John J. McClellan, Alexandre Guilmant, Albert Roussel and Pietro A. Yon. *Debut:* Salt Lake City, Utah (1908). At present Organist, Mormon Tabernacle; Chairman, General Music Committee, Latter-Day Saint Church; Director, McCune School of Music and Art. *Compositions:* Anthems, hymns and songs. *Address:* Salt Lake City, Utah.

CANTOR, EDDIE—Vocalist, Actor, Master of Ceremonies. Born in New York City, 1892. *Appearances:* In vaudeville throughout the United States; toured in *Canary Cottage* (1916); appeared in *Broadway Brevities* (1920), *Make It Snappy* (1922), *Kid Boots* (1923-26), *Whoopee* (1929-30). In films and on radio (since 1926). President, American Federation of Radio Artists. *Member:* Eddie Cantor Camp Committee (Founder); Jewish Theatrical Guild of America (President); Board of Directors, Surprise Lake Camp; Mason. *Address:* 9123 Sunset Blvd., Hollywood, Cal.

CAPANO, FRANK—Writer, Publisher (Popular). Born in Philadelphia. *Compositions: Tears, Blue in Back of Night, Who'll Take Your Place, Refugee, Tom-Tom Serenade, That's My Way of Loving You, Mother, Daddy O'Mine* and others. Known as "Tin Pan Alley" Music Publisher. *Address:* 1001-11 Chestnut St., Philadelphia, Pa.

CARABO, MADELEINE—Violinist, Teacher. Born in St. Louis, Mo., 1915. *Education:* American Conservatory of Music; pupil of Mischa Mischakoff, Thorvald Otterstrom, Arpad Sandor, Carl Friedberg, Adolfo Betti. *Debut:* Concert, Town Hall, New York (1938).

Appearances: Soloist with Chicago Symphony Orchestra; concert, Carnegie Hall, New York. At present, in recital and concert. *Address:* 644 Riverside Dr., New York City.

CARBONARA, GERARD—Violinist, Pianist, Composer. Born in New York, 1886. *Education:* National Conservatory of Music, New York, and Royal Conservatory of Music, Naples, Italy. At present, composes music for Paramount Pictures. *Compositions:* Works for voice, piano, violin and orchestra (published in Vienna, Florence, Boston, New York and San Francisco). *Address:* 11289 Ivy Place, West Los Angeles, Cal.

CARBONE, ANNA—Organist, Composer, Teacher. Born in New York City. *Education:* New York University; pupil of Giovanni Fontana. *Debut:* Recital, Aeolian Hall, New York (1925). *Appearances:* Concerts in Wanamakers' Auditorium, Town Hall, Carnegie Hall, City College and Judson Memorial Church, New York. At present Choir Conductor and Assistant Organist, Church of Our Lady of Pompeii; conducts own studio. *Address:* 183 Bleecker St., New York City.

CARBONI, MARIO PIETRO—Baritone, Teacher. Born in Italy. *Education:* Royal Conservatory of Palermo St. Pietro e Maela; pupil of Sulli and Cantalli. *Appearances:* Tours throughout the United States, Canada, South America and Cuba; in opera and concert; with major symphony orchestras. At present maintains own studio. *Recordings:* Victor. *Address:* Carboni School of Vocal Art, 431 S. Wabash Ave., Chicago, Ill.

CAREY, BRUCE—Choral Conductor. Born in Hamilton, Ont., Canada, 1876. *Education:* Hamilton Collegiate Institute, Hamilton Conservatory of Music, Cornell University, Guildhall School, London; pupil of George Sweet, New York; Visetti and Cummings, London; Bragiotte and Carobbi, Florence, Italy; Heinrich Neidhardt, Munich; Straube, Leipzig. *Appearances:* Director, Sesquicentennial Chorus of 6000 voices, Philadelphia (1926). Conductor, Bethlehem Bach Choir (1932-37); Organizer, Hamilton Elgar Choir; Conductor, Hamilton Choir (17 years); Director, Philadelphia Mendelssohn Club (6 years). At present, Music Director, Girard College, Philadelphia. *Address:* Girard College, Philadelphia, Pa.

CAREY, GEORGE J.—Percussionist. Born in Boston, Mass., 1894. *Education:* Pupil of W. Caswell. *Radio:* Ironmaster program. Former member, Innes, Sousa, Simon and Goldman bands; Victor Herbert's Orchestra. At present, member of Cincinnati Symphony. *Member:* National Rudimental Drummers Association. *Address:* Palace Hotel, Cincinnati, Ohio.

CARILLO, JULIAN—Composer. Born in Ahualulco, Mexico, 1875. Specialist in eighth-tone and sixteenth-tone music; inventor of instruments designed for performance of his music. Appeared in demonstration of own instruments at League of Composers concert, New York (1926). *Compositions:* Symphonies, operas, chamber and choral music; *Concertino* (premiere, Philadelphia Symphony, Stokowski conducting, 1927). *Author of: Tratado sintetico de Harmonia* (1913-15).

CARLISLE, ELLEN LYTCH—Teacher of Piano. Born near Laurinburg, N. C., 1881. *Education:* New England Conservatory; pupil of Louis C. Elson and Charles Dennee. *Degree:* Mus. B., New England Conservatory. Member of faculty, Flora Macdonald College (3 years); teacher, Bennettsville public schools (1904-07). Conducts own studio (since 1907). *Member:* Bennettsville Music Club; Counselor, Junior Music Club (since 1922); South Carolina Federation of Music Clubs (Northwestern District Chairman, 1936-38). *Address:* Bennettsville, S. C.

CARLSON, ERIC—Clarinetist, Saxophonist, Oboe Player, Conductor (Popular). Born in New Jersey, 1918. *Education:* With private teachers. *Appearances:* With own dance band throughout eastern United States. Member of Mecca Temple Band, Victor World's Fair Band, Briegel Symphonic Band and Ringling Brothers Band. *Compositions:* Marches, band arrangements (published by G. F. Briegel, Inc.) *Address:* 1670 6th Ave., RKO Bldg., New York City.

CARLTON, JAMES—Violinist, Pianist. Born in Italy, 1888. *Education:* New York University. *Appearances:* Folies Bergere (1911-12), Rector's (1917-18), Palais Royale (1917), Madison Square Garden, New York (1925-26); with own unit at Cafe de Paris, London (1929); in Warner Bros. motion picture shorts (1932); at Saratoga (1932, 1938-39). Formerly with Whiteman, Yerkes and Fuller. *Radio:* WOR, WEAF, WJZ, WBNX, WMCA, New York. *Address:* 1658 Broadway, New York City.

CARMAN, CHARLES PHILIP STANLEY—Pianist, Organist. Born in Halifax, N. S., 1876. *Education:* Pelman Institute, Toronto Conservatory of Music and University of Toronto. *Degree:* Mus. B., A.A.G.O., F.A.G.O. Organist and Chairman, Christ Church, Amhurst, N. S. (1901); St. Mary's Church (3 years); others. At present, Organist, Huntsville, Ont. *Compositions:* Choral works, songs, sonatas; others. *Address:* Ware Block, Huntsville, Ontario, Canada.

CARNAHAN, FRANKLYN—Pianist, Teacher. Born in Ravenna, Ohio. *Education:* Pupil of Victor Heinze, Berlin; Maurice Dumesnil, Paris; Alberto Jonas, New York. *Appearances:* Toured as soloist with the Russian Symphony; recitals and concerts throughout the United States. Conducts studio in Cleveland, Ohio. *Compositions:* Ballet, *The Fire Maiden* (premiere at Severance Hall, Cleveland, with Popeiloff Ballet and members of the Cleveland Orchestra). *Address:* 612 Carnegie Hall, Cleveland, Ohio.

CARNES, KATHLEEN—Soprano (Popular), Vocal Arranger. Born in Detroit, Mich., 1917. *Education:* With private teachers. *Debut:* Radio, CKLW, Windsor, Ont. *Appearances:* As member of Three Graces Trio sang on Rudy Vallee show for seven months, NBC (1936); on staff of WGN, Chicago (since 1937); "National Barn Dance," NBC (since 1938); "Thursday Serenade," WGN-MBS (1940); also numerous theatre and club engagements. Plays harp and piano; arranges for vocal groups. Has recently developed range to contralto register. *Management:* Bernard Pearlman, 75 E. Wacker Dr., Chicago, Ill.

CARNEVALE, LUIGI—Conductor. Born in the United States, 1909. *Education:* Salesian College, Italy; pupil of Carlo Nicosia. *Appearances:* Guest conductor, Federal Symphony Orchestras and National Youth Administration Symphony. *Member:* Pennsylvania Philharmonic Orchestra Society. *Address:* 1113 Watkins St., Philadelphia, Pa.

CARPENTER, JOHN ALDEN—Composer. Born in Park Ridge, Ill., 1876. *Education:* Harvard University; pupil of Amy Fay, George K. Paine, Bernhard Ziehn, and Edward Elgar. *Degrees:* A.B. (1897), Hon. M.A. (1922), Harvard University. Recipient of Cross of the French Legion of Honor (1921). *Compositions: Birthday of the Infanta, Krazy-Kat* and *Skyscrapers*, ballets; *Adventures in a Perambulator*, Concertino, *Sea-Drift, Danza*, Concerto, and a Symphony, for Orchestra; *Water Colors* and *Gitanjali*, song cycles; chamber music; songs; works for piano; choral music. *Address:* 1020 Lake Shore Drive, Chicago, Ill.

CARPENTER, PAUL SIMONS—Violinist, Violist. Born in Philadelphia, Pa., 1895. *Education:* Combs Conservatory of Music and Paris Conservatoire. *Radio:* WNAD. At present, head of Stringed Instrument Department, University of Oklahoma; Conductor, University Symphony Orchestra; Director, Fine Arts Trio and College String Quartet. *Member:* Federated Music Clubs (State Chairman). *Address:* University of Oklahoma, Norman, Okla.

CARRE, JOHN—Pianist, Composer, Teacher. Born in Racine, Wis. *Education:* Chicago Musical College; pupil of Paul Stoye and others. *Degrees:* Mus. B., Mus. M., Chicago Musical College. *Debut:* Concert, Ziegfeld Theatre, Chicago. *Appearances:* Concert tours throughout the United States. *Radio:* Edison station. Member of faculty, Marquette University (1919-23); Head of Piano Department, Wisconsin Conservatory of Music (1923-35); Dean, Racine College (1924-30); member of faculty, Chicago Conservatory (1930), and Chicago Musical College (1934-39). At present, conducts own studio in Racine. Conducts master classes, De Paul University School of Music (1940). *Compositions:* Published by (G. Shirmer, Gamble Hinged Music Co., Clayton F. Summy Co., J. Fischer & Bro., Wm. A. Kaun Co., Conservatory Publ.). *Author of: The Psychology of Piano Teaching. Member:* Wisconsin Music Teachers Association. *Address:* 219 Sixth St., Racine, Wis.

CARREIRO, THEO S.—Bass-Baritone, Teacher of voice. Born in Somerville, Mass., 1905. *Education:* New England Conservatory, Boston; also private instruction in New York. *Appearances:* Jordan Hall, Boston; Harvard. At present, conducts studio in Boston. *Address:* 12 Huntington Ave., Room 609, Boston, Mass.

CARRERAS, MARIA—Pianist. Born in Rome, Italy. *Education:* Royal Academy of Santa Cecilia, Rome; pupil of Sgambati and Busoni. Awarded prize from Academy of Santa Cecilia at age of 6 (by Liszt). *Appearances:* Soloist with many orchestras; extensive tours of Europe, South America, and the United States. *Radio:* Principal stations and short-wave broadcasts. Conducted Master Classes in St. Louis, Mo., Cincinnati Conservatory, and in New York City. Now citizen and resident of the United States. *Address and Personal Representative:* Ruth B. Mitchell, 169 E. 78th St., New York City.

CARRINGTON-THOMAS, VIRGINIA—Organist. Born in Bristol, Conn., 1899. *Education:* Yale University; pupil of Horatio Parker, Widor, and Goldmark. Taught organ and theory at Florida State College for Women; Dean of Hammond Organ School, New York.

CARROLL, GRACE POTTER—Pianist. Born in Chicago, 1883. *Educa-*

tion: Pupil of Fannie Bloomfield-Zeisler, Chicago; Leschetizky and Busoni, Vienna. *Appearances:* In Dresden, Berlin and London (1913); with Philadelphia Festival Orchestra (1921); with New York Philharmonic, for Asheville Biennial of Music Federated Clubs (1923); with Atlanta Philharmonic, for MacDowell Festival (1940). *Member:* Saturday Music Club, Wednesday Morning Music Club, Asheville, N. C. *Address:* 19 Zillicoa St., Homewood, Asheville, N. C.

CARTER, ELLIOTT COOK, JR.—Composer, Critic. Born in New York City, 1908. *Education:* Graduate, Harvard University (1930); with private teachers in the United States; pupil of Nadia Boulanger in Paris. At present critic for *Modern Music.* Works performed by Boston Symphony Orchestra, Harvard Glee Club, and Harvard Classical Club.

CARTER, ELWYN—Bass - Baritone. Born in Detroit, Mich. *Education:* Alma College, Alma, Mich.; University of Michigan; Juilliard Institute. *Appearances:* Recitals, concerts and festivals throughout middle western and Atlantic states; oratorios; roles in Juilliard operas. Soloist, First Presbyterian Church, New York. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

CARTER, ERNEST—Organist, Composer. Born in Orange, N. J., 1856. *Education:* Princeton University and Columbia University; pupil of William Mason; Wilhelm Freudenberg and Arthur Egidi (Berlin). *Degrees:* A.B., Mus. D., Princeton; LL.B., M.A., Columbia. Choirmaster and Organist, American Church, Berlin (1897-98); Lecturer in Music, Choirmaster and Organist, Princeton University (1899-1901). *Compositions: The White Bird,* one-act opera; *The Blonde Donna,* three-act opera comique, (Composers Press, Inc., 1936); *Namba or The Third Statue,* one-act ballet-pantomime. *Member:* The Bohemians, Beethoven Association of N. Y., Musicians Club, and National Association for American Composers and Conductors. *Address:* 115 E. 69th St., New York City.

CARTER, JOHN—Tenor. Born in New York City. *Education:* City College of New York. First prize, "Metropolitan Opera Auditions of the Air" (1938). *Debut:* Metropolitan Opera, New York, as *Des Grieux* in *"Manon"* (1938). *Appearances:* Concert tours throughout the United States and Canada. *Radio:* Bergen-McCarthy program, NBC; others. Member of the Metropolitan Opera Company. *Address:* 113 W. 57th St., New York City.

CARYLNA, KATHRYN—Soprano, Teacher, Choral Conductor. *Education:* Studied voice in the United States, Paris, Rome, Florence, and Berlin. *Debut:* Grand Opera at L'Opera Municipale, Nice, France. Conductor of Long Island Women's Choral Society. Conducts own studio in Kew Gardens, N. Y. *Address:* Kew Hall, Kew Gardens, N. Y.

CASADESUS, FRANCIS—Composer. Born in Paris, France, 1870. *Education:* Paris Conservatoire. Former Director, American Conservatory, Fontainebleau. *Compositions: Cachapres, Le Moissonneur, Au beau jardin de France, La Chanson de Paris,* operas; Symphony in E minor; songs.

CASADESUS, ROBERT—Pianist. Born in Paris, 1899. *Education:* Paris Conservatoire; pupil of Diémer. Winner of First Prize, Conservatoire (1913); Prix Diémer (1920). *Decorations:* Order of Leopold, Belgium. *American Debut:* New York recital (1935). Has concertized in Europe and the United States. Head of Piano Department, Conservatoire de Musique, Fontainebleau (1934). Appears in duo-piano recitals with his wife, Gaby L'Homme Casadesus. *Compositions:* Piano concertos. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

CASALS, PABLO—Violoncellist. Born in Vendrell, Tarragona, Spain, 1876. *Education:* Madrid Conservatory; pupil of J. Garcia, Barcelona, and Monasterio and Breton, Madrid. *Debuts:* European, as soloist, Paris Opera orchestra (1895); American, on tour (1901). *Appearances:* Concerts Lamoureux, Paris; Crystal Palace, London; tours of America; as conductor; founder and conductor, Orquesta Pau Casals, Barcelona (1919). Now living in Paris. Has composed various works.

CASE, ANNA—Soprano. Born in Clinton, N. J., 1889. *Appearances:* Metropolitan Opera House, New York (1909-16); others. In retirement.

CASE, HARRIET—Soprano, Teacher of Voice. Born in Waverly, Iowa. *Education:* Grinnell College, Ia.; pupil of Etta Edwards, Boston; L. A. Torrens, Chicago and New York (voice); Carol Carola and Frederick Morley, Chicago (piano); Rossetter Cole (theory); and Leon Rennay, New York (diction); studied in Paris; French diction at Alliance Francaise (1928). *Degree:* B.A., Grinnell College. *Appearances:* Concertized in New York and principal cities of the United States. Head of voice department at Iowa State Teachers College, Cedar Falls, Ia. (1912-16); New York studio (1916-23); member of the voice faculty of Cosmopolitan School of Music, Chicago (since 1923). *Member:* Society of American Musicians, Mu Phi Epsilon, Chicago Artists' Association (Pres., 1935-7). *Address:* Kimball Bldg., Chicago, Ill.

CASELLA, ALFREDO—Pianist, Composer. Born in Turin, Italy, 1883. *Education:* Paris Conservatoire (1896); pupil of Xavier Leroux and Fauré, Paris (composition); Diémer (piano). Established *Societa Nazionale de Musica* (1917); Professor at Paris Conservatoire; Conductor, Rome (1932). *Compositions:* Symphony in B minor, op. 5 (1905); *Italia,* orchestral rhapsody (1909); *Il Convento Veneziano,* ballet (1911-12); *Notte di Maggio,* for voice and orchestra (1913); *Pagine di guerra,* musical film series; Concerto for String Quartet (1924); *Scarlattiana,* for orchestra; Concerto for Violin and Piano (1928); *La Donna Serpente,* opera (1931); *Il Deserto Tentato,* oratorio; Concerto for Orchestra (1937); *Sonata a tre,* for piano, violin and cello (1938); others.

CASSADO, GASPAR—Violoncellist. Born in Barcelona, Spain, 1897. *Education:* Pupil of March, Barcelona; Casals, Paris. *Debut:* In Paris (1905). *Appearances:* Tours of Europe and the United States in recital, and as soloist with major orchestras. *Compositions:* Concerto for Violoncello and Orchestra; Piano Trio; *Rhapsodia Catalana;* transcriptions and arrangements. *Management:* Metropolitan Music Bureau, 113 W. 57th St., New York City.

CASSLER, GLENN WINSTON—Organist, Pianist. Born in Moundridge, Kan., 1906. *Education:* McPherson College, McPherson, Kan.; Oberlin College (organ and composition); College of St. Nicolas, Chislehurst, Kent, England. *Degree:* A.B., McPherson College. Organist and Choirmaster, Christ Church, Episcopal, Burlington, Ia. (1931-34), St. Paul's Episcopal Church, Canton, O. (since 1936). *Compositions:* Church music. *Member:* A.G.O. (1930). *Address:* St. Paul's Episcopal Church, Canton, O.

CASTAGNA, BRUNA—Contralto. Born in Bari, Italy, 1907. *Debuts:* Operatic, Mantua, Italy, as *Marina* in *"Boris Godounoff";* Metropolitan Opera, as *Amneris* in *"Aida"* (1936); Chicago Civic Opera, in *Samson et Dalila* (1938). Member of Teatro Colon, Buenos Aires (three years); La Scala Opera Co., Milan, Italy, under Toscanini (five years); guest appearances, principal opera houses in Europe. Has made recital tours of the United States, appeared at Ann Arbor and other festivals. Repertoire includes *Carmen, Il Trovatore, Aida, La Gioconda, Norma, Samson et Dalila, Mignon, Orfeo* and *La Favorita.* Member of the Metropolitan Opera Co. *Radio:* Commercial programs. *Recordings:* Victor and Columbia. *Address:* 225 W. 86th St., New York City. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

CASTAGNETTA, GRACE—Pianist. Born in New York City. *Education:* Hochschule fuer Musik, Berlin; Curtis Institute, Philadelphia. *Debuts:* European, Berlin (1930); American, Town Hall, New York City (1937). *Appearances:* New York Philharmonic-Symphony Orchestra (1937); National Symphony, Washington, D. C. (1937); Portland Symphony (1935). *Radio:* NBC, WQXR. *Compositions:* Collaborated with Hendrick Wilhelm Van Loon, *The Songs We Sing* (1936); *The Christmas Carols* (1937); *Folk Songs of Many Lands* (1938); *The Last of the Troubadors* (1939); *The Songs America Sings* (1939) (published by Simon & Schuster). *Recordings:* Musicraft, Timely. *Address:* Steinway Hall, 113 W. 57th St., New York City.

CASTELNUOVO-TEDESCO, MARIO—Composer, Pianist. Born in Florence, Italy, 1895. *Education:* Royal Conservatory of Music Luigi Cherubini, Florence; pupil of Del Valle (piano) and Pizzetti (composition). *Degree:* Diplomas in Piano and Composition. *Appearances:* As soloist in own compositions throughout Europe and the United States. *Compositions: La Mandragola,* opera; *Le Danze del Re David; Concerto Italiano,* for violin and orchestra; *Concerto for Piano and Orchestra; Variazioni Sinfoniche,* for violin and orchestra; *Sonata quasi una Fantasia* for Violin and Piano; Sonata for Violoncello; *Concertina for Harp and Seven Instruments;* chamber music; songs; works for solo instruments. *Recordings:* Polydor, in Paris; Victor. *Address:* 12 Summit Ave., Larchmont, N.Y. *Management:* Albert Morini, 119 W. 57th St., New York City.

CATE, HAROLD WEBSTER—Composer. Born in Lawrence, Mass., 1884. *Education:* Pupil of John W. Lane. *Compositions:* Negro melodies; sacred and secular songs. *Address:* Liberty Farm, Antrim, N. H.

CATSIFF, OSCAR—Pianist, Arranger. Born in Boston, Mass., 1903. *Education:* Harvard College; pupil of Thompson Stone. *Degree:* A.B. in Music, Harvard College. Formerly with Irving Berlin (1928-32); De Sylva Brown & Henderson. With Crawford Music Corporation (since 1932). *Address:* Crawford Music Corporation, 1619 Broadway, New York City.

CAVALIERI, LINA—Soprano. Born in Rome, Italy, 1874. *Education:* Italy;

pupil of Mariani-Masi, Paris. *Debuts:* European, Lisbon, Portugal, as *Nedda* in *"I Pagliacci"* (1908); American, Metropolitan Opera, New York, as *Fedora* in opera of same name by Giordano (1906). *Appearances:* Italy, France, Poland, Russia, England; Manhattan Opera House (1909-10); Chicago.

CAVALLARO, CARMEN—Pianist, Composer, Arranger, Conductor (Popular). Born in New York City, 1917. *Education:* With private teachers in New York. *Appearances:* With Rudy Vallee, Abe Lyman, Enric Madriguera, Al Kavelin, and others; at Statler Hotels, St. Louis and Detroit; in club engagements; director of his own orchestra. Has composed several works. At present appearing in broadcasts on NBC, CBS, and MBS. *Recordings:* Decca. *Management:* Music Corporation of America, 745 5th Ave., New York City.

CAVAN, MARIE—Soprano. Born in New York City. *Education:* Pupil of Rose Heilig, Charles Clarke and Franz Emerich. *Debuts:* American, Chicago Opera; European, National State Theatre Opera, Germany. *Appearances:* In concert and recital in Europe and the United States; soloist, premiere of Capitol Theatre, New York; soloist with First Sons and Daughters of America Society; Manhattan Ladies, Hotel Astor (1938-39); Beethoven Society; Liederkranz Club; others. Former member, Chicago Opera Company, Hamburg Opera and Prague National Opera Company; Organizer, National Opera Company, Washington, D. C. *Address:* 316 E. 58th St., New York City.

CAZDEN, NORMAN—Composer. Born in New York City, 1914. *Education:* Juilliard Institute and Graduate School; pupil of Ravitch, Newstead, and Hutcheson. Formerly on staff of New Dance Group; collaborated on programs for workers' clubs, New York. *Radio:* WJZ. *Member:* Composers' Collective.

CELLA, THEODORE—Composer. Born in Philadelphia, Pa., 1897. *Education:* Pupil of Charles Martin Loeffler and others, in the United States and Europe. Former member, Boston Symphony Orchestra. *Compositions:* All branches of music; works performed by Philharmonic-Symphony Society of New York, Philadelphia Orchestra, Boston Symphony Orchestra; others.

CELLI, EDOARDO—Pianist. Born in Rome, Italy, 1888. *Education:* Royal Liceo Musicale de Santa Cecilia; pupil of Giovanni Sgambati; Sauer and Leschetizky, Vienna. *Degree:* Diploma (1904). *Appearances:* Augustes, Rome; Paris, Boston and New York.

CESNER, CHARLES HENRY, JR.—Organist. Born in New Philadelphia, O., 1909. *Education:* Dana Musical Institute and Chicago Musical College. *Radio:* WLW, WBNS, WHKC, WCOL; Staff Organist, WCOL. At present, Organist, Esquire Grill, and radio station Staff Organist. *Address:* WCOL, Columbus, O.

CHAJES, JULIUS—Composer, Pianist. Born in Lwow, Poland. *Education:* Lwow Institute of Music; pupil of Valeria Chajes, Richard Robert, Julius Isserlis and Moriz Rosenthal. *American Debut:* Town Hall, New York (1938). *Appearances:* In concert in the United States. Former Head of Piano Classes, Music College, Tel-Aviv, Palestine. *Compositions:* Cantata (first prize, Berlin, 1937); works for piano, violin, cello, organ, and orchestra; chamber music and songs. *Management:* Transcontinental Music Corporation, 113 W. 57th St., New York City.

CHALLIS, JOHN—Harpsichordist, Harpsichord and Clavichord Builder. Born in South Lyon, Mich., 1907. *Education:* Michigan State Normal College, University of Michigan; pupil of Arnold Dolmetsch, Haslemere, England. Dolmetsch Foundation Scholarship (1927-29). *Appearances:* Harpsichord and clavichord programs throughout the United States (since 1930). Builder of harpsichords and clavichords (since 1930). *Address:* 104 W. Michigan Ave., Ypsilanti, Mich. *Management:* Frederick Alexander, 220 N. Huron St., Ypsilanti, Mich.

CHALMERS, JEAN ASKEW—Music Editor. Born in Atlanta, Ga., 1918. *Education:* Agnes Scott College; pupil of Alfredo Barili. *Degree:* A.B., Agnes Scott College. Music Editor, Atlanta *Journal. Address:* The Atlanta Journal, Atlanta, Ga.

CHALMERS, RUBY—Pianist, Teacher. Born in Dothan, Ala. *Education:* Bessie Tiff College and Juilliard Institute. *Degree:* Mus. B., Tiff College. *Appearances:* As accompanist to John Charles Thomas, Paul Althouse, Helen Jepson and others in Atlanta, Ga., and on tour; soloist with various church choirs. At present, Organist and Choir Director, Second Baptist Church, Atlanta. *Member:* Atlanta Music Club. *Address:* 839 Penn Ave., N.E., Atlanta, Ga.

CHALMERS, THOMAS HARDIE—Baritone. Born in New York City, 1884. *Education:* New York; pupil of Lombardi, Florence (1909). *Debuts:* European, Fossombrone, as *Marcel* in *"La Boheme"* (1911); American Metropolitan Opera, New York, as *Valentin* in *"Faust"* (1917). *Appearances:* In America with Savage's English Company (1911); Aborn Opera Company; Century Opera Company; Rabinoff-Boston Company; Metropolitan Opera.

CHALOFF, JULIUS L.—Pianist, Teacher. Born in Boston, Mass., 1892. *Education:* New England Conservatory of Music; pupil of Alfred De Voto, Boston; Ignaz Friedman (piano), Hugo Kaun (composition and conducting), Berlin. Winner of First Mason and Hamlin Prize at New England Conservatory. *Debuts:* European, Berlin, with Bluethner Orchestra (1913); American, Boston (1914). Member of Faculty, New England Conservatory (since 1914). *Compositions:* Songs and works for piano (published by Carl Fischer and Arthur P. Schmidt Co.) Editor, transcriptions and arrangements for Fritz Kreisler (Carl Fischer). *Recordings:* Ampico. *Address:* 30 Huntington Ave., Room 420, Boston, Mass.

CHAMLEE, MARIO—Tenor. Born in Los Angeles, Cal., 1892. *Education:* University of Southern California; pupil of Achille Alberti. *Debut:* As *Edgardo,* National Grand Opera Company, Los Angeles (1916). *Appearances:* As member of Scotti Opera on tour; member of Metropolitan Opera (1920-28); at Ravinia Park; in opera in Prague, Vienna, Paris, Brussels, Liege, Lille and Bordeaux. With Metropolitan again (1936-37).

CHANLER, ARLYNE—Vocalist. Born in 1922. *Education:* With private teachers. Protege of Gus Edwards, tutored by his niece, Joan Edwards. *Debut:* As soloist with Jerry Blaine's Orchestra, Flatbush Theatre (1939). Chosen "Miss Television" in Radio City contest. Now playing with Jerry Blaine's Orchestra in Ohio. *Recordings:* With orchestra (Bluebird). *Management:* Stanford Zucker, 501 Madison Ave., New York City.

CHANLER, THEODORE WARD—Composer. Born in Newport, R. I., 1902. *Education:* Oxford University; Institute of Musical Art, New York; pupil of Ebell, Arthur Shepherd, Buhlig, Goetschius and Ernest Bloch, in the United States; Nadia Boulanger. Paris. Reviewer for *Modern Music;* Music Critic, Boston *Herald* (1934). *Compositions:* Sonata for Violin and Piano (1927); Mass for Two Women's Voices (1930); *Five Short Colloquies,* suite for piano (1936); *Epitaphs,* song cycle, and *Second Series of Epitaphs* (1937).

CHAPEK, JOSEPH EDWARD—Violinist, Teacher. Born in Chicago, Ill. *Education:* Prague Conservatory; pupil of Sevick and Henry Feld. At present, Director, Chapek School of Music. *Address:* 3350 Broadway, Chicago, Ill.

CHAPMAN, CHARLES T.—Carillonneur. Born in Luray, Va., 1904. *Education:* University of Virginia; Peabody Conservatory (organ); Johns Hopkins University (public school music); pupil of Anton Brees (carillon). *Degree:* B.S., University of Virginia. At present, daily carillon recitals. *Member:* Virginia Orchestral Society (1924-26). *Address:* Main St., Luray, Va.

CHAPMAN, FRANK—Baritone. Born in Englewood, N. J. *Education:* Princeton University; pupil of Mario Ancona, Leopoldo Mugnone, Florence. *Degree:* A.B., Princeton. *Debuts:* European, Teatro Adriano, Rome (1928); American, American Opera Co., as *Valentin* in *"Faust"* (1930). *Appearances: Lucia di Lammermoor,* Cincinnati Zoo Opera (1939); as *Silvio* in *"Pagliacci,"* Chicago Opera Co. (1939); joint recital with Gladys Swarthout, Carnegie Hall, New York (1940). *Radio:* Radio premieres of *Turandot* and *La Boheme* (1930); guest artist "Beauty Box Theatre"; others. Vocal Supervisor, Paramount Studios, Hollywood. With Compagnia Italiana de Opera Lirica; guest artist with American Opera Co., San Carlo and Chicago City Opera. *Address:* NBC Artists Service, New York City.

CHARLES, MILTON—Organist. Born in San Jose, Cal. *Education:* With private teachers in San Francisco. *Appearances:* Regent Theatre, San Mateo, Cal.; Grauman's Theatre, Los Angeles; Balaban & Katz theatres, Chicago; Mastbaum Theatre, Philadelphia; Granada Theatre, London. Has been in motion pictures. *Radio:* KIIJ, Los Angeles; Master of Ceremonies, "Good Morning" program, CBS. At present, Staff Organist, WBBM-CBS, Chicago. *Compositions: Hula Lou, Noonday Interlude. Address:* WBBM, Wrigley Bldg., Chicago, Ill.

CHARLES, RAY—Tenor, Arranger. Born in Chicago, Ill., 1918. *Education:* Pupil of Julia Levinson (piano), Vi Martens (voice), Richard Bloch (theory). *Debut:* "Minstrel Program," NBC, Chicago (1931). *Appearances:* With the "Singing Marines"; tours of mid-west. *Radio:* Soloist on "Patterns in Satin," CBS; one of "Lee and the Lads" on "Laugh Liner," CBS (1939); Edgar Guest program, "Rhapsody in Rhythm," CBS (1939); "Chicago Symphonic Hour," MBS; soloist on "Music for the Americas," CBS. *Compositions:* Special material for radio programs; *Do Tell, Del* for "Showboat"; *Funny Little Pedro* (Sun Music Corp.). Arrangements and transcriptions for vocal groups. Wrote lyrics for *Lake Shore Drive,* Hal Stokes' theme song; *What*

About Love, Ina Ray Hutton's theme song. *Address:* 6941 Merrill Ave., Chicago, Ill.

CHARMBURY, WALTER—Pianist, Teacher. Born in Amherst, Mass. *Education:* Peabody Conservatory; pupil of Ernest Hutcheson, New York; Isidor Philipp, Andre Caplet and Thadesus Casadesus, Paris. *Degree:* Teachers' Certificate, Artist's Diploma, Peabody Conservatory of Music. *Debuts:* European, London (1922); American, New York (1923). *Appearances:* Tours throughout the United States and Europe. Music Director, Hood College (1914-16); member of faculty, Jewett School of Music (1916-20); Music Director, Winnwood School (1918-21); member of faculty, Cornell University; Head of Piano Department, Friends School (1919-26); member of faculty, David Mannes Music School (1924-26) and New Jersey College for Women (1931-34). At present, member of faculty, Rollins College. *Member:* MacDowell Club, The Bohemians, Music Educators Association of New Jersey, Beethoven Association, Pi Kappa Lambda and Phi Mu Alpha-Sinfonia Society. *Address:* 357 Redmond Rd., South Orange, N. J.

CHARPENTIER GUSTAVE—Composer. Born in Dieuze, France, 1860. *Education:* Lille Conservatoire, Paris Conservatoire; pupil of Massenet. Winner of Prix de Rome (1887). Former member of faculty, Paris Conservatoire. *Compositions: Didon,* cantata (1887); *Impressions d'Italie,* orchestral suite; *Louise,* opera (1900); other operas and orchestral works.

CHASE, GILBERT—Musicologist, Author. Born in Havana, Cuba, 1906. *Education:* Columbia University, New York; in Paris. Music Critic in Paris for Continental Edition, London *Daily Mail,* and musical correspondent for London Edition (1929-35); Paris correspondent for *Musical America* (1930-35) and for *Musical Times* of London (1933-35). Critic and reviewer, Book-of-the-Month Club and New York correspondent for Havana *Post* (1936). Founder and President, The Friends of Spanish Music (1938). *Author of: Cities and Souls, Poems of Spain* (1929); articles in Spanish and English for various periodicals. *Member:* Societe Francaise de Musicologie; American Musicological Society.

CHASE, HELEN—Vocal Coach, Teacher. Born in Fulton, N. Y., 1889. *Education:* Syracuse University; pupil of Rafael Joseffy (piano) and Oscar Saenger (voice). *Degree:* Mus. B., Syracuse University. *Debut:* As accompanist, Aeolian Hall, New York (1910). Assistant Conductor for Gallo, Arthur Hammerstein, Reginald DeKoven and Gilbert & Sullivan Ccmpanies; former faculty member, Hunter College, New York, and Chicago Musical College. At present, conducting studio in New York City. *Address:* 316 W. 84th St., New York City.

CHASE, KATE FOWLER—Accompanist, Teacher of Voice, Choral Director. Born in Binghamton, N .Y. *Education:* Pupil of Kate S. Chittenden, Richard Henry Warren, Trabadello (Paris). Director, New York City Federation Choral; Athena Club Choral, Freeport, N. Y.; Liberty District President, National Federation of Music Clubs; also Music Chairman of New York State Federation of Women's Clubs and New York City Federation of Women's Clubs. *Address:* 600 W. 116th St., New York City.

CHASE, LUCIA—Ballerina. Born in Waterbury, Conn. *Education:* Theatre Guild School; with private teachers; also studied voice. *Appearances:* With Mordkin Ballet; at Center Theatre, New York, with Ballet Theatre, in classical and modern ballets, such as *Les Sylphides, Carnaval, La Fille Mal Gardée, Goldfish, Voices of Spring, Judgment of Paris, Dark Elegies,* and *The Great American Goof;* with the Ballet Theatre at Lewissohn Stadium, New York (1940). *Address:* 720 Park Ave., New York City.

CHASE, MARY WOOD—Pianist. Born in Brooklyn, N. Y., 1868. *Education:* New England Conservatory; pupil of Raff, Europe; others. *Debut:* Music Hall, Boston (1886). *Appearances:* Soloist, Theodore Thomas Orchestra (1902); concert tours of America; others. Assistant to Raff. Founder of Mary Wood Chase School of Musical Arts, Chicago (1906). *Author of: Natural Laws in Piano-Technic* (1910); articles in various musical periodicals.

CHASE, SAMMY—Clarinetist, Saxophonist. Born in St. Paul, Minn., 1912. *Education:* New York University; Merle Johnson and Norman Bates Schools of Saxophone. Member of Wharton Ford Quartet. *Recordings:* With Harry Reser and Eskimos; other dance bands. *Address:* 852 Main St., Stamford, Conn.

CHASINS, ABRAM—Pianist, Composer. Born in New York City, 1903. *Education:* School for Ethical Culture; Columbia University; Juilliard Graduate School; Curtis Institute; pupil of Hutcheson, Godowsky and Hofmann (piano); Goetschius and Goldmark (theory). *Debut:* Playing own First Piano Concerto with Philadelphia Orchestra, New York (1929). *Appearances:* Soloist and conductor of own works with orchestras of Europe and the United States; tours as recitalist. Member of faculty, Curtis Institute (1926-35). *Radio:* NBC and CBS (since 1935). *Compositions: The Parade, Three Chinese Pieces,* for orchestra; two Piano Concertos; chamber music; works for piano; two-piano transcriptions. *Address:* 115 Central Park West, New York City. *Management:* Paul H. Stoes, Inc., 119 W. 57th St., New York City.

CHAVEZ, CARLOS—Composer, Conductor. Born in Mexico, 1899. *Education:* Pupil of Manuel Chavez, Asuncion Parra and Padro Ogazon. Winner of Guggenheim Fellowship (1938). *Appearances:* Guest Conductor of Boston Symphony Orchestra (1936); New York Philharmonic Orchestra (1937); Philadelphia Orchestra; Cleveland Orchestra; NBC Orchestra. Founded Mexican Symphony Orchestra (1928); Director of National Conservatory of Music (1928). *Compositions: The New Fire,* ballet (1921); *Sinfonia India* (1936); *Sinfonia de Antigona; H. P.,* ballet; others. *Author of: Toward a New Music.*

CHEATHAM, CATHARINE SMILEY—Diseuse. Born in Nashville, Tenn. *Education:* America, France, and University of Berlin. Specialist in literature, and songs of childhood. *Appearances:* In illustrated lectures in Russia, France, England, Germany, Scandinavia, and Iceland. *Compositions:* Songs and anthems. *Author of: Kitty Cheatham—Her Book; A Nursery Garland; Early Voyages of the Norsemen; The Discovery of America by Leif Ericson; Children and the Bible; Spiritual Music; Jenny Lind.*

CHEKOVA, JOSEPHA—Soprano. Born in New York City. *Education:* Pupil of Ottokar Ostrcil, Prague. *Debut:* With Prague National Opera as *Marie* in *"Bartered Bride." Appearances:* Guest artist in principal cities of Czechoslovakia; with San Carlo, American, and Cincinnati Opera Companies; Robin Hood Dell, Philadelphia; Radio City Music Hall; throughout the United States and Canada. *Radio:* As soloist on various programs. Has translated into English Smetana's *Bartered Bride,* Godard's *La Vivandiere,* and Eugene Zador's *Colombus. Address:* 23 E. 62nd St., New York City.

CHENEY, WINSLOW—Organist. Born in the United States. *Appearances:* Recitals in France and England (1931-32); concert tours throughout America (since 1933). Head of Organ Department, David Mannes Music School, New York; member of faculty, Summer School, Juilliard School of Music. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

CHERKASSKY, SHURA—Pianist. Born in Odessa, Russia, 1911. *Education:* Walden School, New York; Park School, Baltimore, Curtis Institute of Music, Philadelphia; pupil of Josef Hofmann. Diploma, Curtis Institute. *Debuts:* European, in recital, Odessa (1920); American, Baltimore, (1923). *Appearances:* Australia, South Africa, the Orient, throughout Europe with leading orchestras; toured British Isles with London Philharmonic. *Recordings:* Works by Mendelssohn, Chopin, Rameau, and others (Victor). *Address:* 1418½ N. Sierra Bonita Ave., Hollywood, Cal.

CHERKOFF, HARRY—Violinist, Conductor. Born in Minsk, Russia, 1888. *Education:* Russian Conservatory of Music. Orchestra conductor for silent films (Metro and Biograph). At present in business. *Address:* New Grand In-The-Pines, Lakewood, N. J.

CHERNIAVSKY, JOSEF—Conductor, Composer, Radio Executive. Born in Russia, 1895. *Education:* Imperial Conservatory, Petrograd; University of Petrograd; pupil of Alexander Glazounoff and Rimsky-Korsako, Petrograd, and of Julius Klengel, Leipzig, Germany. *Appearances:* As cellist with Zimro Chamber Ensemble, in world tours; as conductor in concerts and theatres throughout the United States. Former Musical Director, Universal Pictures Corp.; Musical Director, WLW-WSAI, Cincinnati; creator of "Musical Camera" and "My Lucky Break" programs. *Compositions:* Concert music (published by Schirmer and Marks); popular music (published by Irving Berlin, Jack Mills and Lutz Bros.). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Station WLW, Cincinnati, O.

CHESLOCK, LOUIS—Violinist, Violist, Teacher. Born in London, 1899. *Education:* Baltimore City College; Peabody Conservatory, Baltimore. *Degrees:* Violin Teacher Certificate (1917). Harmony Teacher Certificate (1919), Artist Diploma in Harmony and Composition (1921), Peabody Conservatory. *Debut:* Conductor, Baltimore Symphony (1928). *Appearances:* Conductor, Baltimore Symphony (1926); Peabody Symphony (1936); Baltimore Music Club Orchestra (1934); soloist in own violin concerto (1923); guest conductor, Baltimore Symphony (1938); violinist, and Assistant Concertmaster, Baltimore Symphony Orchestra, (1916-38); Faculty member, Peabody Conservatory (since 1917). *Compositions:*

Operas, symphonies, chamber music, works for voice and solo instruments. *Address:* Peabody Conservatory of Music, Baltimore, Md.

CHESNAIS, VICTOR—Baritone, Organist, Pianist, Choral Conductor, Teacher. Born in Atlanta, Ga., 1888. *Education:* Klindworth - Scharwenka Conservatory, Berlin (piano, 1905-07); pupil of Xaver Scharwenka (organ); Franz Gruenicke (voice); Jean de Reszke, Paris; Massimino Perilli, Naples; Victor Maurel and Richard Lowe. *Debut:* Wiesbaden Opera (1908). *Appearances:* Opera-Comique and Theatre Chatelet, Paris; Covent Garden, London; Barcelona, Spain; Montreal, Canada; with Boston and Metropolitan Opera Companies in concert and recital in principal cities of Europe and the United States; as accompanist to Victor Maurel in New York and London. Head of Music Department, Loyola University; Organist and Choirmaster, Holy Name Cathedral; Conductor, Philharmonic Choral Society; Organist and Choirmaster, Temple Sinai; creator of "Le Petit Opera Louisiana," New Orleans (1922-26); conducted studio in Paris (1926-32); London (1932-33); member of faculty, Chicago Musical College, Chicago (1934-35); studio, Hollywood (1935-37). Teacher of John Carroll, baritone (M-G-M); Dennis Morgan, tenor (Warner Bros.); Preston Foster, baritone (Universal). At present, conducts studio in Chicago; President, Peoples' Opera, Chicago, created ". . . To develop talented young singers . . . and to foster original compositions of American composers . . ." *Address:* Fine Arts Bldg., Chicago, Ill.

CHILDE, CHRISTOPHER STEPHEN—Organist, Pianist. Born in Devonshire, England. *Education:* King's School, Australia; Royal Schools of Music and Trinity College, London; pupil of Joseph Massey and Sir Frederick Bridge (organ); Iliffe (harmony, theory); Roberto Hazon and Alberto Randegger (voice). *Degrees:* L.R.C.M., Royal Schools of Music, London; L.T.C.L., Trinity College, London; Teaching Diplomas. At present, Organist, First Church of Christ Scientist, Pasadena, Cal. *Compositions: Sunrise After a Storm;* Tone Picture for Three Choirs, Orchestra and Organ (H. W. Gray & Co.,); *Glory to God,* (H. W. Gray & Co.), and cantatas, songs for children, organ pieces, symphonic poems (published by Allan, Australia; Arthur Schmidt, Boston, and W. H. Paling, Australia). *Address:* 10625 Hillhaven St., Tujunga, Cal.

CHILDE, ROBERT—Pianist, Arranger. Born in Wyoming, O. Education: Yale and Harvard. *Degree:* B.S., Harvard. *Appearances:* Recital, Cincinnati Conservatory; tour of Europe with Harvard Glee Club. Former teacher, Toledo University. At present, pianist and arranger for The Continentals, male quartet, on "Contented Hour," NBC. *Address:* National Broadcasting Co., Chicago, Ill.

CHILDS, EMMA WINSLOW—Pianist, Teacher. Born in Providence, R. I. *Education:* Virgil Clavier School; pupil of A. M. Virgil, Godowsky, and Marguerite Liszniewska. *Appearances:* In recital and concert, New York City. At present conducts studio. *Member:* Chopin Club (treasurer). *Address:* 20 Blackstone Blvd., Providence, R. I.

CHILDS, LEE—Soprano. Born in Cincinnati, Ohio, 1919. *Education:* Detroit Institute of Musical Arts. *Appearances:* In musicals, *May Wine, Knickerbocker Holiday, Everywhere I Roam, Bittersweet,* New York; with St. Louis Municipal Opera. *Radio:* CBS, NBC. At present, appearing with NBC Orchestra. *Address:* NBC, Chicago, Ill.

CHILDS, REGGIE—Violinist, Singer, Conductor (Popular). Born in London. *Education:* Paris Conservatoire. *Debut:* As choirboy and boy soloist, American Cathedral, Paris. *Appearances:* With own bands in vaudeville and hotels in the United States and Canada. *Radio:* With NBC (since 1932). Has been on "Roaring Lions," "Senator Copeland," "Air Weavers," "Fur Trappers," and other programs, NBC. Played entr'acte of *Little Jessie James* in first radio broadcast from S. S. Leviathan. *Address:* National Broadcasting Co., RCA Bldg., New York City.

CHITTENDEN, KATE S.—Pianist, Organist, Teacher. Born in Hamilton, Ont., 1856. *Education:* Pupil of Jules Fossier, Lucy H. Clinton. Recipient of Lord Dufferin bronze medal. Former organist and choir director of various New York churches; Head of Piano Department, Catherine Aiken School (1890-1914); faculty member, Metropolitan College of Music (1892); Lecturer for New York Board of Education, free lecture courses for adults (1892-1919); Founder and Director of Music, Hartley House Settlement (1898); Head of Piano Department, Vassar College (1899-1930); Putnam Hall School (1899-1903); Dean and Head of Piano Department, American Institute of Applied Music. Professor Emeritus at Vassar College, honorary director of Hartley House Music School, and lecturer and private teacher (since 1930). *Member:* A.G.O.; MacDowell Club of New York (Charter Member). *Address:* 853 Seventh Ave., New York City.

CHOTZINOFF, SAMUEL—Music Critic, Radio Commentator. Born in Vitebsk, Russia, 1889. *Education:* Columbia University. *Appearances:* Tours of America and Europe as accompanist for Zimbalist, Alma Gluck, and Heifetz. Music critic, New York *World* (1925-30); New York *Post* (since 1934); taught at Curtis Institute, Philadelphia, Pa.; lecturer on music, Carnegie Foundation. Director, Chatham Square Music School, New York (1938). *Radio:* Commentator, broadcasts of NBC Symphony. *Author of: Eroica,* life of Beethoven; articles for various periodicals. *Address:* National Broadcasting Co., New York City.

CHRISTALDI, ANGELINE A.—Pianist, Organist, Teacher. Born in Philadelphia, Pa., 1905. *Education:* Temple University, School of Music; Hahn Conservatory of Music and University of Pennsylvania. *Degrees:* B.S., Normal School College; B.S., University of Pennsylvania. Faculty member, Kensington High School, Philadelphia; church organist; Director of glee club, a cappella choir and orchestra of Kensington High School. *Member:* Philadelphia Art Alliance. *Address:* Kensington High School, Philadelphia, Pa.

CHRISTIAN, PALMER—Organist. *Appearances:* In recitals and concerts throughout the United States; soloist with New York Philharmonic, Philadelphia, Chicago and other symphony orchestras. *Management:* Bernard R. LaBerge, 2 W. 46th St., New York City.

CHRISTIANSEN, F. MELIUS—Choral Conductor, Composer. Born in Eidsvoll, Norway, 1871. *Education:* Northwestern Conservatory of Music, Minneapolis; Royal Conservatory of Music, Leipzig; pupil of Oscar Hansen. *Degrees:* Hon. Mus. D., Muhlenberg College, Oberlin College, Columbia College, University of Minnesota. Has toured the United States and Europe with the St. Olaf Choir. Musical Director, St. Olaf College (since 1903). *Compositions: Reformation Cantata; The Prodigal Son,* cantata; St. Olaf Choir Series (original choral works and editions); other choral music and arrangements, works for band (published by Augsburg, Witmark, and Kjos). *Author of: Practical Modulation. Address:* St. Olaf College, Northfield, Minn.

CHRISTMANN, ARTHUR HENRY—Clarinetist. Born in New York (1908). *Education:* Columbia University, Juilliard Institute and Juilliard Graduate School; pupil of Albert Stoessel, Howard Brockway and A. Madeley Richardson. *Degrees:* B.S., M.A., Columbia University. Winner of Morris Loeb Prize, Juilliard Institute (1931). *Appearances:* Soloist, Juilliard Faculty Concerto Series (1935); soloist, Chautauqua Symphony (1935-37). *Radio:* NBC. Former member, Chautauqua Symphony (seven seasons). At present, member of faculty, Juilliard School of Music, New York. *Address:* Juilliard School of Music, New York City.

CHRISTOFF, JOSEPH—French Horn Player, Cornetist, Violinist. Born in Lovec, Bulgaria, 1887. *Education:* Berlin Theological School; National Military Music School, Varna, Bulgaria; studied in Breslau, Germany. *Degrees:* D.D., Berlin Theological School; A.B. and A.M. in Music. *Appearances:* Before King Ferdinand (1908-10); with Martin Ballman, William Rothe. Taught in Europe. At present, with Max Bendix and Sherwood School of Music Orchestras, Chicago. *Address:* 1924 Hudson Ave., Chicago, Ill.

CHUHALDIN-LIND, ALEXANDER—Violinist, Conductor, Teacher. Born in Vladikowkaz, Caucasus, 1890. *Education:* Smolensk College, Imperial Conservatory of Moscow (violin); pupil of Prof. Hrimaly, Leopold Auer, Julius Conus; Nikolai Sokoloff (composition). *Degree:* M.A., Imperial Conservatory. *Appearances:* As concert violinist, toured Russia, China, Japan, Malayan States, Singapore, Australia, New Zealand and Canada. *Radio:* CBC, CBS, MBS, NBC. Founder and Conductor, CBC Melodic Strings Orchestra (since 1933). *Address:* CBC, Toronto, Ont., Canada.

CHURCH, FRANK M.—Organist, Pianist. Born in Sandusky, Ohio. *Education:* New England Conservatory, Oerlin Conservatory and American Conservatory; pupil of Dunham, George W. Andrews, Frank Van Dusen; Alexandre Guilmant, Charles Widor and Swayne (Paris). *Appearances:* Organist and Director, American Church, Paris (2 years); Touche Orchestra in Paris; recitals throughout the United States. At present, member of faculty, Athens College. *Compositions:* Passacaglias Melody in A, for violin; sacred songs and waltzes. *Member:* Alabama Music Teachers Association; Alabama Federation of Music Clubs. *Address:* Athens College, Athens, Ala.

CIGNA, GINA—Soprano. Born in Paris, France. *Education:* Paris Conservatoire. *Debuts:* European, in *Rheingold,* La Scala, Italy (1929); American, as *Norma,* Metropolitan, New York (1937). *Appearances:* At Teatro Reale, Rome (1931); guest appearances in Europe and South America. Member of La Scala Opera Company (1929-30).

CIMERA, JAROSLAV—Trombone Player, Teacher. Born in Pilsen, Bo-

hemia, 1889. *Education:* Pupil of Simons, Weldon, Kryl, and Cerny. *Appearances:* Throughout the United States as soloist and member of bands. *Radio:* Staff artist, NBC. Former member of Bachman's Band and Kryl Concert Co.; Director, Czechoslovak Band. At present, first and solo trombonist, Sousa Band; Bohumir Kryl Band; Innes Band; member of faculty, Northwestern University School of Music; conducts private studio. *Author of: Trombone Course* (Apollo Music Co., 1925); *Trombone Method,* and *170 Studies for Trombone* (Belwin & Hawkes, 1940). *Recordings:* Victor; Zonophone; Okeh; Rainbow. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 819 Home Ave., Oak Park, Ill.

CIMINI, PIETRO—Conductor, Coach. *Education:* Conservatorio Musicale, Bologna, Italy (piano, violin, conducting). *Appearances:* Conductor of opera throughout Europe and South America. Conductor, Chicago Opera Co. (5 years); with San Francisco Opera Co. (10 seasons); guest conductor, Hollywood Bowl (11 seasons). Conducts own voice studio in Los Angeles (since 1925). At present, with Los Angeles Philharmonic Orchestra. *Address:* 620 S. Alexandria Ave., Los Angeles, Cal.

CITKOWITZ, ISRAEL—Composer, Teacher. Born in Russia, 1909. *Education:* Pupil of Copland and Sessions, in the United States, and Boulanger, Paris. Teacher of composition, Dalcroze School of Music. *Compositions: The Lamb* (1936), *Songs of Protest,* for chorus (1936); Song Cycle (1936). *Author of:* Articles for music magazines; verse.

CLAFLIN, AVERY—Composer. Born in Keene, N. J., 1898. *Education:* Graduate, Harvard University (1920). *Compositions: The Fall of Usher,* opera (1921); Ballet (1928); *Moby Dick Suite* (1929); *Hester Prynne,* opera (1934); Symphony in D Minor; others.

CLAIRE, MARION—Soprano. Born in Lake Bluff, Ill. *Education:* Studied in Europe. *Debut:* In *La Boheme,* Rovigo, Italy. *Appearances:* In *The Great Waltz, Bittersweet,* and other operas and operettas in Europe and the United States; Grant Park Concerts, Chicago. *Radio:* WGN-MBS. Former member, Chicago City Opera. *Address:* Station WGN, Chicago, Ill.

CLAPP, PHILIP GREELEY—Composer, Educator. Born in Boston, Mass., 1888. *Education:* Harvard University; pupil of J. P. Marshall, Jacques Hoffman and others. *Degrees:* A.B. (1908), A.M. (1909), Ph.D. (1911), Harvard University. Assistant professor of music, Harvard (1911-12); taught at Middlesex School, Concord, Mass. (1912-14); acting director, Gloucester, Mass., School of Music (1914-15); Director of Music, Dartmouth College (1915-19); professor of music, State University of Iowa, Iowa City, Ia. (1919). *Compositions: Norge,* tone poem; String Quartet in C minor; Dramatic Poem for Trombone and Orchestra; *In Summer,* orchestral prelude; Symphony in E Flat; Symphony in A; songs, other works. *Member:* American Musicological Society. *Address:* Music Department, University of Iowa, Iowa City, Ia.

CLARK, BUDDY—Vocalist. Born in Boston, 1911. *Education:* Northeastern Law School, Boston. *Radio:* WBZ, WNAC; with Benny Goodman's Orchestra. "Let's Dance," NBC; "Your Hit Parade," NBC (since 1936). *Address:* National Broadcasting Company, RCA Bldg., New York City.

CLARK, EUGENE WALTER—Pianist, Trumpet Player, Teacher. Born in Winchester, N. H., 1915. *Education:* Pupil of Marion Webster. *Radio:* WKNY. At present, maintains own studio and appears with various orchestras. Musical Director, WKNY. *Address:* Box 223, Ulster Park, N. Y.

CLARK, MELVILLE—Harpist. Born in Syracuse, N. Y., 1883. *Education:* Syracuse University; Royal Conservatory, London; pupil of Alphonse Hasselman, Paris. Studied harp and violoncello abroad. *Appearances:* In the United States and Canada; at White House during Wilson, F. D. Roosevelt Administrations; at Executive Mansion, Albany, N. Y., for Gov. and Mrs. Lehman. *Radio:* "Hobby Lobby"; WFBL, WSYR; "Magic Key," NBC (1939). *Author of: Instructions for Playing the Harp, Singing Strings, The History and Romance of the Harp. Member:* Syracuse Symphony Orchestra (Founder); Central New York Music Festival Association (Secretary); National Association of Harpists (Treasurer). *Address:* 416 S. Salina St., Syracuse, N. Y.

CLARKE, DOUGLAS—Conductor. Born in Reading, England, 1893. *Education:* Cambridge University; pupil of Ralph Vaughan Williams, Charles Woods and Gustav Holst. *Degrees:* Mus. B., M.A., Cambridge University; Fellow of the Royal College of Music, England; Fellow, Royal College of Organists, England. *Radio:* Conductor, B.B.C. Orchestra (1936-38). Founder and Conductor, National Orchestra (1930-40). At present, Director of Conservatorium of Music, McGill University. *Address:* McGill University, Montreal, Canada.

CLARKE, ERNEST—Trombonist, Teacher. Born in Boston. *Education:* Studied violin and trombone with private teachers. *Appearances:* With Patrick Gilmore's Band; with Victor Herbert (until 1897); trombone soloist, Neyer's Seventh Regiment Band of New York, at Central Park Concerts and other programs; with Damrosch Opera Co. in concerts given by Damrosch (since 1898). Has taught at Teachers College, Columbia University. Instructor in Trombone, Juilliard Institute (since 1921). *Author of: Clarke's Method for Trombone. Address:* 167 E. 89th St., New York City.

CLARKE, HERBERT LINCOLN—Cornetist, Band Conductor. Born in Woburn, Mass., 1867. *Degree:* Hon. Mus. D., Phillips University, Enid, Okla. (1939). *Appearances:* As cornet soloist, Queen's Own Rifle Regiment Band of Canada; with Gillmore's Band, F. N. Innes' Band, Victor Herbert's 22nd Regiment Band and 7th Regiment Band, New York; with John P. Sousa; tour of world (1911)and four European tours with Sousa; at expositions in Paris, Glasgow, Chicago, San Francisco, Buffalo, Pittsburgh and St. Louis. Cornet soloist and Assistant Conductor, Sousa's Band (1904-17); Director, Anglo-Canadian Concert Band of Huntsville, Ont. (1918-23). Director, Long Beach, Cal., Municipal Band (since 1923). *Compositions:* Cornet solos, works for piano, band and orchestra. *Author of: Elementary Studies for the Cornet* (1911); *Technical and Characteristic Studies.* Member: American Bandmasters Association; ASCAP. *Address:* 245 Prospect Ave., Long Beach, Cal.

CLAUGHSEY, DELPHINE M.—Soprano, Teacher. Born in Chicago, Ill. *Education:* Pittsburgh Musical Institute; private teachers in New York and Pittsburgh. *Appearances:* Church soloist, Pittsburgh churches; costume recitals throughout western Pennsylvania; with the Duquesne and Pittsburgh Opera Companies. *Radio:* Staff artist, WCAE; KDKA; concert versions of grand and light operas, KNX and KMTR, Hollywood. At present teaching. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Box 891, Balboa, Canal Zone.

CLAUSSEN, JULIA—Mezzo-Soprano. Born in Stockholm, Sweden, 1879. *Education:* Royal Academy of Music, Stockholm (1897-1902); Royal Academy of Music, Berlin (1905-08). *Debut:* Royal Opera, Stockholm, as *Leonora* in *"La Favorita"* (1903). *Appearances:* Royal Opera, Stockholm (1903-12); Covent Garden, London (1914); Champs Elysees, Paris (1914); Transcontinental tour, Chicago Opera (1914). *Member:* Royal Academy of Music, Stockholm (life member).

CLAWSON, ALBA—Singer, Born in New York City. *Education* With private teachers. *Appearances:* In oratorio and radio. Former member of Friends of Music. At present appearing as church soloist. *Address:* 1425 Broadway, New York City.

CLAYMAN, DAVID EUGENE—Music Critic. Born in Pittsburgh, Pa., 1909. *Education:* Fenn College and Cleveland Music School Settlement; pupil of Rachel Berman. *Appearances:* In *Chimes of Normandy;* Gilbert and Sullivan operettas; Shakespeare roles; others. Critic, *Review and Observer;* writing musical publicity and program annotations for The Illinois Symphony Orchestra, Chicago. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* c/o Izler Solomon, 4450 N. Magnolia, Chicago, Ill.

CLEINO, EDWARD HENRY—Tenor, Percussionist, Educator. Born in Rolla, Mo., 1917. *Education:* Henniger Conservatory, Southeastern Missouri State Teachers College and Peabody College. *Degrees:* B.S., Southeastern Missouri State Teachers College; M.A., Peabody College. *Appearances:* Recitals and operatic roles at Southeastern Missouri State Teachers College, recitals throughout the south. *Radio:* With Westminster Quartet, WSIX. Tympanist with St. Louis Philharmonic Orchestra (1933-34). At present, Director of Music, conductor of A Cappella Choir, Vanderbilt University; member of faculty, Peabody College. *Address:* Vanderbilt University, Nashville, Tenn.

CLEMENS, CLARA—Contralto. Born in Elmira, N. Y., 1874. *Education:* Pupil of Moszkowski, Leschetizky and others. *Debut:* Florence, Italy (1904). *Appearances:* Principal cities of Germany (1912); tours of United States. *Author of: The Development of Song; My Father Mark Twain; My Husband Gabrilowitsch.*

CLEMENS, HANS—Tenor. Born in Gelsenkirchen, Germany, 1891. *Debut:* As the *Steersman* in *Der Fliegende Hollander,* Metropolitan Opera, New York (1930). *Appearances:* Metropolitan Opera House, New York; Covent Garden, London.

CLEMENT, ALICE—Pianist. Organist, Teacher. Born in Racine, Wis. *Education:* Tualatin Academy, Pacific University Conservatory of Music, Northwestern University, Combs College of Music and Conservatoire de Musique, Fontainebleau, France; pupil of Albert Jonas, Arthur Loesser, Marguerite Mel-

ville Liszniewska and Alfred Mirovitch (piano); E. Stanley Seder, Ludovic Panee, Nadia Boulanger (organ). *Degrees:* Mus. B., Northwestern University; Mus. M., Combs College of Music. Dean of Linfield College Conservatory tory of Music; Choir Director and Organist, First Presbyterian Church, McMinnville, Ore. *Member:* McMinnville Branch of Oregon Music Teachers' Association (President). *Address:* Linfield College of Music, McMinnville, Ore.

CLEMENTS, H. LOREN—Organist, Composer. Born in 1873. Organist, St. Stephen's Lutheran Church, Brooklyn, N. Y. (1921-39). *Compositions:* Operettas, songs and anthems. *Address:* 305 Eighth Ave., Brooklyn, N. Y.

CLEWELL, RALPH E.—Teacher, Pianist, Organist, Composer. *Education:* Oberlin Conservatory. Director of Music Department, Western Reserve Academy, Hudson, Ohio; Organist and Choirmaster, St. Paul's Episcopal Church, Akron, Ohio. *Compositions:* Suite for Organ (Arthur P. Schmidt); *Eventide* for organ (Arthur P. Schmidt); Pastoral in G Major for organ (H. W. Gray Co.); chamber music, choral music, liturgical music and works for violin, piano and orchestra. *Address:* Western Reserve Academy, Hudson, Ohio.

CLIFTON, CHALMERS—Conductor. Born in Jackson, Miss., 1889. *Education:* Cincinnati Conservatory; Harvard College. *Appearances:* Musical Director, Peterboro MacDowell Festival (1910); composer and Conductor, Lexington (Mass.) Pageant (1915); Conductor, Plymouth Tercentenary Pageant (1921); guest conductor of major symphony orchestras throughout the eastern states. Former Conductor, Art Society of Boston; Conductor, San Carlo Opera Orchestra (1920-21); Conductor, Cecilia Society of Boston (1915-17); Musical Director, American Orchestral Society (1922-30); former member of faculty, Columbia University. At present, Director of the Federal Music Project of New York City. *Member:* Advisory Committee, Society for the Publication of American Music; League of Composers; Edward MacDowell Association (Board Director); Municipal Art Committee of New York; Visiting Committee of the Department of Music at Harvard; Fellow of the American Academy of Arts and Sciences of Boston. *Address:* 25 E. 83rd St., New York City.

CLINTON, LARRY—Conductor (Popular), Arranger. Worked for orchestras of Glenn Gray and Tommy Dorsey; staff arranger for NBC, New York. Formed own band in 1937. *Radio:* NBC sustaining program. *Appearances:* As conductor of own orchestra throughout eastern United States. *Compositions: My Reverie, Study in Brown, Dipsy Doodle* and others. *Recordings:* Victor, Bluebird. *Address:* Westchester, N. Y.

CLIPPINGER, DAVID ALVA—Choral Conductor, Editor, Teacher, Author. Born in Ohio, 1860. *Education:* Northwestern University, Fort Wayne Conservatory; pupil of Wheeler, Root, Hey, Shakespeare and Behnke (voice); Thayer and Gleason (theory); coached with Randegger, Henschel and Bos. Formerly taught in Fort Wayne; founder and Conductor, Chicago Madrigal Club (1900); Editor, *Western Musical Herald* and *Musical Monitor. Author of: The Development of the Singing Voice, Systematic Voice Training, The Head-Voice and Other Problems, The Elements of Voice Culture;* articles on vocal subjects for various periodicals. *Member:* Music Teachers National Association.

CLOKEY, JOSEPH W.—Organist, Composer, Teacher. Born in New Albany, Ind., 1890. *Education:* Miami University, Oxford, Ohio; Cincinnati Conservatory of Music. *Degree:* A.B., Miami University. At present, Dean of the School of Fine Arts, Miami University. *Compositions: The Pied Piper of Hamelin, The Emperor's Clothes, The Nightingale,* other operas; songs, part songs, sacred choruses, arrangements; *In a Norwegian Village, Cathedral Prelude, Mountain Sketches,* other works for organ (published by Birchard, Ditson, Fischer, Gray and Summy). *Address:* Miami University, Oxford, Ohio.

CLOUGH - LEIGHTER, HENRY—Editor. Born in Washington, D. C., 1874. *Education:* Pupil of E. Kimball, G. Walter and others. Solo Chorister, St. John's, Washington, D. C. (1883-86); Organist and Choirmaster, Christ Church, Providence, R. I. (1900-01); other organ posts. Music supervisor, Westerly, R. I., schools (1900-01); former teacher at Howe School of Music, Boston. Associate Editor (1901-1908) and Editor-in-Chief (since 1908), Oliver Ditson & Co. Editor of pedagogical music works. *Compositions:* Orchestral and choral works, songs and others.

COATES, ALBERT—Conductor, Composer. Born in St. Petersburg, 1882. *Education:* Leipzig Conservatory and with private teachers. *Appearances:* As conductor, Elberfeld, Germany (1906-08); Dresden and Mannheim Opera; guest Conductor, St. Petersburg (1911). Conductor, Rochester Philharmonic Orchestra (1923-25); former Conductor, London Symphony Orchestra, New York Symphony Orchestra and Philharmonic Society, Lewisohn Stadium, New York. *Compositions:* Operas, other works.

COCI, CLAIRE—Organist. Born in the United States. *Education:* Pupil of Palmer Christian. *Appearances:* Concert tour throughout America (1939-40). Organist, Jesuit Church of New Orleans. *Management:* Bernard R. LaBerge, 2 W. 46th St., New York City.

COE, LYDIA PEARL—Pianist, Soprano, Teacher. Born in Elkhart, Ind., 1880. *Education:* Northwestern University, Chicago Musical College and Juilliard Institute; pupil of Frank Clark (voice); M. C. Rundle, G. M. Haak, Guy Maier (piano). *Appearances:* Concerts throughout southern United States. Founder, Children's Saturday Programs, Riverdale Library. At present, maintains own studio. *Compositions: The House With The Raisin Roof* (Clayton F. Summy). *Member:* Musicians Club of America and Private School Music Teachers Group. *Address:* 3830 Waldo Ave., New York City.

COEUROY, ANDRE—Author, Critic, Composer. Born in Dijon, France, 1891. *Education:* studied with Max Reger. Editor-in-chief, *La Revue Musicale* (since 1920); Music Critic, *La Revue Universelle. Compositions:* Trio for piano, viola and clarinet; quintet with piano; others. *Author of: La Musique Francaise Moderne* (1922); *Essais de Musique et de Litterature Comparees* (1923); *Weber* (1924); *Panorama de la Musique Contemporaine;* others.

COFFEY, HENRY E.—Pianist, Arranger. *Education:* Indiana University. *Degree:* B.S., Indiana University. *Address:* 54 W. Randolph St., Chicago, Ill.

COFFMAN, LILLIAN CRAIG—Pianist, Organist. Born in New London, Ia. *Education:* Iowa Wesleyan College and Mount Pleasant (Ia.) Conservatory of Music. *Degrees:* A.A.G.O.; Mus. B., Mount Pleasant Conservatory of Music. *Appearances:* Recital, General Federation of Women's Clubs, Kansas City, Mo. (1936). Organist and Choir Director, Haven St. Methodist Church. St. Louis, Mo. *Compositions:* Works for piano, violin and organ; choral music. *Member:* A.G.O. and Federation of Women's Clubs. *Address:* 6607 Virginia Ave., St. Louis, Mo.

COHEN, HARRIET—Pianist. Born in London, England. *Education:* Royal Academy of Music. Honored, order of Dame Commander of British Empire (1938). *Appearances:* Tours throughout Europe; Salzburg (1924) and other festivals; soloist with New York, Boston, Cincinnati, Toronto, Montreal, London, Paris, Vienna and other symphony orchestras; in recitals and chamber music concerts and as soloist in principal cities of the United States and Canada. *Author of: Music's Handmaid* (1936). *Recordings:* Columbia. *Management:* Ray Halmans, 119 W. 57th St., New York City.

COHEN, SOL B.—Violinist. Composer. Born in Urbana, Ill. *Education:* Chicago Musical College and Ecole Normale de Musique, Paris; pupil of Emile Sauret and Hugo Heerman, Chicago; Jeno Hubay, Budapest; Ottokar Sevcik, Prague (violin), and Max D'Ollone, Paris (composition). *Debut:* Chicago (1911). *Appearances:* With Los Angeles Philharmonic Orchestra and Cincinnati Symphony Orchestra; recitals throughout the midwest. *Radio:* WILL Urbana. Musical Director, Ruth St. Denis and Ted Shawn Ballet (1929-30). *Compositions: Sacred Songs,* under pen name of Andre Vaneuf (Oliver Ditson); *The White Swan,* (Schirmer); works for wind and brass instruments (published by Witmark, Carl Fischer and Boosey Hawkes Belwin Co.); others. *Member:* Phi Mu Alpha—Sinfonia Society; University of Illinois Musical Arts Society; National Music Educators Conference; MacDowell Memorial Association. *Address:* 511 W. Elm St., Urbana, Ill.

COHN, ARTHUR—Composer, Teacher. Born in Philadelphia, 1910. *Education:* Combs Conservatory, Philadelphia, and Juilliard School; pupil of Jacobinoff (violin), Goldmark (composition). Winner of fellowship in composition, Juilliard School (1933). Organized Dorian Quartet; member, Philadelphia Civic Symphony Orchestra; Head of Theory and Composition Department, Workers Music School, Philadelphia; Head of Composition Department, Bryn Mawr Conservatory of Music; teacher, Philadelphia Institute of Musical Art; lecturer, Philadelphia Music Centre; Music Editor, *Trend. Compositions:* Sonata (1932), Suite in E Minor (1933), *Conceptions in Bronze,* chamber music; *Retrospections* (1933); Four Preludes (1937), for orchestra; *Childrens Opera* (1937).

COIT, LOTTIE ELLSWORTH—Educator, Violinist. Born in Rochester, New York, 1886. *Education:* With Private teachers in the United States; pupil of Paul Le Maitre (Paris). *Appearances:* State Teachers College Conventions. At present, member of faculty, University of Rochester. *Author of:* First Music Listening Books for Pre-School Children; co-author with Ruth Bampton, *It's Fun To Listen, Tone Matching Tunes* and *Birds and Their*

Calls. Member: Rochester Women's Committee, Rochester Philharmonic Orchestra. Address: Eastman School of Music, University of Rochester, Rochester, N. Y.

COLBURN, GEORGE—Composer. Born in Colton, N. Y., 1878. *Education:* American Conservatory, Chicago; pupil of Adolf Weidig, Carleton Hackett, Howard Wells. Teacher of theory, American Conservatory (1903-15); Director of Music, Northwestern Military Academy (1902-15); Assistant Conductor, Ravinia Park, Ill. (1913); Conductor, Logansport Choral Society (1914-15); Director of Municipal Music, Winona, Minn. (1915). *Compositions: Rondo* for orchestra; Piano Trio in C minor; *The Masque of Montezuma; The Masque of Demeter and Persephone;* incidental music to Stephen Phillip's *Herod; Caesar's Gods,* a Byzantine masque (1913); *Purim Pageant* and *Spring's Conquest,* a symphonic poem (1913); symphonic setting for *Antony and Cleopatra* (1915); others.

COLE, ORLANDO—Violoncellist. Born in Philadelphia, Pa., 1908. *Education:* Curtis Institute. *Degree:* Mus. B. *Appearances:* With Curtis String Quartet throughout Europe and the United States; at the Silver Jubilee of King George V; for the New Friends of Music, New York; annual concert series at Rockport, Maine; in first performances of works by contemporary American composers; and at various festivals. Member of the Curtis String Quartet (since 1927). Member of faculty, Curtis Institute of Music. *Recordings:* Columbia. *Address:* Curtis Institute, Rittenhouse Square, Philadelphia, Pa.

COLE, ROSSETTER GLEASON—Composer, Organist, Teacher. Born in Clyde, Mich., 1866. *Education:* University of Michigan; Royal Masterschool for Composition, Berlin; pupil of Max Bruch and others. *Degrees:* Ph.B. (1888), Hon. M. A. (1913), University of Michigan; Mus. D., Grinnell College (1937). Professor of Music, Ripon College (1892-94); Grinnell College (1894-1901); University of Wisconsin (1907-09); Head of Music Department, Columbia University Summer Sessions (1908-39). Dean of Cosmopolitan School of Music, Chicago. *Compositions: The Maypole Lovers,* opera; *Suite from The Maypole Lovers; Symphonic Prelude, Pioneer Overture, Heroic Piece,* all for orchestra (premieres by Chicago Symphony); *Fantaisie Symphonique, Rhapsody, Heroic Piece,* for organ (published by Schmidt); *Hiawatha's Wooing* and *King Robert of Sicily,* recitations with piano (Schmidt, 1904, 1906); *Ballade,* for cello with piano or orchestra (Schirmer, 1907); *Legend,* for piano (Schirmer, 1916); Sonata for Piano and Violin (Schmidt, 1917); *The Rock of Liberty,* cantata (Schmidt, 1920); others. *Author of: Choral and Church Music,* Vol. VI, *Art of Music* series (1917). *Member:* National Music Teachers Association; Illinois Chapter, A.G.O.; Society of American Musicians (President 1939-41); Phi Beta Kappa. *Address:* Kimball Bldg., Chicago, Ill.

COLE, ULRIC—Composer. Born in New York, 1905. *Education:* Juilliard School of Music; pupil of Grunn, Goetschius, Lhevinne, Goldmark in the United States; Nadia Boulanger in Paris. At present teaching and lecturing. *Compositions:* Concerto for piano and orchestra (1930); *Divertimento,* for string orchestra and two pianos (1934); Suite for Orchestra (1937); chamber music.

COLEMAN, EMIL—Pianist, Conductor (Popular). *Education:* Watford School of Music, England; Conservatory of Music, Berlin. Recipient of Watford School Silver Medal upon graduation. *Appearances:* Bustanoby's Restaurant, New York; Havana, Cuba; Montmartre Club, New York (1918-29); Pierre Roof, St. Regis Hotel, Waldorf's Sert Room (1938-39), New York; Trocadero, Hollywood (1939); Ciro's Hollywood (1940).

COLEMAN, GEORGE L.—Violinist. Born in Titusville, Pa., 1872. *Education:* Cornell University. *Degree:* A. B., Cornell University (1895). Organizer, Cornell University Instrumental Club (1902) and Cornell University Symphony Orchestra (1905); R. O. T. C. Bandmaster (since 1915); Y. M. C. A. Entertainment Secretary in British Isles with the A. E. F. (1918); formerly member of Lyceum String Quartet. At present Director, band, orchestra and instrumental organizations at Cornell University. *Address:* 302 Fall Creek Dr., Ithaca, N. Y.

COLEMAN, IVER—Organist, Conductor, Composer. Born in New Haven, Conn., 1898. *Education:* Yale University; Fontainebleau; Mozarteum, Salzburg, Basel Konservatorium and Musikschule, Basel; pupil of David S. Smith, Yale; Isidor Philipp, Ernest Bloch and Charles Widor, Paris; Felix von Weingartner, Basel; Paumgartner and Duhan, Salzburg. *Degrees:* Mus. B., Mus. M., Yale; Diplomas, Fontainebleau. Former Conductor, Tucson Symphony Orchestra, Tucson, Ariz.; Guest Conductor, Los Angeles Symphony, Chicago Symphony and Long Beach, Cal., Symphony. *Compositions:* Overture Symphonique, Piece Symphonique; Choral Setting to the Lord's Prayer. *Address:* 296 Lenox Ave., New Haven, Conn.

COLES, ETTA—Pianist. Born in Regina, Saskatchewan, Canada. *Education:* Hambourg Conservatory, Toronto; Toronto Conservatory of Music. *Debut:* In duo-piano recital with Naomi Yanova, Barbizon Plaza Concert Hall, New York (1934). *Appearances:* Soloist with Naomi Yanova, Rochester Civic, Buffalo, Montreal, and Toronto Symphonies; two-piano recitals, CBS; NBC. *Management:* George Mitford Limited, 68 King St. E., Toronto, Canada.

COLLEDGE, GEORGE LEYDEN—Concert Manager. Born in London, England. *Education:* Canterbury College, Christchurch, Trinity College and Royal Academy of Music, London; Northwestern University. Former Director of artists and repertoire, English affiliation of the Victor Company; Vice-President and General Manager, Concert Management Arthur Judson, Inc.; associated with Columbia Corporation. Conducts own management firm in New York (since 1932). *Address:* RKO Bldg., New York City.

COLLINS, EDWARD—Pianist, Teacher. Born in Joliet, Ill. *Education:* Hochschule fuer Musik, Berlin; pupil of Mrs. Catherine Hoffman, Chicago. *Degree:* Hon. Mus. D., Chicago Musical College. *Appearances:* Tours of the United States with Ernestine Schumann-Heink (1912-13); Assistant Conductor, Century Opera Co., New York (1913-14); Wagner Festival, Bayreuth (1914); as soloist and conductor, Chicago Symphony, St. Louis Symphony and Minneapolis Symphony. At present, member of faculty, American Conservatory of Music, Chicago. *Compositions: Daughters of the South,* opera (David Bispham Medal from American Opera Society). *Address:* 310 S. Wabash Ave., Chicago, Ill.

COLLINS, MURIEL—Editor, Music Critic. Born in New York City, 1893. *Education:* Georgian Ct. College and Juilliard Institute. At present editor and music, art and drama critic, of the weekly Art-World page of the Plainfield, N. Y., *Courier News. Member:* Plainfield High School Alumni Association; Alumni Association of Institute of Musical Art, Juilliard Foundation; Plainfield Art Association, Plainfield Monday Afternoon Club, Plainfield Musical Club and Women's City Club of New York. *Address:* 211 W. Fourth St., Plainfield, N. J.

COLTON, WINFRED RUFUS—Violinist, Conductor. Born in Sycamore, Ill., 1879. *Education:* Chicago Musical College and Gunn School of Music and Dramatic Art, Chicago; pupil of Arthur Hartmann, Anton Witek, Goby Eberhardt and Leopold Auer. *Degree:* Mus. M., Gunn School. At present, Dean, College of Fine Arts, University of South Dakota; Conductor, University of South Dakota; member of Sioux City, Ia., Symphony Orchestra. *Member:* National Association of Music Executives in State Universities (Secretary); National Association of Music Teachers. *Address:* University of South Dakota, Vermillion, S. D.

COMSTOCK, MRS. R. J.—Singer, Patron. Born in Rexburg, Idaho. *Education:* With private teachers. Active in various clubs, in choruses, and as soloist. *Member:* Idaho Federation of Music Clubs (President); National Federation of Music Clubs; Pocatello (Ida.) Music Club. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 665 S. Seventh St., Pocatello, Ida.

CONLEY, EUGENE—Tenor. Born in Lynn, Mass., 1908. *Education:* Pupil of Harriot E. Banows, New York. *Appearances:* Performance of Brahms Liebeslieder with Toscanini; concerts in the eastern states. *Radio:* Magic Key program (1939); soloist, NBC Concert Orchestra. *Address:* 138-31 78th Ave., Flushing, N. Y.

CONN, PETWAY COPELAND—Horn Player. Born in Gans, Okla. *Education:* Oklahoma A. and M. College. *Degrees:* B. S. (1927), M. S. (1934), Oklahoma A. and M. College. Formerly with Southern Methodist University Band. At present, Co-Ordinator of Musical Activities and Director of Band, University of Southern California. Has arranged for woodwind instruments (Carl Fischer). *Address:* University of Southern California, Los Angeles, Cal.

CONNER, KARL F.—Violinist. Born in Kokomo, Ind., 1898. *Education:* Indianapolis Conservatory of Music; Pittsburgh Musical Institute. *Debut:* Soloist, Indianapolis Symphony (1908). *Appearances:* Concertmaster under Augustus Barratt for Shubert Productions; member of Pittsburgh Music Institute String Quartette. *Radio:* Melody Spinners program, WOWO-WGL. Member of staff, WOWO-WGL. *Address:* Westinghouse WOWO-WGL, Ft. Wayne, Ind.

CONTI, AMELIA—Harpist. Born in Milan, Italy, 1881. *Education:* Royal Conservatory of Milan. *Appearances:* With orchestras throughout the United States and Europe. At present Artistic Director, Civic Grand Opera Association, Washington D. C. *Address:* Chastleton Hotel, Washington, D. C.

COOK, JOHN LORING—Tenor. Teacher. Born in Normal, Ill., 1874. *Education:* Pupil of Sir George Henschel, England (1902); also studied in France. *Appearances:* West Kensing-

ton, England (1903). At present conducts own studio in Chicago; Director, John Loring Cook Concert Co.; General Manager, Arden Theatrical Agency, Chicago. *Address:* 25 E. Jackson Blvd., Chicago, Ill.

COOK, NAOMI CULLEN—Soprano. Born in Monticello, Ind. *Education:* Chicago Musical College and Chicago Conservatory of Music; pupil of O. Stuart Barker, Edgar Nelson, Violet Martens, Bernard Cantor, Herbert Witherspoon and Lazar Samoiloff. Winner of scholarships with Witherspoon and Samoiloff. *Debut:* Chicago (1937). *Appearances:* In Elijah, Apollo Club (1940); soloist with orchestra, Grant Park, Chicago (1940). At present, with Chicago City Opera Co. *Address:* 501 McCormick Bldg., 323 S. Michigan Ave., Chicago, Ill.

COOKE, EDGAR MILTON—Tenor, Teacher. *Appearances:* Tour of Europe as operatic tenor. Former teacher of voice in Berlin. At present, Head of Voice Department and Dean, Academy of Vocal Arts, Philadelphia. *Address:* Academy of Vocal Arts, Philadelphia.

COOKE, JAMES FRANCIS—Composer, Author, Editor, Publisher. Born in Bay City, Mich., 1875. *Education:* University of New York, Ohio Northern University, Capitol University, Ursinus College, Cincinnati Conservatory, University of Pennsylvania, Bethany College, College of Emporia and University of Michigan; pupil of Dunham, Dudley Buck, R. Huntington Woodman, Walter Henry Hall, Keibert and Hermann Ritter. *Degrees:* Mus. D., University of New York; Mus. D., LL. D., Ohio Northern University; LL. D., Ursinus College; Mus. D., Capitol University; Mus. D., Cincinnati Conservatory; Mus. D., University of Pennsylvania; L.H.D., Bethany College; Doc. of Ed., College of Emporia; LL. D., University of Michigan. Decorated with Cross of the Chevalier of the Legion of Honor, by the French Republic (1930). President, Oliver Ditson Co. (1931-36); president, Theodore Presser Co. (1925-36); president, John Church Co. (1930-36); member of editorial staff, Musikalisches Wochenblatt; Neue Zeitschrift fuer Musik (3 years). Editor, *The Etude Music Magazine* (since 1907). *Compositions: Sea Gardens, Italian Lake Suite, Palaces in France Suite, Valse Encore* for piano, orchestra and band; *Ol' Car'lina, In God's Own Garden, Time's End;* others. *Author of: Great Pianists on the Art of Piano Playing, The Standard History of Music, Mastering the Scales and Arpeggios, Musical Playlets, Music Masters Old and New, Great Singers on the Art of Singing, Young Folks' Picture History of Music, Great Men and Famous Musicians, Musical Travelogues, Light, More Light. Member:* Philadelphia Music Teachers Association; Writeabout Club of Philadelphia; Drama League, Philadelphia; Sinfonia, Phi Mu Alpha, Sons of the Revolution, Art Club, Art Alliance, Rotary International, Franco-American Institute of Science, Alliance Francaise and Societa pro-Cultura Italiano. *Address:* 1712 Chestnut St., Philadelphia, Pa.

COOLIDGE, ARLAN RALPH—Violinist, Conductor. Born in Orange, Mass., 1902. *Education:* Brown University and Juilliard Graduate School; State Academy of Music, Vienna. *Degree:* Ph.B., Brown (1924). *Appearances:* Arts Program, Association of American Colleges. With New York Philharmonic (1925); with Cincinnati Symphony (1925-27). Member of faculty, Lighthouse Music School Settlement, Philadelphia (1927-28); Brooklyn Music School Settlement (1928-29), and Yorkville School (1928-29); Assistant Professor of Music and Department Chairman, Brown University (1930-35). Associate Professor of Music and Department Chairman, Brown University (since 1936). Director, Brown Pembroke Orchestra. *Author of:* Articles for periodicals. *Member:* Providence Symphony (Member of Board), Music Teachers National Association, and Music Educators National Conference. *Address:* Brown University, Providence, R. I.

COOLIDGE, ELIZABETH SPRAGUE—Patron. Born in Chicago, Ill. *Degrees:* Hon. A.M., Mt. Holyoke College; Litt. D., Smith College; A.M., Yale; A.M., Mills College; LL. D., University of California; Mus. D., Pomona College. Established Coolidge Foundation, Washington, D.C.; donor of Auditorium, Library of Congress; South Mountain Temple of Chamber Music, Pittsfield, Mass.; Sprague Memorial Hall, Yale University; Pension Fund, Chicago Orchestra; Crippled Children's Home, Pittsfield, Mass. *Member:* Legion of Honor, France; Order of Leopold, Belgium; Order of the Crown, Belgium; Colony and Cosmopolitan Clubs, New York; Chilton Club, Boston; Friday Fortnightly and Arts Clubs, Chicago; Sulgrave Club, Washington, D.C.; Wednesday Morning and Country Clubs, Pittsfield, Mass.; American Women's Club, London and Paris. *Address:* 2400 Sixteenth St., Washington, D.C.

COOMBS, CHARLES WHITNEY—Organist, Composer. Born in Bucksport, Me., 1859. *Education:* Stuttgart (1878), Italy and Switzerland (1883), Dresden (1884), Paris, and London; pupil of Spiedel (piano), Max Seifriz (theory, composition), Janssen (organ), Hermann John (Orchestration), Lamperti (voice). *Degree:* Mus. D., Syracuse University (1922). Organist, American Church, Dresden (1887-91); Organist, Church of the Holy Communion, New York (1892-1903); Organist, St. Lukes (1908-28). *Compositions: The Vision of St. John, The First Christmas, The Sorrows of Death, Hymn of Peace,* cantatas; canticles, anthems, songs.

COONS, OSCAR—Author, Editor. *Author of: Harmony and Instrumentation* (1883). *Editor of: The Pocket Standard Dictionary of Musical Terms* (1905), and *A New Catechism of Music on the Plan of J. C. Lobe.*

COOPERSMITH, J. M.—Conductor, Musicologist, Librarian. *Education:* Harvard University. *Degree:* Ph.D., Harvard. Conducted concert of Handel's unpublished music, International Congress of the American Musicological Society, Juilliard Concert Hall, New York (1939). Director, WOR Music Library, New York. *Author of:* Articles in periodicals. *Member:* American Musicological Society. *Address:* WOR, New York City.

COPELAND, GEORGE—Pianist. Born in Boston, Mass. *Education:* Carlo Buonamici. *Appearances:* Tours in the United States and Europe.

COPLAND, AARON—Composer. Born in Brooklyn, N. Y., 1900. *Education:* Fontainebleau School of Music, France; pupil of Wittgenstein, Wolfsohn, Adler, R. Goldmark (1918-22), Nadia Boulanger. Awarded Guggenheim Fellowship twice (1925-26); winner of RCA-Victor Company award (1930). Director, American Festival of Contemporary Music, Yaddo, Saratoga Springs, N. Y.; establisher (in collaboration with Roger Sessions), the Copland-Sessions concerts (1928-31). *Composition: Cortege Macabre* (1923), *A Dance Symphony* (1925), *Symphonic Ode,* for orchestra; *Grohg,* ballet (1932); *What Do We Plant?,* for chorus (1936); *El Salon Mexico* (1936); *Music for Radio* (1937); chamber music, piano works. *Author of:* Articles on music for *American Mercury, Modern Music, New Republic,* and a book on appreciation. *Member:* International Society for Contemporary Music; American Composers Alliance.

COPPICUS, F. C.—Concert Manager. Former General Secretary, Metropolitan Opera Co. (1913-20); General Manager, American tour of Diaghileff Ballet Russe with Nijinsky (1916-17); Impresario of Caruso concerts (1917-20); General Manager, Antonio Scotti Grand Opera tours; Manager, New York Stadium Concerts (first three years); Manager, Beethoven Association (1923-39). Founder, President, Metropolitan Musical Bureau (since 1916); Executive Vice-President, Columbia Concerts Corporation, New York. *Address:* 113 W. 57th St., New York City.

CORDON, NORMAN—Bass-Baritone. Born in Washington, D.C., 1904. *Education:* University of North Carolina and Nashville Conservatory of Music; pupil of Gaetano de Luca, Nashville, and Hadley Outland, Chicago. *Debut:* Metropolitan Opera, New York (1936). *Appearances:* With San Carlo Opera Co., Chicago; Chicago Grand Opera Co., Detroit Civic Opera and Philadelphia Orchestra's operatic presentations. *Radio:* St. Louis Grand Opera Co. *Address:* Charlotte, N. C. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

CORDUAN, HERBERT CHARLES—Violinist. Born in Brooklyn, N. Y., 1887. *Education:* New York University; pupil of Andre Tourret. Member of New York Philharmonic Orchestra (1916-26); New York Chamber Music Society (5 years). With recording orchestras of Columbia, Edison, Pathe and Aeolian; with Barrere Little Symphony. *Radio:* Concertmaster, Aborn Opera, Essolube program. At present conducts own studio and appears in concert. *Address:* 32-16 159th St., Flushing, N. Y.

COREY, NEWTON J.—Organist. Born in Hillsdale, Mich., 1851. *Education:* Hillsdale College (1830); pupil of Parker, Lang, Apthorp, Chadwick. *Appearances:* Recitals, lecture-recitals. Organist, Fort Street Presbyterian Church, Detroit; Editor, *Saturday Night. Member:* Detroit Orchestral Association.

CORIGLIANO, JOHN—Violinist. Born in New York City, 1901. *Education:* Public schools and private tutors; pupil of Giacomo Quintano, Alois Trnka, and Auer. *Debut:* Aeolian Hall, New York (1919). *Appearances:* Soloist with the New York Philharmonic Symphony Orchestra, under Stransky. Barbirolli, Reiner, Golschmann; Cleveland Symphony Orchestra; St. Louis Symphony; assistant concertmaster of the New York Philharmonic, under Toscanini, Klemperer, Rodzinski, and Barbirolli. *Radio:* CBS. At present appearing in concerts, recitals, radio and as guest soloist. *Address:* New York Philharmonic Society, 113 W. 57th St., New York City.

CORTI, WANDA MARTHA EMELIA—Pianist. Born in Kansas City, Mo., 1914. *Education:* Horner Conservatory, Kansas City, and Chicago Conservatory; pupil of Morini in Leghorn, Italy. *Appearances:* Concerts in the United

States and Italy. *Compositions:* Tangos. *Address:* 448 Wrightwood Ave., Chicago, Ill.

CORTOT, ALFRED—Pianist, Conductor. Born in Nyon, France, 1877. *Education:* Paris Conservatoire; pupil of Diemer. *Appearances:* As Assistant Conductor, Bayreuth; founder of Société des Festivals Lyriques, Paris performances; founder of Société des Concerts Cortot; Director, orchestral concerts, Societe Nationale; Conductor, Concerts Populaires, Lille (1904-08); founded trio, with Thibaud and Casals (1905); professor of piano, Paris Conservatoire (1917); founded Ecole Normale de Musique (1919); Conductor, Orchestre Symphonique de Paris (1928); guest conductor, Société Philharmonique de Paris; lecture-recitals, University des Annales; recital tours in Europe and the United States. Director, Ecole Normale de Musique. *Author of: La Musique Francaise de Piano* and *Cours d'Interpretation. Member:* Legion d'Honneur (Commander).

CORYELL, MAY MACDONALD HOPE—Pianist, Teacher. Born in Leavenworth, Kan. *Education:* With private teachers in America and in Europe with Teresa Carreno, Godowsky and Ernest Becker. *Appearances:* Concerts in the middle west and on the Pacific coast. Founder (1916) and pianist (1916-28), The Los Angeles Trio. Founder and pianist, Sacramento Chamber Music Society. At present conducts own studios. *Member:* The Saturday Club of Sacramento. *Address:* 1512 24th St., Sacramento, Cal.

COSTELLO, WILLIAM—Cornetist. Born in Portland, Conn., 1884. *Education:* Studied with Robert Hall, London, and Louis Eaton. *Appearances:* Formerly with the 7th Regimental Band, New York; Paramount and Strand Theatres, New York; Ziegfeld Productions (2 seasons); Philadelphia Symphony (1923-24). *Radio:* B. A. Rolfe Orchestra, New York. *Compositions: Valse Technique* (1938). *Author of: Embouchure Technique,* three volumes. Contributor to national music publications and periodicals. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 201 W. 49th St., New York City.

COTSWORTH, ALBERT—Organist, Choir Director, Teacher, Critic. Born in Lafayette, Ind., 1851. *Degree:* Hon. Mus. D., Macalester College, St. Paul, Minn. (1939). Staff Member, *Music News* (1904-39); lecturer. Retired from musical activities at age of 88 (1939). *Address:* 2658 Monroe St., Chicago, Ill.

COTT, TED—Radio Writer. Born in Poughkeepsie, N. Y., 1917. *Education:* College of the City of New York. Master of Ceremonies, "So, You Think You Know Music" quiz, CBS. *Recordings: So, You Think You Know Music,* music game (Musicraft). *Address:* R.K.O. Bldg., Radio City, New York City.

COTTLOW, AUGUSTA—Pianist. Born in Shelbyville, Ill., 1878. *Education:* Pupil of Wolfson, Grant-Gleason, Karl Halir and Otis Boise. *Appearances:* Recital, Chicago (1885); soloist with orchestra (1888); concert tour of the United States (1889-95); concert tours of Germany, Holland, England and Russia; Worcester Festival (1900); tours and appearances with Boston Symphony and other orchestras.

COULLET, ARMAND—Violinist, Conductor. Born in Algeria, 1898. *Education:* Ecole Nationale des Beaux-Arts; pupil of Camille Saint-Saens (orchestration and conducting). *Degree:* Mus. B., Ecole Nationale. *Radio:* Weekly joint recitals with Mrs. Coullet (Soprano), WJDX, Jackson, Miss. First Violinist, Société des Concerts Symphoniques, Algeria (2 years). Organizer, Millsaps Symphony, Millsaps College, Jackson, Miss. (1938), and Millsaps Symphonic Band (1937). At present, Head of Violin Department, Millsaps College; Conductor, Millsaps Symphony and Millsaps Symphonic Band; Manager, Jackson Music Association; Musical and Program Director, WJDX. *Address:* Robert E. Lee Hotel, Jackson, Miss.

COURBOIN, CHARLES MARIE—Organist. Born in Antwerp, Belgium, 1886. *Education:* Brussels Conservatory; pupil of Block. *Appearances:* As organist, Antwerp Cathedral (1902); Oswego, N. Y. (1904-17); Syracuse, N. Y., and Springfield, Mass. (1917-18). At Wanamaker Auditoriums in New York and Philadelphia (since 1919). *Compositions: Toccatina,* for organ; masses and choral works.

COURTNEY, DEL—Conductor (Popular). Born in Oakland, Cal., 1910. *Education:* St. Mary's College, College of Pacific and University of California. *Degrees:* Mus. M., College of Pacific; A.B., University of California. *Appearances:* In leading hotels throughout the United States. *Radio:* Baker Hotel, Dallas, Texas, NBC. Conducts own orchestra. *Compositions: So Comes the Rain, Hawaii Calls* (Johnny Noble, 1936). *Recordings:* Columbia. *Address:* 3856 Lyon Ave., Oakland, Cal. *Management:* William Morris Agency, New York City.

COVERT, BESSIE—Contralto. Born in Minneapolis, 1902. *Education:* Bush Conservatory, Chicago. At present, Soloist, Holy Trinity Lutheran Church, Chicago. *Member:* Delta Omicron (National President) and Women's Professional Panhellenic Association (National Vice-President). *Address:* 919 N. Michigan Ave., Chicago, Ill.

COWARD, SIR HENRY—Choral Conductor. Born in Liverpool, England, 1849. *Education:* Oxford University. *Degrees:* Mus. B., Mus. D., Oxford. *Appearances:* As chorus master, Sheffield Musical Festival (1895); tour of Germany with Sheffield and Leeds choral groups (1906, 1910); tour of Canada and the United States (1908); tour of North America, Honolulu, Australia and South Africa (1911); choral conductor, Leeds, Derby, Newcastle-on-Tyne, Glasgow and Preston. Retired (1933).

COWARD, NOEL—Composer, Playwright, Actor. Born in London, 1899. *Education:* Studied with private teachers. *Appearances:* Stage and films (since 1910). *Author of: Easy Virtue* (1926), *The Queen Was in the Parlor* (1926), *Bittersweet* (1929), *Private Lives* (1930), *Cavalcade* (1931), *Design for Living* (1933), *Conversation* (1934), *Operette* (1938); other plays and musical shows; *Collected Sketches and Lyrics* (1931), *Present Indicative* (1937), and *To Step Aside* (1939), books, songs. *Address:* c/o John C. Wilson, 30 Rockefeller Plaza, New York City.

COWELL, HENRY DIXON—Composer. Born in the United States, 1897. *Education:* University of California, Institute of Applied Music; pupil of Seeger and Wood. Awarded Guggenheim Fellowship (1931). *Appearances:* Piano recitals in Europe and America. Member of faculty, Stanford University, University of California and Mills College; lecture series at New School for Social Research, New York. Founder of *New Music Quarterly. Compositions: The Building of Banba,* ballet (1922); *Communication* (1920) and *Vestiges* (1924) for orchestra; other works for the theatre; orchestral and choral works; chamber music.

COWLES, EUGENE—Basso. Born in Stanstead, Que., 1860. *Appearances:* In church choirs and quartets, Chicago; member of Bostonians, Ford's Theatre, Baltimore; member of Alice Nielson Opera Company; tours in Gilbert and Sullivan operettas. *Compositions: Forgotten, Crossing The Bar* and other songs.

COX, RALPH—Organist, Baritone. Born in Ohio, 1884. *Education:* Oberlin Conservatory, Guilmant Organ School, Wooster University and Oberlin College; pupil of D'Aubigne, Paris; Braggiotti, Florence; Sawaga and Dufft, New York. At present maintains own vocal studio. *Compositions:* Songs for concert, recital and studio (publ. by Schmidt, Schirmer, Ricordi and Presser). *Member:* MacDowell Colony of Petersboro; A.G.O.; ASCAP. *Address:* 10 Sheridan Sq., New York City.

CRABBE, ARMAND—Baritone. Born in Brussels, Belgium, 1834. *Education:* Brussels Conservatory (1902-04); pupil of Désiré Demest. *Debut:* Kursaal, Ostend. *Appearances:* Théatre de la Monnaie; Covent Garden, London; Metropolitan Opera; Manhattan Opera; Chicago Grand Opera (1909-10); Philadelphia (1911).

CRAFT, MARCELLA—Soprano. Born in Indianapolis, Ind. *Education:* Pupil of Charles R. Adams, Boston; William S. Brady, New York; Alessandro Guagni, Milan; Jacques Stueckgold, Munich. *Debut:* Italy (1905). *Appearances:* Tours of Italy and Germany (1905-14); tours of the United States with various symphony orchestras; guest artist with Society of American Singers and San Carlo Opera Co.; in concerts and operas in Europe (1922-32). Founder and General Director, Riverside, Cal. Opera Association (since 1932). *Address:* 4539 Main St., Riverside, Cal.

CRAIG, FRANCIS—Conductor, Composer (Popular). Born in Dickson, Tenn. *Education:* Vanderbilt University. *Appearances:* Hotel engagements throughout the United States. *Radio:* WDSU, NBC, WSM. *Compositions: Red Rose, Goodbye Now, Magnolia Blossom, When Vandy Starts to Fight* and *Lost Motion* (in collaboration with C. Garvin). *Address:* c/o Hermitage Hotel, Nashville, Tenn.

CRAIG, MARY—Soprano. Born in Macon, Ga. *Education:* Graduate, Wesleyan College; studied with Wm. L. Whitney, Herbert Witherspoon, Adelaide Gescheidt and Leon Carson; pupil of Enrica Clay Dillon (dramatic art). *Degrees:* A.B., Mus. B. *Debut:* Philadelphia (Pa.) Civic Opera. *Appearances:* Soloist, West End Collegiate Church, New York; Concerts, oratorio and opera throughout the United States, Canada and Nova Scotia, including appearances at the Cincinnati, Keene, N. H., Athens Ga., Halifax and Truro Festivals; also at the Mozart Festivals in Harrisburg, Pa.; with the Philadelphia, Baltimore, Rochester and Washington (D.C.) Civic Opera Companies; Soloist with the Philadelphia Symphony and Rochester Symphony. *Radio:* Featured in broadcasts of operatic and concert programs over NBC, CBS, and WOR. *Address:* 12 W. 85th St., New York City. *Management:* Haensel & Jones, Columbia Concerts Corporation, 113 W. 57th St., New York City.

CRAVEN, CARL—Teacher of Voice, Choral Conductor. Born in Truro, Ia., 1882. *Education:* Simpson College, Indianola, Ia., and Valparaiso University.

Degree: B.S., Valparaiso University. *Debut:* Concert, Kimball Hall, Chicago (1927). *Appearances:* As *Turiddu* in *"Cavalleria Rusticana,"* Laramie, Wyo.; tenor roles of standard opera and oratorios; as choral conductor for the Chicagoland Festival (ten years); conductor of glee clubs and choruses. At present, Director of the Chicago Light Opera Company; Conductor, Carl Craven Ladies' Chorus and Horders Glee Club; conducts own studio. *Member:* Society of American Musicians, American Opera Society. *Address:* 523-25 Fine Arts Bldg., Chicago, Ill.

CRAVEN, HENRY THORNTON—Critic, Editor. Born in Philadelphia, Pa. *Education:* William Penn Charter School and University of Pennsylvania. *Radio:* WIP. Former Music Critic, *Evening Star,* Philadelphia *Record, Public Ledger, Evening Ledger, North American* and *Musical America;* former foreign correspondent, *Opera Magazine.* At present, Philadelphia Press Representative, Metropolitan Opera. *Address:* 321 18th St., Philadelphia, Pa.

CRAVEN, MARY RUTH—Pianist, Organist. Born in Atlanta, Mo. *Education:* Stevens College, Kirksville College and American Conservatory of Music; pupil of Geryia Rover and Heniot Levy. Organist and Director of Hyde Park Methodist Church, Chicago; accompanist of the Chicago Concert Chorus. *Member:* Mu Phi Epsilon, A.G.O., Chicago Club of Women Organists and Chicago Artists' Association. *Address:* 500 Kimball Bldg., Chicago, Ill.

CRAWFORD, DOROTHY—Monologist. Born in Portland, Ore. *Debut:* European, London (1938). *Appearances:* Tours throughout the United States, Canada and Europe. At present touring the United States in recital. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

CRAWFORD, HADLEY R.—Tenor, Teacher. Born in Saline, Mo., 1908. *Education:* Missouri Wesleyan College; Simpson College; University of Oregon; St. Louis University; Northwestern University. Faculty member, Normandy High School, St. Louis County, and St. Louis Institute of Music; Minister of Music, Union Avenue Christian Church; Director, St. Louis Letter Carriers Glee Club. *Address:* 6701 Easton Ave., St. Louis, Mo.

CRAWFORD, LOUISE—Composer, Pianist, Educator. Born in Cedar Rapids, Ia., 1890. *Education:* Wellesley College, New England Conservatory and Commonwealth School of Music. *Degrees:* B.A., M.A., Wellesley. *Appearances:* Presented own compositions at Congresses of National League of American Pen Women, and before the Society of Music Teachers of Iowa, Iowa Federation of Music Clubs, Iowa Guild of Organists and Beethoven Club of Cedar Rapids. Professor of Theory of Music and Assistant Professor of Piano, Coe College, Cedar Rapids (since 1916). *Compositions:* Christmas carols, anthems, songs, and works for violin, piano, chorus and organ (published by Schirmer, The Violinist Publishing Co. and White-Smith). *Author of:* Articles in musical periodicals. *Member:* National League of American Pen Women, Mu Phi Epsilon, Phi Kappi Phi and MacDowell Colony, Peterboro, N. H. (Resident Member, since 1928). *Address:* Coe College, Cedar Rapids, Ia.

CRAWFORD, ROBERT—Baritone, Teacher. Born in Dawson, The Yukon, Canada. *Education:* Princeton University, Juilliard Graduate School, Fontainebleau. *Appearances:* In recital and concert; operatic roles and oratorios. Teacher at Juilliard Institute; soloist, St. Thomas Church, New York. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

CRAWFORD, RUTH—Composer. Born in East Liverpool, O., 1901. *Education:* American Conservatory. Awarded Guggenheim Fellowship (1930). Member of faculty, School of Musical Art, Jacksonville, Fla. (1918-21); American Conservatory (1925-29); Elmhurst College of Music. *Compositions:* Three Songs, for chamber orchestra; choral works; chamber music; Nine Preludes, and other works for piano.

CREAN, ROLAND—Violinist. Born in Elizabeth, N. J., 1910. *Education:* New York College of Music; pupil of Christian Kriens and Hans Letz; Ida Elkan (piano); Gustave Walther, London. *Degree:* Diploma, New York College of Music. *Appearances:* In concert and recital. At present, Director, Greenpoint School of Music, Brooklyn. *Member:* Brooklyn Chamber Music Society. *Address:* 140 Noble St., Brooklyn, N. Y.

CRESTON, PAUL—Composer, Teacher. Born in New York City, 1906. *Education:* Pupil of Randegger, Dethier, and Pietro Yon. Awarded Guggenheim fellowship (1938). *Appearances:* As pianist and organist. Research in musicotherapy, aesthetics, acoustics, and history of music. *Compositions:* Prelude and Dance (1932) and Symphony, (1937); Three Chorals from Tagore (1936) and other choral music; chamber music; works for chamber orchestra and piano.

CRIST, BAINBRIDGE—Composer, Teacher. Born in Lawrenceburg, Ind., 1883. *Education:* George Washington University; pupil of Theodore Hahn, Landi and Juon. *Degree:* LL.B., George Washington University. *Appearances:* As flutist, Boston Orchestral Club. Taught singing in Boston and Washington. At present, lives on Cape Cod, teaching and composing. *Compositions: Egyptian Impressions,* suite (1914); *Coloured Stars,* suite of four songs (1921); *Nocturne* (1924); *Yesteryear, A Rose Will Fade in a Day, La Bella Margherita,* choruses; other works for orchestra, chorus and the theatre.

CROMWEED, FREDERICK WILLIAM DURFEE—Pianist, Tenor. Born in Providence, R. I., 1900. *Education:* Pupil of Frank E. Streeter and Avis Bliven Charbonnel (piano); Arthur Friedheim, Sigismund Stojowski, Eleanor Garrigue Fergusen, W. Mortimer Wilson, Stephen S. Townsend and Alfred Y. Cornell. *Debut:* Chopin and Chaminade Club Concert, Providence, R. I. *Appearances:* Tours throughout the United States as accompanist and soloist, in vaudeville, concert and recital. *Radio:* WEAF, WJZ, WABC, WOR, WINS, WHEN, WNYC, WMCA. At present maintains own studio. *Compositions: Reverie,* piano solo (G. Schirmer); *World Peace Hymn, Welcome to the City, Legionnaires* (Mills Music Corp.) *Member:* Verdi Club, Rubinstein Club, Matinee Musical Society and Chopin and Chaminade Club. *Address:* 564 Riverside Dr., New York City.

CRONKHITE, GRACE LOUISE—Pianist, Organist. Teacher. Born in Warsaw, New York. *Education:* New England Conservatory, Institute of Applied Music, Virgil Piano School and in Paris; pupil of Faelton, Klahre and Moritz Moszkowski (piano); Dunham (organ); Harry Rowe Shelley (theory). Former member of faculty, Tabor College, Iowa; Meredith College, N. C., and Shorter College, Ga.; former assistant to Moritz Moszkowski. At present, Dean of Music, Anderson College, S. C. *Address:* Anderson College, Anderson, S. C.

CROOKS, RICHARD—Tenor. Born in Trenton, N. J. *Education:* Pupil of Sydney H. Bourne and Frank LaForge. *Debuts:* European, at Hamburg Opera, as *Cavaradossi* in *"Tosca"* (1927); American, with Philadelphia Grand Opera Company, in same role (1930); Metropolitan Opera, in *Manon* (1933). *Appearances:* As church soloist; with Berlin Staatsoper; concert tours of Europe and the United States; Australia, Tasmania and New Zealand (1936); with symphony orchestras of Europe and America; in leading roles, *La Traviata, Faust, Madame Butterfly, Mignon, Linda di Chamounix* and others. *Radio:* "Voice of Firestone," NBC (ninth consecutive year, 1940); guest appearances, "Sunday Evening Hour," CBS; General Motors program, NBC. Member of the Metropolitan Opera Company. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

CROSBY, BING—Vocalist. Born Harry Lillis Crosby in Tacoma, Wash., 1904. *Education:* Gonzaga College. Began career in vaudeville circuits and Los Angeles cafés with Trio known as "Rhythm Boys." Tours as a member of the trio with Paul Whiteman and his Orchestra (1927-30). Appeared in the picture "The King of Jazz" (1930) and subsequently others. *Radio:* Master of Ceremonies of "Kraft Music Hall," NBC. *Address:* National Broadcasting Co., Hollywood, Cal.

CROSBY, BOB—Orchestra Conductor (Popular), Vocalist. Born in Spokane, Wash., 1913. *Education:* Gonzaga University. Formerly with Anson Weeks and Dorsey Brothers, as vocalist. Formed his own band (1935), which became known for its "Dixieland Swing." *Appearances:* Congress Hotel and the Blackhawk, Chicago; New Yorker Hotel, New York; Ritz-Carlton, Boston; Netherlands-Plaza, Cincinnati; Palomar, Los Angeles; Rice Hotel, Houston, and others; motion picture "shorts." *Radio:* Major networks and stations; remote pick-ups and commercial programs. At present, appearing in "Bob Crosby's Music Shop," NBC-Red; one-night stands in east, middle west and south. *Recordings:* Decca. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

CROST, DOROTHY—Pianist, Teacher. Born in Chicago, Ill. *Education:* Gunn School of Music and Chicago Musical College; pupil of Ganz and Rosenthal. *Degree:* Mus. B., Gunn School of Music. Winner, with Bernice Jacobson, Society of American Musicians Award (1933). *Appearances:* As soloist in recitals; duo-piano recitals with Bernice Jacobson throughout the middle west; with Ruth Page Ballet; in Grant Park with Chicago Civic Opera and Woman's Symphony Orchestras. At present, member of faculty, Chicago Musical College. *Address:* 64 E. Van Buren, Chicago, Ill.

CROWE, BONITA P'POOL—Organist, Pianist, Composer. Born in Nashville, Tenn. *Education:* Nashville Conservatory of Music; Cadek Conservatory of Music, Chattanooga; Hanmer School of Music, Detroit; Sophie Newcomb School of Music, New Orleans; Juilliard School of Music, New York. Former Organist at Centenary Methodist Church, Chattanooga; First Methodist Church, Hattiesburg, Miss., and Grace Methodist Church, Atlanta, Ga.

Member of faculty, Mississippi Normal College, Hattiesburg, Miss. *Compositions:* Works for orchestra, string quartet, piano, violin, organ, and voice. *Member:* Georgia Federation of Music Clubs (Member of Executive Board), Mu Phi Epsilon, A.G.O. and American League of Pen Women. *Address:* 965 Myrtle St., N.E., Atlanta, Ga.

CROWELL, MAYTIE CASE—Organist. Born in Highland Park, Manchester, Conn., 1870. *Education:* New England Conservatory. Former Organist, South M.E. Church, Manchester; Organist and Director, Winthrop St. M.E. Church, Brookline (20 years). At present, Organist and Director, South M.E. Church, Manchester. *Member:* A.G.O. *Address:* Highland Park, Manchester, Conn.

CROXEN, WES—Conductor (Popular), Trumpet Player. Born in Kankakee, Ill., 1912. *Education:* University of Illinois (1929-30); Monmouth College (1930-31); University of Missouri (1934-35). Has appeared with orchestras and bands throughout the United States and as member of the Monmouth Glee Club. Arranger with various bands in Illinois (1930-40). At present, conducts own orchestra, Wes Croxen and His Orchestra. *Address:* Box 9, Clifton, Ill.

CRUM, EDWARD S.—Organist, Teacher. Born in Washington, D.C., 1915. *Education:* Wheaton College; pupil of Frances Gutelius and Thomas Moss (piano); Frank Streeter (organ), and Frank Van Duse. *Degrees:* Mus. B., Wheaton College. *Appearances:* Recitals and concerts. *Radio:* WRC, WMAL, WJSV, WOL. Music Director, Sunnyside Bible School (1933-39). At present, church organist and teacher. *Member:* A.G.O. *Address:* 712 Taylor St., N. W., Washington, D.C.

CUGAT, XAVIER—Violinist, Conductor (Popular). Born in Barcelona, Spain. *Education:* Studied in Europe. *Appearances:* In concert in Europe; as accompanist to Caruso in tours of the United States; with own orchestra at Cocoanut Grove, and Ambassador Hotel, Los Angeles; St. Francis Hotel, and Mark Hopkins Hotel, San Francisco; Stevens Hotel, Chicago; Trocadero Cafe, Hollywood; Rice Hotel, Houston; Baker Hotel, Dallas; Statler Hotel, Detroit; Waldorf-Astoria, New York; Arcadia Restaurant, Philadelphia; Arrowhead Inn, Saratoga, New York; others. *Radio:* NBC, CBS, MBS. *Recordings:* Victor. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

CULBERTSON, SASCHA—Violinist. Born in Russia, 1893. *Education:* Rostoff Conservatory and Prague; pupil of Sevcik. *Debut:* Vienna (1908). *Appearances:* Tours of Europe, England and the United States.

CUMMINS, ANNIE BLAIR TITMAN—Organist, Pianist. Born in Bridgeville, N. J., 1867. *Education:* Centenary Collegiate Institute, Hackettstown, N.J. *Degree:* Chautauqua Diploma (1888). Former Organist and Chorister, Methodist Church, Belvidere (12 years). At present, Organist for various lodges and societies. *Member:* A.G.O., D.A.R., Pennsylvania Association of Organists, National Association of Organists, Revolutionary Memorial Society of New Jersey and American McAll Association Auxiliary. *Address:* 202 Mansfield St., Belvidere, N. J.

CUNNINGHAM, CLAUDE—Baritone. Born in Manchester, Va., 1880. *Education:* Pupil of T. J. Toedt, Sbriglia and Granier. *Debut:* With Adelina Patti, New York (1903). *Appearances:* Tours throughout the United States and Europe; joint recitals with Corinne Rider-Kelsey, soprano.

CURNUTT, LEAH—Pianist, Teacher. Born in Lagro, Ind., 1906. *Education:* De Pauw University. *Degrees:* Mus. B. (1932), M. M. (1934), De Pauw University. Head of Music Education Department, De Pauw University. Member Women's unit, Indianapolis Symphony. *Member:* Greencastle Morning Musicale, Mu Phi and Pi Kappa Lambda. *Address:* De Pauw University, Greencastle, Ind.

CURRY, ARTHUR MANSFIELD—Composer, Author, Teacher. Born in Chelsea, Mass., 1866. *Education:* Pupil of Kneisel (violin), MacDowell (composition, orchestration). Teacher in Berlin (1914); teacher of violin, composition and harmony, Boston; choral and orchestral conductor; teacher of harmony, New England Conservatory of Music. *Compositions: Blomidon* and *Elegie,* overtures; *Atala,* symphonic poem (1908); *Keltic Legend,* for women's chorus and orchestra; songs, and piano works.

CURRY, LAWRENCE—Pianist, Organist. Born in Parnassus, Pa., 1906. *Education:* University of Pennsylvania and Union Theological Seminary; pupil of Hendrik Ezermann (piano); Leo Ornstein (organ); H. A. Matthews, and Clarence Dickinson. *Degrees:* A.B., University of Pennsylvania; M.S.M., Union Seminary. Lecturer on Education, University of Pennsylvania (1931-39); Accompanist, Choral Art Society (1926-31). At present, Conductor of Beaver College Glee Club; Music Editor, Presbyterian Board of Christian Education, and Organist, First Methodist Church, Germantown, Pa. *Compositions:* Miscellaneous (published by H. W. Gray, Harold Flammer, H. T. FitzSimons, Theodore Presser and Westminster Press). *Address:* Beaver College, Jenkintown, Pa.

CURTIS, HELEN—Piano Teacher, Educator. Training in Leschetizky method of piano playing and in Lamperti method of singing, with private teachers. *Degree:* Hon. Mus. D., Chicago Musical College (1938). Former Supervisor of Piano, Kansas City Schools; former member of Piano Committee, Music Educators National Conference. Originator, Editor and Director, Curtis Piano Course for Class and Individual Piano Instruction. At present, Director, Curtis Piano Department, Chicago Musical College, Chicago. *Author of: First Piano Reader* and *Fundamental Piano Series. Address:* Chicago Musical College, 64 E. Van Buren St., Chicago, Ill.

CURTIS, VERA—Soprano, Lecturer. Born in Stratford, Conn., 1882. *Education:* New England Conservatory; pupil of Oscar Saenger, Victor Maurel, W. L. Whitney and others. *Appearances:* Metropolitan Opera Co.; soloist with symphony orchestras and at festivals throughout the United States; lectures on Wagner's operas, the Metropolitan, and other musical subjects in Detroit, Cleveland, Lansing, Philadelphia, Tacoma, Salt Lake City. At present lecturing and teaching. *Address:* 17 E. 86th St., New York City.

CUTLER, KENNETH LEE—Organist, Composer. Born in Janesville, Wis., 1907. *Education:* American Conservatory and Northwestern University; pupil of Marcel Dupré, Paris. *Degrees:* Mus. B., M. M., American Conservatory of Music. Former Organist and Director of Music, First Congregational Church, Glen Ellyn, Ill.; former Organist and Music Director, Wellington Avenue Congregational Church, Chicago; former Organist, Jackson Boulevard Christian Church, Chicago. At present, member of faculty, American Conservatory, Chicago; Organist and Director of Music, Temple Sholom, Chicago. *Address:* 306 S. Wabash Ave., Chicago, Ill.

CUTTING, ERNEST—Pianist, Conductor. *Education:* Leipzig Conservatory; pupil of Cripps. *Appearances:* As soloist and accompanist, Albert Hall and St. James' Hall, London. Tours throughout the world as musical director with comic opera companies. *Radio:* NBC staff. Former Business Manager and Conductor for Paul Whiteman (2 years). Director of Auditions, NBC; talent scout. At present conducts own studio. *Address:* 538 Fifth Ave., New York City.

CZAPLICKI, GEORGE—Baritone. Born in Warsaw, Poland. *Education:* Government College, Warsaw; Conservatory of Music, Warsaw; with teachers in Milan and Rome, Italy. *Debuts:* European, as *Tonio* in *"I Pagliacci,"* Bergamo, Italy; American, as *Amonasro* in *"Aida,"* Chicago (1937). *Appearances:* Leading operatic roles in 35 Italian cities, in Chicago, and New York. Has made guest appearances on radio. At present appearing as member of Chicago City, St. Louis, and Cleveland Opera Companies. *Address:* 814 N. Ashland Ave., Chicago, Ill.

CZERWONKY, RICHARD—Violinist, Conductor. Born in Germany, 1886. *Education:* Klindworth-Scharwenka Conservatory and Hochschule fuer Musik, Berlin; pupil of Florian, Andreas Moser and Joseph Joachim (violin); Ph. Scharwenka and Max Bruch (composition). *Debut:* With Berlin Philharmonic, Singakademie, Berlin. *Appearances:* As conductor and violinist, in concert and recital throughout Europe and the United States. Assistant Concertmaster, Boston Symphony (1907-09); Concertmaster, Minneapolis Symphony (1909-18); Head of Violin Department and Conductor of Orchestra Bush Conservatory, Chicago (1918-35). Head of Violin Department and Conductor of Orchestra, DePaul University, Chicago (since 1935), Conductor, Czerwonky Orchestra, Grant Park seasons, Chicago. *Address:* DePaul University School of Music, 64 E. Lake St., Chicago, Ill.

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DA CAMARA, PALMYRA—Pianist. Born in Cambridge, Mass., 1914. *Education:* New England Conservatory, Boston; also with private teachers in Boston. *Appearances:* As soloist with Boston Symphony, Popular Concert (1939). *Member:* MacDowell Club, Musical Guild of Boston, Pianoforte Teachers Society of Boston. *Address:* 22 Dale St., Cambridge, Mass.

DAHM, PAUL JAMES—Clarinetist, Oboist, Bassoon Player. Born in St. Louis, Mo., 1899. *Education:* New York University; St. Louis University. *Degrees:* A.B., St. Louis University; B. Mus. Ed., New York University. Teacher and first clarinetist, National Orchestral Society, New York (1930-33). Member of Goldman Band (since 1929); member of Maganini Chamber Symphony Orchestra (since 1930). *Address:* 11 Gabriel Ave., Franklin Sq., Long Island, N. Y.

DALLAPICCOLA, LUIGI—Composer. Born in Pisino, Italy, 1904. *Education:* Conservatory of Florence. *Compositions: Dalla mia terra,* for chorus and

orchestra (1928); *Due liriche del Kalewala,* for tenor, baritone, chorus and percussion (1931); *Tre Studi,* for soprano and chamber orchestra (1932); *Partita,* for orchestra (1933); *Rapsodia,* for voice and chamber orchestra (1934); *Musica per tre Pianoforti* (1936); other works for chorus and orchestra.

DALLMEYER, RUSSELL—Pianist. Born in Pittsburgh, Pa., 1886. *Education:* Leipzig Conservatory of Music; pupil of Robert Teichmueller; Vianna Damotta, Berlin; Harold Bauer, Paris. *Appearances:* Recitals in Leipzig, Berlin, Hamburg and New York (1909); soloist with Minneapolis, Pittsburgh, St. Louis and Russian Symphonies. At present in recitals and radio. *Recordings:* Duo-Art. *Member:* Beethoven Association, New York; Art Society, Pittsburgh. *Address:* 131 Bellefield Ave., Pittsburgh, Pa.

DAL MONTE, TOTI—Soprano. Born in Venice, Italy, 1898. *Education:* Benedetto Marcello Lyceum of Music; pupil of Barbara Marchisio. *Debuts:* European, as *Biancofiore,* La Scala, Milan (1916); American, as *Lucia,* Metropolitan Opera, New York (1924). *Appearances:* Tour of Italy and South America; at Paris Opera; Metropolitan Opera (1925); Covent Garden (1925); member, Chicago Civic Opera (1924-26); tour of Australia.

D'ALVAREZ, MARGUERITE—Contralto. Born in Liverpool, England, 1886. *Debut:* Manhattan Opera House, as *Fides* in *"Le Prophète"* (1909). *Appearances:* Manhattan Opera; Chicago Opera (1919-22).

DALY, GERALDINE—Pianist, Critic. Born in Joliet, Ill. *Education:* University of Illinois, University of Chicago and Joliet Conservatory of Music. *Degree:* A.B., University of Illinois. *Member:* Joliet Concert League. *Address:* Joliet Herald-News, Joliet, Ill.

DAMBOIS, MAURICE—Violoncellist. Born in Liège, Belgium, 1889. *Education:* Liège Conservatoire. *Debut:* 1901. *Appearances:* Tours of Europe and America. Teacher at Conservatoire, and Director of Liège Academy (1910-14). *Compositions: Cortège,* for orchestra; chamber music, songs and piano works.

DAME, DONALD—Tenor. Born in Titusville, Pa. *Education:* Western Reserve; Juilliard Institute; pupil of William Wheeler, Cleveland, and Bernard Taylor, New York. *Appearances:* Recitals, concerts and oratorios throughout eastern and middle-western states; roles with Chautauqua Opera and Cleveland Opera. Tenor soloist, Grace Episcopal Church, New York City. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

DAMROSCH, WALTER JOHANNES—Conductor, Composer, Educator. Born in Breslau, Germany, 1862. *Education:* Pupil of Ferdinand von Inten, Max Pinner, Wilhelm Rischbieter, Felix Draeseke, Anton Urspruch, Hans von Buelow. *Degrees:* Hon. Mus. D., Columbia, Princeton, Brown, Dartmouth, New York University, Washington and Jefferson College, University of the State of New York, University of Maine. *Debut:* As conductor, *Tannhaeuser,* Metropolitan Opera House, New York (1885). *Appearances:* As Conductor, Newark Harmonic Society (1880); as Conductor, with Metropolitan Opera on tour (1885); and others. *Radio:* Musical Counsel, NBC; Conductor, NBC Symphony Orchestra in Music Appreciation Hour. Former Conductor, New York Symphony; New York Oratorio Society; Assistant Director, Metropolitan Opera; others. *Compositions: The Scarlet Letter, The Dove of Peace, Cyrano de Bergerac* and *A Man Without a Country,* operas; *Manila Te Deum, Canterbury Pilgrims,* and other works for chorus; *At Fox Meadow,* sonata for violin and piano; *Danny Deever, Death and General Putnam, Abraham Lincoln Song, The World Well Lost,* and other songs; incidental music to *Medea, Electra* and *Iphegenia in Aulis;* other compositions. *Recordings:* As Conductor, New York Symphony Orchestra and National Symphony Orchestra. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* National Broadcasting Company, 30 Rockefeller Plaza, New York City.

DANA, LYNN BOARDMAN—Pianist, Conductor, Educator. Born in Middleport, New York, 1875. *Education:* Pupil of Jacob Schmitt, di Kontski, Sherwood and Goldbeck (piano); Clark Thayer, Dana, and Cook (theory). *Appearances:* Concertizing and accompanying (1894-1907). Teacher, Lima, O. (1897-1900); Head of Dana's Musical Institute, Warren, O.; Director, American Music Festival, Lockport, N. Y. *Compositions: The Triumph of Faith,* oratorio; Sonata for Violin and Piano; songs and piano pieces. *Member:* Ohio Music Teachers Association.

DANBURG, RUSSELL—Pianist, Composer, Teacher. Born in Miller, S. D., 1909. *Education:* MacPhail School of Music; Lawrence Conservatory, Appleton, Wis.; Eastman School of Music; pupil of Gladys I. Brainard and Max Landow (piano). *Degrees:* Mus. B., Lawrence Conservatory; Mus. M., Eastman School. *European Debut:* Berlin (1938). *Appearances:* Concerts in Hamburg, Berlin, Munich, Amsterdam, Lucerne, Genoa, Venice and throughout the United States. *Radio:* KWSC, Pullman, Wash. At present, Professor of Piano, Theory and Composition, Washington State College, Pullman, Wash. *Compositions:* Symphony; *Lament and Dance,* for string orchestra; *Far Prairies,* pastorale for piano, strings, flute and voice; others. *Address:* Washington State College, Pullman, Wash.

DANIEL, CYRUS CHISLEY—Violinist, Violist, Teacher. Born in Carpenter, Ill., 1900. *Education:* Shurtleff College, Alton, Ill.; Northwestern University; Yale University; pupil of Bonnet in Paris; Bowen in London; and others. *Degrees:* A.B., Shurtleff College, Alton, Ill. (1921); Mus. B., Northwestern University (1924); Mus. M., Yale University (1937); F.A.G.O. Former violist, Northwestern Symphony; violinist, New Haven Symphony. Member of faculty, Lawrence Conservatory (since 1925); violinist in Conservatory Orchestra. *Address:* Lawrence Conservatory, Appleton, Wis.

DANIELS, MABEL—Composer. Born in Swampscott, Mass., 1879. *Education:* Radcliffe College; pupil of Chadwick and Thuille. *Degrees:* A.B., Radcliffe; Hon. M. Mus., Tufts College (1933); Hon. D. Mus., Boston University (1939). Former Director of Music, Simmons College, Boston. *Compositions: Deep Forest* and *Pirate's Island,* for orchestra; *The Song of Jael,* cantata; choruses; Sonata for violin. *Author of: An American Girl in Munich* and *Impressions of a Music Student* (Little Brown & Co.). *Address:* 164 Riverway, Boston, Mass.

DANN, HOLLIS ELLSWORTH—Choral Conductor, Teacher. Born in Canton, Pa., 1861. *Education:* Music school, Rochester, N. Y.; Alfred University. *Degree:* Mus. D., Alfred University. Taught piano and voice (1884-86); Principal, Havana (N.Y.) Academy (1886-87); Director of Music, Ithaca (N.Y.) public schools (1887-1905); Conductor, Ithaca Choral Club (1890-1900); Director, Cornell University Glee Club (1889-1921); Conductor, Sage Chapel Choir (Cornell) (1903-04); Assistant Professor (1904-06); Professor and Head of Music Department (1906-21); Pennsylvania State Director of Music (1921-25), Head of Musical Education, New York University (1925-36). *Author of: Hollis Dann Music Course* (1915-19); *New Manual for Teachers* (1929). Compiler of *Assembly Songs* (1911, 1914); *Hollis Dann Song Series* (1935); others. *Member:* Music Supervisors National Conference.

D'ANTALFFY, DESIDER—Composer, Organist. Born in Nagy-Becskerek, Hungary, 1885. *Education:* Pupil of H. Koessler, Karl Straube, Reger, and Bossi. *Radio:* Organist, Radio City Music Hall. Former Professor of Organ, Landes-Musikakademie, Budapest; former member of faculty, Eastman School of Music, Rochester, N. Y.; also Organist and Director. Organist, New York Philharmonic-Symphony (since 1938). *Compositions: Ein Faschingsabenteuer,* light opera (1921); *Hungarian Suite,* for orchestra; works for piano, organ, violin and chorus; songs.

D'ARANYI, YELLY—Violinist. Born in Budapest, Hungary, 1895. *Education:* Royal High School for Music, Budapest; pupil of Jeno Hubay. *Debuts:* European, Vienna (1909); American, New York (1927). *Appearances:* Tours of Europe and England; tour of the United States, in solo recitals, with orchestras, and jointly with Myra Hess; second American tour (1932).

DARBO, ERICA—Soprano. Born in Christiania, Norway, 1891. *Education:* Pupil of Ellen Gulbranson and Mme. Cahier. *Debut:* In concert, Christiania (1913). *Appearances:* In opera, Oslo, Norway; Opera-Comique, Paris (1919-21); Mayol Operetta Theatre. In opera in the United States, Lewissohn Stadium and elsewhere.

DARCY, EMERY—Baritone. Born in Chicago, Ill. *Education:* Pupil of Mme. Lenox-Darcy. *Appearances:* Pasadena Music Festival (1936, 1938); Hollywood Bowl; soloist with El Paso, San Diego and Vancouver Symphonies (1937-38); with Los Angeles Philharmonic; with Boston English Opera Company. *Radio:* "House by the Side of the Road," NBC; "Lucky Strike Hour." *Address:* 1811 Taft Ave., Hollywood, Cal.

DARCY, CAPT. THOMAS F., JR.—Bandmaster. Born in Vancouver, Wash., 1895. *Education:* Juilliard Institute; Bandmasters' School, Chaumont, France. *Appearances:* With United States Army Band, at government functions in Washington, D. C.; command performances for King of Spain and Queen of Italy. *Radio:* NBC, MBS. At present, Conductor, United States Army Band. *Author of: Manual of Musical Instruction,* official manual in United States Army. *Address:* Army War College, Washington, D. C.

DARWIN, GLENN—Baritone. Born in Kansas City, Mo., 1913. *Appearances:* As boy soprano in *Haensel and Gretel;* in concerts, recitals and oratorios throughout east and middle-west; as *Aaron Burr* in *"The Man Without a Country,"* Metropolitan Opera (1938); as soloist with New York Philharmonic and Schola Cantorum under Damrosch

in Beethoven's Ninth Symphony, New York World's Fair (1939). *Radio:* RCA "Magic Key," Damrosch "Music Appreciation Hour," commercial programs, NBC. *Recordings:* Victor. *Management:* NBC Artists Service, 30 Rockefeller Plaza, New York City.

DASCH, GEORGE—Conductor, Violinist. Born in Cincinnati, O., 1877. *Education:* Cincinnati College of Music. Member of Cincinnati Symphony (1895-98); Chicago Symphony (1898-1923). Has conducted the Little Symphony of Chicago and the Evanston and Joliet Symphonies; has played in the Hugo Heerman String Quartet, Hugo Kortschak String Quartet, and Philharmonic String Quartet of Chicago (later George Dasch Quartet). At present, Conductor, Northwestern University Symphony Orchestra, Chicago Business Men's Orchestra, and the Waterloo (Ia.) Symphony. *Compositions:* Works for school orchestras, orchestrations of standard works; *Symphony Series of Programs for Community and School Orchestras.* Editor of orchestral works. *Address:* Northwestern University School of Music, Evanston, Ill.

DASHER, JAMES A.—Organist, Choral Director. Born in Valdosta, Ga., 1897. *Education:* Vanderbilt University, American Conservatory and Chicago Musical College. *Degree:* Mus.B., American Conservatory. Director, Emory Junior College Glee Club; Director, Valdosta Male Chorus; Organist and Choirmaster, First Baptist Church, Valdosta, Ga. *Compositions:* Songs. *Address:* Emory Junior College, Valdosta, Ga.

DAVID, ANNIE LOUISE—Harpist. Born in Boston, Mass., 1881. *Education:* Pupil of Arthur Foote, MacDowell, Ada Sassoli, Schuecker, and Gebhardt. *Appearances:* Tours with Sarah Bernhardt (1916-17); soloist with orchestras and in recital throughout the United States and Europe; joint recital with Nelson Eddy (1938); with the Pasmore-David Ensemble on the west coast. Member of faculty, Master School of Musical Arts, San Francisco; San Francisco Conservatory. At present, member of faculty, Golden Gate College, and Institute of Allied Arts, San Francisco; member of Pasmore-David Ensemble. *Address:* Fairmont Hotel, San Francisco, Cal.

DAVIES, KATHARINE CURRIE—Pianist, Organist, Teacher. Born in Ft. Wayne, Ind. *Education:* Wooster College, Oberlin Conservatory, Eastman School of Music, American Conservatory; pupil of Philipp and Boulanger. *Degrees:* Mus. B., Oberlin Conservatory; B.A., Wooster College; Mus. M., Eastman. At present, Chairman of Fine Arts Division, and Professor of Music, Maryville College. *Address:* Maryville College, Maryville, Tenn.

DAVIES, PEARCE GARDINER—Pianist, Critic. Born in Seattle, Wash., 1898. *Education:* University of Washington. Music reviewer, Associated Press, San Francisco (1930-37); Managing Editor, San Jose *Mercury Herald. Member:* San Jose Symphony Association (Advisory Board; Chairman, Concerts Committee). *Address:* San Jose Mercury Herald, San Jose, Cal.

DAVIS, AGNES—Soprano. Born in Colorado Springs, Colo. *Education:* Graduate, Colorado State Teachers College; Curtis Institute; pupil of Emilio de Gogorza, others. Winner, Atwater Kent Radio Contest. *Appearances:* Soloist, Philharmonic-Symphony Orchestra, New York; Philadelphia Orchestra; Evanston Festival; Mozart Festival, Ridgefield, Conn.; Ann Arbor, Worcester and Bangor; other festivals; with Philadelphia Grand Opera Co. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

DAVIS, BENNY—Tenor, Composer (Popular). Born in New York City, 1895. *Appearances:* Throughout the United States in vaudeville. *Compositions: Margie, Baby Face, Carolina Moon, Goodbye Broadway, Hello France,* and *To You. Member:* ASCAP, Song Writers Protective Association. *Address:* 340 W. 57th St., New York City.

DAVIS, CHARLES K.—Violinist, Violist. Born in England, 1879. *Education:* King Edward's School; Birmingham Institute of Music; pupil of Granville Bantock. Founder, Secretary and Manager of Manhattan Symphony Orchestra. *Address:* 119 W. 57th St., New York City.

DAVIS, EVELYN LEVIN—Violinist. *Education:* Pupil of Sametini and Auer. *Appearances:* Recitals, Carnegie Hall, New York; soloist with symphony orchestras in New York; Concertmaster and recitalist, Chicago Women's Symphony Orchestra.

DAVIS, GLENN—Organist, Marimbist, Vibraharpist. Born in Oakley, Ill., 1914. *Education:* Crane College, Chicago; American Conservatory, Chicago; Illinois College of Music. *Appearances:* Tour of Europe with International Marimba Symphony Orchestra; Carnegie Hall, New York (1935). *Radio:* Played contrabimba first time on air, "Magic Key" program, NBC (1938). Organist, Broadway Armory Skating Ring, Chicago. *Address:* 3516 Van Buren St., Chicago, Ill.

DAVIS, JOHN CARLYLE—Composer. Born in Cincinnati, O. *Education:* Harvard, University of Cincinnati and Cincinnati College of Music. Gold Medal pupil (piano) at Cincinnati College of Music. *Compositions:* Songs, works for piano, and transcriptions (published by Schirmer, John Church Company, Theodore Presser, Oliver Ditson, Willis, Boosey and Company and B. F. Wood). *Member:* ASCAP. *Address:* 15 W. Hill Lane, Wyoming, O.

DAVIS, LEONARD—Violinist. Born in Willimantic, Conn., 1917. *Education:* Hartford School of Music; Blanchette School of Music; Juilliard Graduate School; pupil of Joseph Knitzer. *Appearances:* Soloist with Chautauqua Symphony, Worcester Festival Orchestra, Juilliard Orchestra; recitals, United States (since 1921). *Address:* 1715 Nelson Ave., Bronx, N. Y.

DAVIS, MEYER—Violinist, Conductor (Popular). Born in Ellicott City, Md., 1893. *Education:* George Washington University, Washington, D. C. Conducts own orchestra (since 1915). *Address:* 221 W. 57th St., New York City.

DAVIS, MILDRED—Accompanist, Coach. Born in Moulton, Iowa. *Education:* Oklahoma City University; Bush Conservatory, Chicago; pupil of Mme. Spravka and Fay Trumbull. *Debut:* Soloist, Oklahoma City (1922). Tours throughout United States as accompanist (since 1924). *Radio:* NBC and CBS. Coach and arranger for singers. At present conducts studio in Chicago, teaching musical style, delivery, and vocal fundamentals. *Address:* 162 E. Ontario St., Chicago, Ill.

DAVIS, RUTH ETHEL—Pianist, Organist, Teacher. Born in Scranton, Pa., 1907. *Education:* University of Rochester and Eastman School of Music; pupil of Charles Courboin (organ). *Degree:* Mus. B., University of Rochester. *Appearances:* With Junior Temple Chorus, Scranton, *Blossom Time* (1939); in concert (1939), and *My Maryland* (1940). At present, Director of Music, Scranton Public Schools; Director, Junior Temple Chorus, and Organist, Providence Presbyterian Church, Scranton. *Address:* Administration Building, Scranton, Pa.

DAVIS, VERONICA—Pianist, Mezzo-Soprano. Born in Beverly, Ill., 1898. *Education:* University of Illinois; Columbia University. *Degrees:* Mus. B., University of Illinois; M.A., Columbia University. At present, Head of Music Education Department, Stetson University. *Address:* John B. Stetson University, DeLand, Fla.

DAVIS, MRS. W. H.—Organist, Musical Director. Born in Fredonia, New York. *Education:* Spokane Conservatory, Washington; pupil of Franz Mueller and others. *Appearances:* As soloist and accompanist, in concert and radio; as Director of Mozart Festival, Asheville, N. C. *Member:* North Carolina Federation of Music Clubs (President); North Carolina Federation of Women's Clubs; U. D. C.; D. A. R.; Daughters of the American Colonists. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 16 Caroline Apts., Asheville, N. C.

DAVISE, HUGO—Pianist, Composer. Born in Los Angeles, Cal., 1907. *Education:* University of California. *Degrees:* B. Mus., M.A., University of California. Works have been performed at Los Angeles Junior College (1933); Pacific Institute of Music and Fine Arts, and Pro Musica (1935); by the Metropolitan Symphony Orchestra and the All-City Orchestra, Los Angeles. At present, composing and teaching. *Compositions:* Preludes (W. A. Quincke, 1927); *Music Box* (Saunders, 1929); Woodwind Quintette (1935); String Quartettes (1936-37); String Trio (1938-39); Piano Concerto and Piano Sonata (1939); others. *Address:* 2507 Wellington Rd., Los Angeles, Cal.

DAVISON, BILL—Cornetist. Born in Defiance, O., 1906. *Appearances:* With Phil Spitalny, Benny Meroff, Seattle Harmony Kings and own musical group. *Recordings:* With Benny Meroff (Brunswick); Seattle Harmony Kings (Victor); Chub Steinberg (Okeh and Gennett). *Address:* 1527 N. Marshall St., Milwaukee, Wis.

DAWSON, SYDNEY BOYCE—Accordionist. Born in Odessa, Mo., 1891. *Education:* Horner Institute, Kansas City, Mo.; pupil of Edward Kreiser (organ), Charles Landon (harmony), Oliver Kleinschmidt (composition) and Emil Velsaco (theatre organ). With Galla-Rini at Normal Institute for the Accordion (1937-38). Assistant Supervisor, Galanti Conservatory for Accordion, New York (since 1938). *Address:* 783 Broadway, New York City.

DAWSON, WILLIAM LEVI—Trombone Player, Conductor, Composer. Born in Anniston, Ala., 1899. *Education:* Graduate, Tuskegee Institute, Ala., Washburn Institute, Ala.; Washburn College, Topeka, Kan.; Horner Institute of Fine Arts, Kansas City, Mo.; Chicago Musical College; American Conservatory; Eastman School of Music. *Degrees:* B. Mus., Horner Institute of Fine Arts; M. Mus., American Conservatory. *Debut:* Conductor of Tuskegee Choir, International Music Hall,

Radio City, New York (1931). *Appearances:* Trombone soloist, Redpath Chautauqua Circuit; Conductor of Band at Century of Progress, Chicago (1933). *Radio:* Conductor, Tuskegee Choir, NBC, and shortwave (1937-38). *Compositions: Negro Folk Symphony* (premiere by Philadelphia Orchestra, Stokowski conducting, 1934); *A Negro Work Song,* for orchestra; and others. *Address:* Tuskegee Institute, Tuskegee, Ala.

DAY, DENNIS—Tenor. Born in New York, 1917. *Education:* Manhattan College. *Debut:* On Jack Benny program, NBC (1939). *Radio:* With Larry Clinton's "Campus Club." At present, on NBC-Red Network. *Address:* National Broadcasting Company, RCA Bldg., New York City.

DAYER, RUTH—Pianist. Born in Detroit, Mich. *Education:* Ganapol School of Music; pupil of Surette, Concord, Mass.; Wesley Weyman; Edwin Hughes, New York. *Appearances:* Concerts and recitals. Formerly taught at Forsythe School, Detroit. *Member:* Mu Phi Epsilon, Detroit Tuesday Musicale, Tau Beta Community Home. *Address:* 5103 Cass St., Detroit, Mich.

DAYER, WALTER—Pianist, Teacher. Born in Ann Arbor, Mich. *Education:* With private teachers. At present, Head of Theory Department, Ganapol School of Musical Art, Detroit. *Address:* 5103 Cass Ave., Detroit, Mich.

DE'AK, STEPHEN—Violoncellist, Conductor. Born in Hungary, 1897. *Education:* Hungarian Academy of Music, Budapest; Curtis Institute, Philadelphia; pupil of David Popper and Felix Salmond. *Debut:* Recital in Budapest (1919). *Appearances:* Soloist with Denver Symphony; Peabody Recital Series, Baltimore; soloist, Brahms Festival, Philadelphia (1933). Member of faculties, Curtis Institute (1929-32); Peabody Conservatory (1930-38). Founder and Conductor, Hagerstown Symphony (1935-38); Founder and Conductor, Women's String Symphony of Baltimore (1936-38). *Compositions: Modern Method for the Violoncello* (Elkan & Vogel, Inc.); *Juvenile Suite,* for cello and piano (Carl Fischer, Inc.). *Address:* 707 St. John Ave., Pasadena, Cal.

DE BOURG, PAUL R.—Violoncellist. Born in New York City, 1914. *Education:* Juilliard Institute; pupil of his father, Paul de Bourg; Willem Willeke, Joseph Emants. *Appearances:* Member, Syracuse Symphony; former member of Gotham Trio, New York, and the National Orchestral Association. *Radio:* CBS. *Address:* 224 W. Newell St., Syracuse, N. Y.

DE BOUZON, MARCEL R.—Teacher of Voice. *Education:* Budapest University, Conservatory of Vienna and International Conservatory of Paris. *Degree:* Ph.D., University of Budapest. *Debut:* Paris (1908). *Appearances:* Concerts in Paris and London. Former teacher of voice at Grinnell (Ia.) College (3 years); University of Nebraska, Lincoln (7 years), and Ohio Wesleyan, Delaware (7 years). *Member:* Phi Mu Alpha and Pi Kappa Lambda. *Address:* Fine Arts Bldg., Chicago, Ill.

DECREUS, CAMILLE—Pianist. Born in Paris, France, 1876. *Education:* Pupil of Decombes, de Bériot, and Pugno. *Debut:* Paris (1906). *Appearances:* As soloist with Colonne Orchestra; with Queen's Hall Orchestra, London; tours of England, France, Germany, and the United States (1906).

DEERING, HENRI—Pianist. Born in St. Louis, Mo., 1894. *Education:* Pupil of Philipp and Schnabel. *Debuts:* European, Berlin (1922); American, with State Symphony, New York (1925). *Appearances:* With orchestras and chamber music groups and in recitals throughout the United States. Member of music faculty, Adelphi College, Garden City, L. I. (since 1938).

DE FALLA, MANUEL MARIA—Composer. Born in Cádiz, 1876. *Education:* In Spain and Paris (1907-1914); student of Odero and Broca (harmony), Jose Tragó (piano), and Pedrell (composition). Winner of First Prize, Academy of Fine Arts, Madrid (1905); of Ortiz y Cussó Prize (1905). *Debut:* As pianist, London, 1911. *Appearances:* As soloist, London (1921); Conductor, Seville (1923); soloist, London (1927). Teacher of piano, Madrid (1905-7). Appointed President of Instituto de España by General Franco. *Compositions: La Vida Breve,* lyric drama (1904-5); Trois Mélodies (1909); Seven Spanish Popular Songs (1914); *El Sombrero de Tres Picos,* ballet (1919); *El Retablo de Maese Pedro* (1919-22); *Noches en los Jardines de España,* symphonic impressions for piano and orchestra; *El Amor Brujo,* ballet; Concerto for harpsichord or piano, flute, oboe, clarinet, violin and cello (1923-36); *Fantasia Baetica;* others.

DEFAUW, DESIRE—Violinist, Conductor. Born in Ghent, Belgium, 1885. *Education:* Pupil of Johan Smit. *Appearances:* As member, Allied Quartet (1914-18). Conductor, Defauw Concerts, Brussels; member, Royal Conservatory Orchestra; member of staff, National Institute of Radio; member of faculty, Antwerp Conservatory. Guest conductor, NBC Symphony (1939-40).

DE FILIPPI, AMEDEO—Pianist, Composer. Born in Ariano, Italy, 1900. *Education:* Juilliard Graduate School; pupil of S. Haschek (piano), S. Avitabile (harmony) and Rubin Goldmark (composition). Formerly with Capitol and Paramount Theatres, New York; Pathe, Metro-Goldwyn, First National films. With Judson Radio Program (1928). *Radio:* On staff of CBS (since 1930). *Compositions:* Suite for Orchestra, Sonata for Piano; two *Sonnets,* for voice and orchestra (or piano); choral music, stage and film music and other works. *Recordings:* Columbia. *Address:* Columbia Broadcasting System, 485 Madison Ave., New York City.

DEFRERE, DESIRE—Baritone, Stage Director. Born in France, 1880. *Appearances:* Manhattan Opera, New York; Chicago - Philadelphia Opera. Stage Director, Metropolitan Opera House, New York (since 1934). Repertoire includes *Natoma, Cendrillon, Monna Vanna, Carmen,* others.

DE GOGORZA, EMILIO EDOARDO—Baritone. Born in Brooklyn, N. Y., 1874. *Education:* Spain, France and England; pupil of Moderate and Agramonte. *Debut:* With Sembrich (1897). *Appearances:* Throughout the United States. Member of faculty, Curtis Institute, Philadelphia.

DE GRAY, JULIAN—Pianist. Born in Harrisburg, Pa., 1905. *Education:* Columbia College, New York City; Paris Conservatory; pupil of J. Fred Wolle, Eleanor Ferguson, Matthay, Lazare Levy, and Jean Hure (composition). *Degree:* B.A. Columbia. *Debuts:* European, London (1929); American, New York City (1929). *Appearances:* Soloist with Miami and Vermont Symphonies; Havana (1930); The Hague, Amsterdam, Berlin, and Vienna (1931); in Beethoven piano sonata cycle, Bennington College (1939); soloist and lecturer under auspices of Arts Project of the American Association of Colleges (since 1937). *Radio:* Soloist with Minnesota Federal Orchestra, WLB, Minneapolis (1940). Member of music faculty, Bennington College (since 1932). *Address:* 15 W. 68th St., New York City; also Bennington College, Vt.

DE HORVATH, CECILE—Pianist, Teacher. Born in Boston. *Education:* Swarthmore College; pupil of Gabrilowitsch, Wassili Safonoff, Berlin; Ignaz Friedman, Constantin von Sternberg. *Debuts:* European, Berlin; American, with New York Symphony, Walter Damrosch conducting. *Appearances:* In Oslo, Norway; with Philadelphia Orchestra and Detroit Symphony. At present, appearing in concerts throughout the United States and in radio. *Recordings:* Welte-Mignon, Ampico. *Address:* 418 Fine Arts Bldg., Chicago, Ill.

DE HORVATH, FELICE—Violinist, Conductor. *Education:* Philadelphia Musical Academy; Mozarteum, Salzburg; pupil of Toscha Seidel, New York; Ysaye, Brussels; Remy, Paris. *Degrees:* B. Mus., M. Mus., Philadelphia Musical Academy. *Appearances:* Concert tours of the United States. Founder and present Conductor, University of South Carolina Symphony Orchestra. *Author of:* Text book on righthand technique (Bryan, Columbia); articles for periodicals. *Address:* University of South Carolina, Columbia, S. C.

DEIS, CARL—Pianist, Composer. Born in New York City, 1883. *Education:* Student of Otto Deis, Alexander Lambert, Richard Burmeister, and Lilienthal. Pianist, Schola Cantorum; Organist, Temple Emanu-El. *Compositions: Drums,* for orchestra; songs; piano works.

DE LAMARTER, ERIC—Organist, Conductor, Composer. Born in Lansing, Mich., 1880. *Education:* Pupil of G. H. Fairclough, Mary Wood Chase, Middleschulte, Guilmant and Widor. Member of faculty, Olivet College, Mich. (1904-05); Music Critic, Chicago *Record-Herald* (1908-09); for *Tribune* (1909-10); Society of Chicago (1912); Organist, First Church of Christ, Scientist, Chicago (1912); Assistant Conductor, Chicago Symphony Orchestra; Conductor (1918-19); Conductor, Chicago Civic Orchestra. Organist, Fourth Presbyterian Church, Chicago (since 1914). Now composing, concertizing, teaching in the East. *Compositions:* Suite from *The Betrothal* (1919); *The Dance of Life,* suite for ballet (1931); Symphony No. 3 (1931); other orchestral works.

DELANEY, ROBERT MILLS—Composer. Born in Baltimore, Md., 1903. *Education:* University of Southern California, Ecole Normale de Musique; pupil of Schradieck, Capet, Nadia Boulanger and Honegger. Awarded Guggenheim Fellowship (1929-30) and Pulitzer Prize (1933). Teacher of theory, School of Music, Concord, Mass.; former Musical Director, Santa Barbara School, Cal. *Compositions: The Constant Couple,* suite; *Pastoral Movement,* tone poem; *Don Quixote* Symphony; *John Brown's Body,* choral symphony; other works for orchestra, chamber orchestra and chorus; chamber music.

DE LEATH, VAUGHN—Vocalist, Composer. Born in Mount Pulaski, Ill. *Radio:* Manager, Station WDT, New York; "Voice of Firestone," NBC; and other programs. *Compositions:* songs (popular). *Member:* ASCAP.

DE LEONE, FRANCESCO B.—Pianist, Composer. Born in Ravenna, O., 1887. *Education:* Dana Musical Institute; Royal Conservatory, Naples, Italy; pupil of Ernest Bloch, Cleveland; and others. *Degree:* Mus. D., Dana Musical Institute. *Debut:* As conductor, operetta, *A Millionaire's Caprice,* Naples (1910). *Appearances:* In *Alglala,* American Indian grand opera, Akron (1924). Founder, Music Department, University of Akron. *Compositions:* Anthems, oratorios, operas and light operas; songs and others. *Address:* 34 S. High St., Akron, O.

DELLA CHIESA, VIVIAN—Soprano. Born in Chicago, Ill., 1915. *Education:* Chicago Musical College. Winner of contest conducted by WBBM, Chicago. *Debut:* As *Mimi* in *"La Boheme,"* Chicago City Opera Co. (1936). *Appearances:* Leading roles, Chicago City Opera (three seasons); soloist, Grant Park, Chicago (four seasons); Cincinnati Zoo Opera (1940); recitals and concert appearances throughout the United States. *Radio:* WBBM (1935); soloist on various programs, including "Contented Hour," with Frank Black, "Magic Key," and "Mozart Series," with Alfred Wallenstein. *Address:* 150 West 58th St., New York City.

DELLERS, WALTER—Coach, Arranger. Born in Chicago, Ill., 1885. *Education:* American Conservatory; pupil of Earl R. Drake, Adolf Weidig, Dr. Francis Hemington, Henri Marteau, Hugo Kaun. *Radio:* Pianist-arranger, "First Nighter Program," CBS; arranger, "The Northerners" program, WGN, Chicago. *Recordings:* Victor. *Address:* 25 E. Jackson Blvd., Chicago, Ill.

DE LOACHE, BENJAMIN—Baritone. Born in Camden, S.C. *Education:* University of South Carolina; Wofford College, Spartansburg, S. C.; Curtis Institute, Philadelphia. Winner of Atwater Kent award (1927) and Naumburg prize (1936). *Debut:* Town Hall, New York (1936). *Appearances:* Concert, Jubilee for King George V., London (1935); American premiere, *Wozzeck, Gurre-Lieder* and Poe's *Raven,* with Philadelphia Symphony Orchestra under Stokowski. *Recordings:* With Philadelphia Orchestra, Bach works (Victor and Musicraft). *Address:* 34 Gramercy Park, New York City.

DEL TERZO, EMILIA—Teacher, Pianist, Organist, Accompanist, Vocal Coach. Born in Brooklyn, N. Y. *Education:* New York University; graduate of New York College of Music; studied organ, Gregorian music and choral work with Pietro Yon; studied piano, theory, composition, and history of music under Philipp in France, and August Fraemcke, Joseph Gahn in New York. *Debut:* Town Hall (1939). *Appearances:* Town Hall, Carnegie Hall, Steinway Hall, Brooklyn Academy of Music and in school auditoriums for the New York Board of Education. Head of Piano and Vocal Departments of Greenpoint School of Music, Brooklyn, N. Y. and Vocal Department of the Robert Evans Radio Academy, New York City. At present teaching. *Address:* 816 Carnegie Hall, 57th & 7th Ave., New York City.

DE LYS, EDITH—Soprano. Born in Boston, Mass., 1885. *Education:* New England Conservatory; pupil of Jean de Reszke. *Debuts:* European, as *Elsa,* Costanzi, Rome (1907); American, New Orleans (1919). *Appearances:* In opera in Florence; Covent Garden, London; Monte Carlo; Paris; others. In concert and opera in the United States.

DEMAREST, CLIFFORD—Organist, Composer. Born in Tenafly, N. J., 1874. *Education:* Pupil of Woodman. Former organist, Church of the Messiah (Unitarian), New York. *Compositions: The Shepherds of Bethlehem* and *The Cross Victorious,* cantatas; anthems, part-songs, and organ works. *Author of: Hints on Organ Accompaniment.* Member: F.A.G.O.

DE MILLE, AGNES GEORGE—Ballerina, Choreographer. Born in New York City. *Education:* University of California; pupil of Karsavina and Craske, London. *Appearances:* Staged dancing for Charles B. Cochrane's *Nymph Errant;* tours throughout Europe; arranger of choreography for ballets at Hollywood Bowl; also for Paul Haakon ballet in *Horray for What;* choreographer and guest artist, Ballet Theatre; choreography for *Black Ritual Ballet.*

DEMMLER, OSCAR W.—Educator. Born in Pittsburgh, Pa., 1892. *Education:* Columbia College, New York; Pittsburgh University; Pittsburgh Musical Institute; Carnegie Institute of Technology. *Degrees:* B.M., University of Pittsburgh; M.A., Carnegie Institute of Technology. At present Supervisor of Instrumental Music, Pittsburgh Public Schools. *Member:* Music Teachers National Association (Treasurer). *Address:* Board of Education, Pittsburgh, Pa.

DEMOREST, CHARLES H.—Organist, Pianist, Teacher. Born in Madelia, Minn. *Education:* Chicago Musical College; pupil of Allen Spencer, Arthur Friedheim (piano); Louis Falk, Harrison M. Wild (organ); Adolph Weidig, Felix Borowski (theory). *Degrees:* A. A. G. O. *Appearances:* Organ recitals throughout the United States. Organist, Waukegan Presbyterian Church, churches in New York, Brooklyn, N. Y., Seattle, and Los Angeles; Organist, Los Angeles Philharmonic Orchestra; Organist, Los Angeles Theatres. Organizer, Director, Demorest School of Music, Los Angeles; Organist and Choirmaster, St. Paul's Episcopal Church, Chicago (1927-36). Organist, First Church of Christ Scientist, Evanston, Ill. (since 1938). Head of Organ Department, Chicago Musical College (since 1923). Adjudicator, Welsh Eisteddfod. *Compositions:* String Quartet; works for organ, piano, violin; songs; choral music (published by Presser, Lorenz, Summy, Gray, and Willis). *Member:* A. G. O. *Address:* 64 E. Van Buren, Chicago, Ill.

DENNEE, CHARLES FREDERICK—Teacher, Composer. Born in Oswego, N. Y., 1863. *Education:* New England Conservatory; pupil of A. D. Turner, Mme. Schiller, Emery and Von Bülow. *Appearances:* As piano recitalist. Former member of faculty, New England Conservatory. *Compositions: The Defender, The Belle of Newport, The Merry-Go-Round;* other light and lyric operas; Overture, for orchestra; violin sonata, suite for piano and cello; others. *Author of: Progressive Technique. Editor of:* New edition, *Century Library of Music* and *Music and Musicians.*

DENNIS, CHARLES MASCHAL—Educator. *Education:* Northwestern University. *Degree:* Mus. B. Faculty member, Conservatory, College of the Pacific (1916-34); Dean (1921-36). Director of Music, San Francisco Public Schools (since 1934). *Member:* Music Educators National Conference. *Address:* Board of Education, San Francisco, Cal.

DENNY, GEORGE VERNON, JR.—Concert Manager. Born in Washington, N. C., 1899. *Education:* University of North Carolina. *Degree:* B. S., University of North Carolina. *Radio:* Founder and Director, "America's Town Meeting of the Air," NBC. Instructor in dramatic production, University of North Carolina (1924-26); actor (1926-27); manager, W. B. Feakins, Inc. (1927-28); Director, Institute of Arts and Sciences, Columbia University (1928-30), Associated Director, League for Political Education (1928-38). Director, concert series, The Town Hall Endowment Fund (since 1930).

DENSMORE, FRANCES—Musicologist. Born in Red Wing, Minn., 1867. *Education:* Pupil of Baermann, John K. Paine and Leopold Godowsky. Special research work for American Bureau of Ethnology (1893); various studies of music of American Indians. *Author of:* Treatises on *Chippewa Music, Teton Sioux Music, Northern Ute Music, Mandan and Hidatsa Music;* others.

DENT, EDWARD JOSEPH—Musicologist, Author, Educator. Born in Ribston, Yorkshire, 1876. *Education:* Eton, Cambridge. Founder and President, International Society for Contemporary Music (1922-38); one of founders of British Music Society. Professor of Music at Cambridge (since 1926); Fellow of King's College (since 1902). *Author of: Alessandro Scarlatti, His Life and Works* (1905); *Mozart's Operas* (1913); *Foundations of English Opera* (1928); *Ferrucio Busoni: a Biography* (1933); *Handel* (Great Lives Series, 1934); *Opera* (1940). Has translated texts of Beethoven, Mozart and Verdi operas for London theatres. Contributor to *The International Cyclopedia of Music and Musicians.*

DE OBARRIO, CARMEN—Pianist. Born in Panama City, Panama, 1909. *Education:* Pupil of Gunnar Johansen, Egon Petri and Edgar Varese. Scholarship with Harold Bauer. *Debut:* As soloist, Palacio Bellas Artes, Mexico City (1932). *Appearances:* National Theatre, Panama (1931); as soloist, Mexico City Symphony (1936); tour of Pacific Coast (1938); London (1939); joint concert with Alfredo de Saint-Malo, Pan-American Union, Washington, D. C. (1940); tour of South America (1940). *Radio:* XECR, XEXA, Mexico City; KYA, KFRC, KGO, KPO, San Francisco, and NBC. At present, appearing in concerts and recitals. *Recordings:* Victor. *Address:* c/o Dr. P. de Obbario, 232 Calle de Chilhuahua, Mexico City, D. F., Mexico.

DE RESZKE, SIMEON—Violinist, Violist, Conductor. Born in New York City, 1907. *Education:* New York University; Institute of Musical Art; pupil of Auer (violin); Leon Barzin (conducting). *Appearances:* In concert and recital, Town Hall, New York; Brooklyn Academy of Music; in eastern United States; as member of festival ochestras. Former member of faculty, Hunter College, Brooklyn College. Member of New Jersey Symphony, Haydn Orchestra, National Orchestral Association Orchestra; Concertmaster, Columbia and Greenwich Orchestras. *Recordings:* Mozart Divertimento No. 11 in D Major (K.V. 251) with ensemble from NBC Symphony; Beethoven Sextet, op. 81-b, for 2 hours and String Quartet, Royale Chamber Orchestra under the direction of Henri Nosco (U. S.

Records). *Address:* 151 W. 57th St., New York City. *Management:* Athenaeum Concert Management, 113 W. 57th St., New York City.

DE RIDDER, ALLARD—Violist, Conductor. Born in Dordrecht, Holland, 1887. *Education:* Academy of Music, Cologne; pupil of Fritz Steinbach, Hermann Abendroth, Bram Eldering. *Appearances:* Guest conductor of Amsterdam Concertgebouw, Hague Symphony, and Los Angeles Philharmonic; Hollywood Bowl and Amsterdam National Opera Orchestras. *Radio:* With Symphony Orchestra, CBR, Canada. Conductor, Vancouver Symphony Society (since 1933). *Address:* 1291 Devonshire Crescent, Vancouver, B. C.

DE ROXLO, GUILLERMO S.—Conductor. Born in Barcelona, Spain, 1889. *Education:* University of Barcelona, School of Music of Barcelona, and Paris Conservatoire. *Degree:* B. A., University of Barcelona. *Appearances:* Tours of Spain, France, Columbia, Venezuela, Nicaragua, Costa Rica, Panama, Cuba, and the United States. Founder and Conductor, Charlotte Symphony Orchestra (since 1931). *Address:* Charlotte Symphony Orchestra Studios, Charlotte, N. C.

DE SABATA, VICTOR—Conductor, Composer. Born in Trieste, Italy, 1892. *Education:* Milan Conservatory; pupil of Orefice. *Appearances:* Conductor opera and symphony orchestras, Europe and America. Conductor, La Scala, Rome. *Compositions: Juventus* (1919) *La notte di Platon* (1924), and *Gethsemani* (1925), symphonic poems; *Driada,* and *Lysistrata,* operas.

DE SAINT-MALO, ALFREDO—Violinist. Born in Panama City, Panama, 1898. *Education:* Paris Conservatoire; pupil of E. Naduad and Enesco, Paris (violin), and Jean Gallon, Paris (harmony). Recipient of scholarship from the Panama Government to study in Europe; winner of Premier Prix de Violon, Paris Conservatoire (1919). *Debuts:* European, with orchestra, Paris (1924); American, Carnegie Hall, New York (1927). *Appearances:* Tours of Europe, the United States, Mexico, Central and South America; as soloist, Los Angeles Symphony, Hollywood Bowl (1929); with Manhattan Symphony (1930); Orchestra Poullet, Paris (1931); Sinfonia Nacional, Bogota, Columbia (1938); and Boston Symphony, Popular Concert (1939); at the White House (1939). At present, appearing in concert. *Recordings:* Victor, Columbia. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

DE SAYN, ELENA—Violinist. Born in Woronege, Russia. *Education:* Imperial Conservatory, Petrograd; Royal Conservatory, Leipzig; pupil of Hans Sitt, Sevcik, and Auer; Jacques Thibaud, Paris. *Debuts:* European, Berlin (1912); American (1914). *Appearances:* London (1913); recital, Washington, D. C. (1931); Chicago World's Fair (1933); New York World's Fair (1939); others. Founder, Elena de Sayn String Quartet (1923), reorganized as Concerts Intimes String Quartet (1934); founder, Elena de Sayn Trio and Catholic University Trio. Member of faculty, Catholic University of America (since 1931). At present appearing in concert; teaching; lecturing; assistant to Music Editor, and Assistant Critic, Washington *Evening Star* and *Sunday Star* (since 1937). *Member:* American Pen Women (1929-35). *Address:* The Evening Star, Washington, D. C. *Management:* Concerts Intimes Mgt., 1025 Fifteenth St., N. W., Washington, D. C.

DE SCHLOEZER, BORIS—Writer. Born in Vitebsk, 1884. Writer for French and Russian (emigré) newspapers. *Author of: Scriabin,* biography (1922); *Stravinsky,* critical study (1929); translations of Dostoievsky into French. Contributor to American periodicals and books.

DE SEGUROLA, ANDRES—Basso. Born in Barcelona, Spain, 1875. *Education:* Pupil of Pietro Farvaro. *Debuts:* European, as *Marcel* in *"Les Huguenots,"* Gran Teatro Liceo, Barcelona; American, as *Alvise* in *"La Gioconda,"* Metropolitan Opera, New York (1909). *Appearances:* As member, Paris Opera; Salzburg; Royal Opera, Lisbon; San Carlo Opera and Hammerstein Opera. Former director, Gran Teatro National, Havana. In films; teacher of singing, California. Repertoire includes roles in *La Boheme, Boris Godunoff, Aida, Faust, Rigoletto,* and others.

DE SELLEM, ELAINE—Mezzo-Soprano, Conductor, Teacher. Born in Chicago, Ill. *Education:* American Conservatory, Chicago; pupil of Oscar Saenger and William Brady of New York, Ragna Linne of Chicago, Alberto Randegger of London. *Degree:* Hon. M. M., American Conservatory, Chicago. *Appearances:* Tour with Chicago Symphony; soloist with New York Symphony and other orchestras; Ravinia Opera; Cincinnati Zoo Opera; Aborn, Montreal French, and Boston English Opera Companies; recital tours of the United States. Has appeared in forty operatic roles, including *Carmen, Mignon, Azucena,* and *Amneris;* has also sung oratorio and lieder. At present teaching and lecturing; member of faculty, American Conservatory. *Member:* Pro Musica, Chicago Chapter (First Vice-President and Acting President; 1926-28. Chairman Programs, 1934-40) American Opera Society (Second Vice-President); International Society of Contemporary Music; National Federation of Music Clubs (President, Chicago District, 1934-35); Arts Club of Chicago; National League of American Pen Women; Women's University Club. *Address:* Kimball Bldg., Chicago, Ill.

DESHEVOFF, VLADIMIR—Composer. Born in St. Petersburg, Russia, 1889. *Education:* St. Petersburg Conservatory; pupil of Liadoff and Steinberg. *Compositions: Ice and Steel* and *The Hungry Steppe,* operas; others.

DESORMIÈRE, ROGER—Conductor, Composer. Born in France, 1905. *Appearances:* As guest conductor of various orchestras in Paris. *Compositions:* Two duos for flute (1936); orchestration of Satie's *Genevieve de Brabant,* cantata (1930); others.

DESSAU, PAUL—Composer, Conductor. Born in Hamburg, Germany, 1894. *Education:* Klindworth - Scharwenka Conservatory; pupil of Florian Zajic, Eduard Behm and Max Loewengard. *Appearances:* As operatic coach, Hamburg State Theatre (1913); Director and Composer for Hamburg Chamber Music group (1918); operatic coach and later Conductor, Cologne Opera (1919-23); Conductor, Mainz. At present, composing and teaching in New York. *Compositions:* Piano sonata (1914); piano and orchestra works; choral works; songs; film music.

DESSOFF, MARGARETE—Choral Conductor. Born in Vienna, 1874. *Education:* Frankfort Conservatory; pupil of Jenny Hahn. Founder and leader, Dessoffsches Frauenchor; Frankfurter Madrigal-Vereinigung; Bachgemeinde, Frankfort. Choral Director, Juilliard Institute (since 1923).

DE STEFANO, SALVATORE MARIO—Harpist, Composer, Teacher. Born in Italy. *Education:* Royal Conservatory of Naples. *Appearances:* Tour of Europe in concert; at the White House, Washington, D. C. Taught at the Liceo Musicale and Santa Dorotea, Naples, Italy; at the Convent of the Sacred Heart, and Villa Maria, also at the Gardner School and the Hartford School of Music. At present, concertizing, stage and radio. *Member:* The Bohemians, National Association of Harpists. *Address:* 180 W. 53th St., New York City.

DETGEN, GENE—Clarinetist. Born in Bremen, Kan., 1911. *Education:* Concordia Teachers College, River Forest, Ill.; also with private teachers, Chicago. *Appearances:* With Warmelin Clarinet Quartet, Bachman Band and Col. Hand's Band. *Radio:* Guest artist, WGN Annual Show, Chicago (1937). *Address:* 219 W. Fourth St., Waterloo, Ia.

DÉTHIER, EDOUARD—Violinist. Born in Liège, Belgium, 1885. *Education:* Conservatoire of Liège, Brussels Conservatoire. *Debut:* 1909. Member of faculty, Brussels Conservatory. Member of faculty, Juilliard Institute (since 1906); also concertizing.

DÉTHIER, GASTON-MARIE—Organist. Born in Liège, Belgium, 1875. *Education:* Liège Conservatoire. Winner of gold medal and first prize for fugue. *Debut:* In concert, Malines (1899). *Appearances:* As organist, St. Jacques', Liège (1886); St. Francis Xavier's (1894-1907). Teaches organ at Juilliard Institute (since 1907).

DE TREVELLE, YVONNE—Soprano. Born in Galveston, Texas. *Education:* Paris; pupil of Mme. Marchesi. *Debuts:* European, Opéra-Comique, Paris (1902); American, American Theatre, New York (1898). *Appearances:* Castle Garden Opera Company, New York; Boston Opera Company.

DETT, ROBERT NATHANIEL—Composer. Born in Drummondville, Que., 1882. *Education:* Niagara Falls Collegiate Institute; Halsted Conservatory, Lockport, N. Y.; Oberlin Conservatory; Columbia University; pupil of G. W. Andrews and R. G. Cole. *Degree:* Mus.B., Oberlin. Member of faculty, Lane College, Jackson, Miss.; Lincoln Institute, Jefferson City, Mo. Director of Music, Hampton Institute, Virginia (since 1913). *Compositions: An American Sampler,* a symphony; music for pageants; other orchestral works, oratorios; works for violin and piano. *Author of: Religious Folksongs of the Negro* and *Dett Collection of Spirituals.*

DEUSINGER, WILLIAM F.—Violinist, Teacher, Conductor. Born in West Orange, N. J., 1895. *Education:* New England Conservatory of Music, Boston; pupil of Gruenberg, Winternitz and Kneisel in the United States; Andre Morin, Paris (violin); George Chadwick (composition), and Josef Adamonski (string ensemble). *Appearances:* Concert tours in eastern, northwestern and southwestern states. *Radio:* KTHS, Hot Springs; KRLA, Little Rock; KCRC, Enid, Okla., and others. Member of faculty, Oklahoma Baptist University (1919), Ohio Wesleyan University (1920-22) and Ouachita College, Arkadelphia, Ark. (1925-36). Former member of Haydn Orchestra, Orange, N. J.; Eintracht Orchestra (now Newark Symphony), and of the Sinfonia String

Quartet, Boston, Mass. Member of faculty, Northwestern State College, Alva, Okla. (since 1936). At present, Director of Northwestern Symphonic Band and Orchestra, Northwestern State College. *Compositions:* Works for violin, piano, string quartet, and orchestra; arrangements for symphonic bands. *Address:* Northwestern State College, Alva, Okla.

DEVRIES, HERMAN—Critic, Teacher. Born in New York City, 1858. *Education:* Paris. *Debuts:* European, Paris Opera (1879), as singer; American, Metropolitan, New York (1898). *Appearances:* With Opera-Comique, Paris (1880-88); Theatre de la Monnaie, Brussels; Aix-les-Bains, Marseilles and Vichy; with Metropolitan Opera (1898-99); on tour with Savage Grand Opera Company. At present, voice teacher, newspaper critic, Chicago; Music Critic, Chicago *Herald-American. Address:* The Congress Hotel, Chicago, Ill.

DEWEY, MALCOLM H.—Conductor. Born in Meadville, Pa., 1881. *Education:* Allegheny College, Harvard University, University of Chicago. *Degrees:* A. B., Allegheny College; M. A., Harvard; Ph. D., University of Chicago. Recipient, Rosenwald Fellowship. *Appearances:* Conductor of Glee Clubs in tours throughout the United States, Europe, and Cuba. At present, Director of Emory University Glee Club and Conductor, Emory University Orchestra. *Address:* Emory University, Atlanta, Ga.

DE YOUNG, RICHARD—Teacher of Voice. Born in Chicago, Ill. *Education:* American Conservatory, Chicago (voice, piano, theory); pupil of Oscar Seagle, Louis Bachner, others. *Appearances:* Concert tours in principal cities of United States; soloist, Hyde Park Church of the Redeemer. Choir Director, Normal Park Presbyterian Church; conductor, Choral Society, International Harvester Co. Former member of faculty, American Conservatory of Music (5 years); organized Calumet Conservatory of Music (1913). Founder of De Young Studios (1924) and director (since 1924). Teacher of Kathryn Witwer, Marion Claire, Henry Veld, others. *Member:* Cliff Dwellers' Club; Society of American Musicians. *Address:* 721 North Michigan Ave., Chicago, Ill.

DIAMOND, DAVE—Violinist. Born in Russia, 1902. *Education:* Troy Conservatory of Music. At present, owner of a Theatrical Agency; arranger for bands. *Address:* 854 Michigan Theatre, Detroit, Mich.

DIAMOND, DAVID LEO—Composer. Born in Rochester, N. Y., 1915. *Education:* Cleveland Institute, Eastman School of Music, and New Music School; pupil of Bernard Rogers, Sessions, Boepple, and Nadia Boulanger. Held Elfrida Whiteman Fellowship (1935). Winner of Juilliard Publication Award (1937). *Compositions:* Sinfonietta (1934), *Hommage a Satie* (1934). Symphony in D Major (1935); Sonatina for piano (1935); *A Night Litany* (1935); other works for orchestras, chamber orchestra and chorus.

DIAZ, RAFAELO—Tenor. Born in San Antonio, Tex., 1885. *Education:* Sternsches Conservatory, Berlin; pupil of Sabatini. *Debut:* In *Thais,* Boston Opera (1911). *Appearances:* With Boston Opera; on tour with Tetrazzini; member of Metropolitan Opera (1917-36); toured with Scotti Opera Company; concerts and with choral organizations and orchestras. Manager, musicale series, Waldorf-Astoria Hotel, New York.

DI CANIO, JOHN—Baritone, Horn and Trombone Player. Born in Italy, 1886. *Education:* Naples Conservatory of Music, Italy. *Debut:* In Italy (1895). *Appearances:* Assistant Conductor, B. L. James Band at St. Louis Exposition (1904); Grant Park Concerts, Chicago (1935-40); with Majestic and Illinois Theatre Orchestras. At present member of Chicago Civic Opera and Erlanger Theatre Orchestras; appearing in concerts throughout Chicago area as Conductor and Instrumentalist. *Address:* 1100 S. Oak Park Ave., Oak Park, Ill.

DICKENSON, JEAN—Soprano. Born in Montreal, Canada, 1914. *Education:* Lamont School of Music, Denver, Colo.; pupil of Cesare Sturani, New York. *Degree:* M.M., Lamont School of Music. *Appearances:* Various symphony orchestras; Metropolitan Opera (1939-40). *Radio:* Co-star on "Album of Familiar Music," NBC (since 1937); commercial programs, New York and Hollywood, NBC. *Address and Management:* National Broadcasting Co., RCA Bldg., Radio City, New York.

DICKERT, GEORGIA BELLE—Pianist. Born in Orangeburg, S. C., 1908. *Education:* Converse College, Spartanburg, S. C. *Degree:* Mus. B., Converse College, Spartanburg, S. C. *Member:* South Carolina Federation of Music Clubs (Chairman of Extension); Juvenile Music Club (Counselor). *Address:* 342 Trade St., Rock Hill, S. C.

DICKEY, ANNAMARY—Soprano. Born in Decatur, Ill. *Education:* Millikin University, Juilliard Graduate School. *Degree:* Mus.B., Millikin University. *Debut:* As *L'Ombra Felice* in *"Orfea,"* Metropolitan Opera, New York (1939). *Appearances:* In Concert and opera in New York and elsewhere; soloist, Worcester Music Festival, Worcester, Mass. *Radio:* "Metropolitan Auditions of the Air" (1939 Winner); guest artist on various programs. Member of Chautauqua Opera Association (1935-36); St. Louis Municipal Opera (1937-39). At present, member of Metropolitan Opera. Repertoire includes roles in *Manon, Lakme, Louise, La Boheme, Magic Flute, Merry Wives of Windsor, Carmen, Faust, Martha,* and others. *Address:* 2 Sutton Pl., New York City.

DICKIESON, GEORGE WILLIAM—Violinist. Born in Brooklyn, 1912. *Education:* Salem College, Cincinnati Conservatory; pupil of Stefan Sopkin and Howard Colf. *Degrees:* Mus. B., Salem (1934); Mus. M., Cincinnati Conservatory (1940). At present, member of faculty, Symphony Orchestra, and Faculty String Quartet, Woman's College, University of North Carolina; Conductor, Woman's College Theatre Orchestra. *Address:* Woman's College, University of North Carolina, Greensboro, N. C.

DICKINSON, CLARENCE—Organist, Choirmaster, Composer, Author. Born in Lafayette, Ind., 1873. *Education:* Miami University, Oxford, Ohio; Northwestern University; pupil of Cutler, Wild and Weidig, Chicago; Reimann and Singer, Berlin; Guilmant, Vierne and Moszkowski, Paris. *Degrees:* M.A. (1909); Mus.D. (1917), Northwestern University; Litt.D. (1920), Miami University. Former Conductor, Bach Choir, Dubuque, Ia.; Director of Cosmopolitan School of Music; founder and Conductor of Musical Art Society; Conductor, Chicago English Opera Company; Organist, St. James' Church, and Sunday Evening Club Choir, Chicago; Conductor, Mendelssohn Glee Club, New York, and Bach Choir, Montclair, N. J.; founder of American Guild of Organists; Organist, Brick Presbyterian Church, New York (since 1909); Professor of Ecclesiastical Music (since 1912) and Director of School of Sacred Music (since 1928). Union Theological Seminary, New York. *Compositions:* Symphony for Organ and Orchestra; organ works, anthems; smaller works for voice, chorus, chamber ensembles, and organ. *Editor of: Sacred Choruses, Ancient and Modern; Historical Recital Series for Organ; Book of Eighty Amens; Book of Antiphons. Author of: "The Technique and Art of Organ Playing," "Excursions in Musical History,"* and *"Troubadour Songs"* (in collaboration with his wife). *Recordings:* Aeolian and Wurlitzer. *Address:* Union Theological Seminary, Broadway and 120th St., New York City.

DICKINSON, EDWARD—Organist, Teacher. Born in West Springfield, Mass., 1853. *Education:* Amherst College, New England Conservatory; pupil of Eugene Thayer, Klindworth and Langhans. *Degree:* Litt. D., Oberlin (1911). *Appearances:* As organist, Springfield, Mass. (1872-79); at Elmira, N. Y. (1879-85); Music Director, Elmira College (1883-92); Professor of History and Philosophy of Music, Oberlin College and Conservatory (1893-1922). *Author of: Music in the History of the Western Church* (1902); *The Study of the History of Music* (1905); *The Education of the Music Lover* (1911); *Music and the Higher Education* (1915); *The Spirit of Music* (1925); others. *Address:* Oberlin, Ohio.

DICKINSON, GEORGE SHERMAN—Organist, Educator, Author. Born in St. Paul, Minn., 1888. *Education:* Oberlin College; Oberlin Conservatory of Music; Harvard University; pupil of Hugo Kaun, Paul Juon. *Degrees:* A.B., Oberlin; Mus. B., Mus. D., Oberlin Conservatory of Music; A.M., Harvard University; A. A. G. O. Faculty member, Oberlin Conservatory of Music (1910-16); faculty member, Vassar College (1916-32); lecturer, University of California (summer session, 1938). At present, lecturer, summer session. *Author of:* Books on music; articles for various periodicals. *Member:* Phi Beta Kappa; Pi Kappa Lambda; Music Teachers National Association; American Musicological Society; Music Library Association (President, 1939-40); Columbia University of Studies in Musicology (Board of Editors, since 1933); German Junior Year, Inc. (Council, since 1936; Vice-President, since 1937); Association of American Colleges; Beethoven Association (since 1937). *Address:* Vassar College, Poughkeepsie, N. Y.

DICKS, ELIZABETH—Teacher of Voice. Born in Lincoln, Ill. *Education:* University of Chicago; graduate of Cosmopolitan School of Music; pupil of L. A. Torrens. Member of voice faculty of the Cosmopolitan School of Music, Chicago (since 1920); also maintains private studio. *Address:* 1625 Kimball Bldg., Chicago, Ill.

DICKSON, DONALD—Baritone. Born in Clairton, Pa., 1911. *Education:* Juilliard Institute. *Debuts:* As *Fluth* in *"Merry Wives of Windsor,"* New York (1930); Metropolitan Opera (1936). *Appearances:* Soloist with Cleveland, Detroit, Philadelphia, and Chautauqua

Symphony Orchestras; with Chicago Civic, Cleveland, and Chautauqua Opera Companies. *Radio:* Sealtest program; guest appearances, Bing Crosby Hour, and Bergen-McCarthy Program, NBC. At present, soloist, Bergen-McCarthy Program. *Address:* National Broadcasting Company, RCA Bldg., New York City.

DICKSON, MURIEL—Soprano. Born in Edinburgh, Scotland, 1910. *Education:* In Italy. *Debuts:* European, with D'Oyly Carte Opera Co.; American, as *Marie* in *"The Bartered Bride,"* Metropolitan Opera House, New York (1936). *Appearances:* In recital, Town Hall, New York (1938); Cincinnati Zoo Opera Company (1938); St. Louis Municipal Opera (1939); soloist, Worcester (Mass.) Festival (1939); concert tour throughout United States and Canada. Member of Metropolitan Opera. *Management:* Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

DIDUR, ADAMO—Basso. Born in Galicia, 1874. *Education:* Pupil of Wysocki and Emerich. *Debut:* Metropolitan Opera, New York (1908). *Appearances:* Rio de Janeiro (1894); La Scala and Warsaw Opera; Moscow, London, Barcelona, Madrid and Buenos Aires.

DIETER, BERNARD—Composer, Pianist. Born in Naperville, Ill. *Education:* Chicago Musical College. *Degree:* B. Mus., M. Mus., Chicago Musical College. *Compositions:* Concerto for piano and orchestra (performed by Chicago Symphony Orchestra); other works for orchestra; arrangements (Summy). *Address:* 409 E. Chicago Ave., Naperville, Ill.

DIGGLE, ROLAND—Organist, Composer. Born in London, 1885. *Education:* Royal College of Music, London. *Appearances:* In recital, San Diego and San Francisco Expositions; tours of the United States. Organist and Choir Director, St. James Episcopal Church, Wichita, Kan. (1907-11); St. Johns Cathedral, Quincy, Ill. (1911-14). *Compositions:* Organ and orchestral works. *Author of:* Articles for musical magazines.

DIKE, VICTORIA—Soprano. *Education:* pupil of Henry Schradieck, Joseph Joachim, Berlin (violin); Franz Armbruster, Berlin; and Elsa Leon, New York (voice). Founder and Director, Victoria Dike School of Music. Also writer, lecturer and painter. *Address:* Victoria Dike School of Music, Carnegie Hall, New York City.

DILLER, ANGELA—Teacher, Author. Born in Brooklyn, N. Y., 1877. *Education:* Columbia University (Mosenthal Fellowship); pupil of Goetschius, MacDowell and Shreyer. Director of Theory Department, Music School Settlement, New York. At present, Director, Diller-Quaile School of Music, New York. *Author of: In Days of Old; Airs and Dances from the Eighteenth Century; Technical Exercises for Beginners; Off We Go; When All the World Was Young;* others.

DILLING, MILDRED—Harpist, Teacher. Born in Indianapolis, Ind. Pupil of Henriette Renie, Paris. *Debut:* Salle Erard, Paris. *Appearances:* Recitals in Paris, England, Germany, Ireland, and principal cities of the United States; soloist with orchestras and chamber groups; at White House, Washington, including appearance for King and Queen of Siam. *Radio:* Television broadcasts, BBC, London; chosen as first harpist to broadcast in Ireland. *Compositions:* Transcriptions of standard music and folk songs for harp. *Recordings:* His Master's Voice and Electrola. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

DILLON, FANNIE CHARLES—Composer. Born in Denver, Colo., 1881. *Education:* Pupil of Urban, Kaun, Goldmark and Godowsky. Member of faculty, Pomona College (1910-13). Teaches in Los Angeles high schools (since 1918). *Compositions:* Works for piano, orchestra; chamber music; songs.

DIRMAN, ROSE—Soprano. Born in New Orleans, La. *Education:* Pupil of Herbert Witherspoon, Charles A. Baker, New York; Hans Blechschmidt, Los Angeles. Scholarship with Witherspoon. *Appearances:* Dixon Hall Series, New Orleans (1937); as soloist, Handel and Haydn Society, Boston (1937-38); Town Hall, New York (1939). Toured the west coast. At present, appearing in recitals and concerts. *Radio:* NBC, CBS, MBS. *Member:* Beethoven Society of New York. *Address:* 58 W. 72nd St., New York City. *Management:* Richard Copley, 113 W. 57th St., New York City.

DISKAY, JOSEPH—Tenor, Teacher. Born in Tapolcza, Hungary, 1886. *Education:* Royal Academy of Music, Budapest. Winner of scholarship of Royal Opera House, Budapest (1911). *Appearances:* With Hungarian Royal Opera; as leading tenor, Hungarian Royal Opera (1919). Tours of the United States. Former teacher of motion picture stars, including Anna Sten, Colleen Moore and Sally Blane. At present, sings in motion pictures and radio, and appears in concerts and recitals. *Recordings:* Hungarian songs (Victor, Columbia). *Address:* 6683 Sunset Blvd., Hollywood, Cal.

DOANE, JOHN—Organist, Teacher. Born in Cleveland, O., 1886. *Education:* Oberlin College and Conservatory; pupil of Eames, Henry Levey, Lemare, Widor, Garceau, and others. *Degrees:* B.A., Mus. B., Oberlin. Taught organ and theory, Oberlin Conservatory (1909-12); Head of Organ Department, Northwestern School of Music (1913-18). Organist and Choir Director, Church of the Incarnation, New York (since 1918); also accompanist and teacher of singing in New York.

DOBROWEN, ISSAY ALEXANDROWITSCH—Composer, Conductor. Born in Nizhni Novgorod, Russia, 1894. *Education:* Moscow Conservatory; pupil of Jaroschevsky, Igumnoff, Taneieff, and Godowsky. Professor, Moscow Philharmonie Conservatory (1917-21); Director, Great Theatre, Moscow (1919); Conductor, Dresden State Opera (1923); Conductor, Grosse Volksoper, Berlin (1924); Conductor, Philharmonic concerts, Dresden; Conductor, Bulgarian State Opera, Sofia (1927-28); Conductor, New York Philharmonic-Symphony (1932-33); Co-Conductor, San Francisco Symphony (1933-34); guest conductor, Rochester Philharmonic and Philadelphia Orchestras (1933-34); guest conductor, Los Angeles Philharmonic Symphony (1934-35). Recently conducted in Palestine. *Compositions:* Two piano sonatas; Violin Sonata in F Minor; *Hebraische Melodie,* for piano and violin; other works for piano and violin; incidental music.

DOBSON, EDITH HEFFNER—Contralto, Choral Director, Accompanist. Born in Springfield, Ohio. *Education:* Robert Braine Conservatory of Music, Springfield; voice pupil of Charles Dobson and Louis Rousseau. *Degree:* A.B., Braine Conservatory. *Appearances:* Organist, St. Paul's Church, Springfield, Ohio (five years), Broadway M. E. Church, Chicago; and Wilmette Evangelical Church; contralto with the Cincinnati Zoo Opera Company, and Chicago City Opera. Director of Music Study Club Vocal Ensemble (1935-40), and Nurses' Chorus, Walther Memorial Hospital. *Member:* Music Study Club of Chicago, Inc. (President, 1938-40); Lakeview Musical Society; National and Illinois Federations of Music Clubs (artist member); Illinois Federation of Women's Clubs, Ninth District (Music Chairman, 1934-38, and Program Chairman, 1940-42). At present, first assistant to Louis Rousseau, conductor of voice studio in Chicago and Summer Music Colony near Eagle, Wisconsin. *Address:* 605 Auditorium Bldg., Chicago, Ill.

DODDS, MAYBELLE CROCKETT—Pianist, Soprano. Born in Platte Center, Neb. *Education:* Pupil of Emil Liebling and Godowsky. *Appearances:* Recitals, Kimball Hall; tour of United States; with French Chorale group. Former Head of Music Department, Humboldt College, Humboldt, Ia.; former teacher of piano, Lewisburg Seminary, Lewisburg, W. Va. *Radio:* KYW, WCHI, Chicago. At present, teaching in Chicago. *Address:* 1027 Kimball Hall, Chicago, Ill.

DOE, DORIS—Contralto. Born in Bar Harbor, Me. *Debuts:* European, Dresden; American, Metropolitan Opera (1932). *Appearances:* Church, radio, and concert.

DOEBEREINER, CHRISTIAN—Violoncellist, Player of Viola da Gamba, Teacher. Born in Wunsiedel, Germany, 1874. *Education:* Tonkunst, Munich; pupil of Werner, Rheinberger and Thuille. Member, Kaim Orchestra (1895); Palace Orchestra, Munich; member of faculty, Conservatory, Athens (1897); Palace musician, Munich (1899); member, Deutsche Vereingung fuer alte Musik; teacher of viola da gamba, Akademie der Tonkunst (1921-24). *Author of: Celloschule* (1911).

DOLIN, ANTON—Dancer, Choreographer. Born in Sussex, England. *Education:* Pupil of Astafieva, and Nijinska. *Debut:* As *Daphnis* in *"Daphnis and Chloe";* with Diaghilev Ballet, Monte Carlo (1924). *Appearances:* In principal cities of the world; with Argentinita in *The International Revue,* and in motion pictures and musical comedy; as guest artist, Vic-Wells Ballet. Former member of Diaghilev Ballet, De Basil Ballet Russe. Former Director, Nemchinova-Dolin and Markova-Dolin Ballets. At present Premier Danseur, Ballet Theatre, New York. *Address:* Carnegie Hall, New York City.

DONAHUE, AL—Violinist, Conductor (Popular). Born in Dorchester, Mass., 1903. *Education:* Boston University, New England Conservatory. *Degree:* LL.B., Boston University. *Appearances:* With own orchestra, Hollywood Beach Hotel, Fla.; Fisher Theatre, Detroit; Sands Point Casino; Monte Carlo Casino, Paris; Roosevelt Hotel, New Orleans; Waldorf-Astoria, New York; Netherlands-Plaza, Cincinnati; Book-Cadillac, Detroit; Colony Club, Palm Beach; Rainbow Room, Rockefeller Center and Hotel New Yorker, New York. Orchestral units have played on ships of the Furness Fleet; in Hotel Bermudian, Hotel Inverurie, Hotel Castle Harbor, Bermuda. *Radio:* NBC, CBS, MBS. *Compositions: Dancing in the Stars* (1937); *Don't Cross Your Fin-*

gers, Cross Your Heart (1938). *Recordings:* Vocalion. *Address:* 113 W. 57th St., New York City.

DONAHUE, LESTER—Pianist. Born in Los Angeles, Cal., 1895. *Education:* Los Angeles and Berlin; pupil of Thilo Becker, Martin Krause, Egon Petri and Rudolph Ganz. *Debuts:* European, Berlin (1913); American, New York (1916). *Appearances:* As soloist with orchestras; on tours.

DONATIU, ARMANDO CASTRO—Clarinetist, Saxophonist, Composer. Born in Puerto Rico, 1903. *Education:* Puerto Rico University and Conservatory of Music Naguabo, Puerto Rico. *Appearances:* Tours of the United States and Europe. *Compositions:* Spanish and American songs. *Recordings:* Decca, Victor. *Address:* c/o Jack Lavin, Park Central Hotel, New York City.

DONNELLY, MARY ELIZABETH—Pianist, Teacher. Born in Bisbee, Ariz. *Education:* University of Southern California; Canterbury and Westminster Cathedrals, England (choir and festival music). *Degree:* Mus. B., University of Southern California. At present, member of music faculty, University of Southern California Training School; teacher at Emerson Junior High School, West Los Angeles. *Address:* 1650 Selby, West Los Angeles, Cal.

DONOVAN, RICHARD FRANK—Organist, Conductor, Teacher. Born in New Haven, Conn., 1891. *Education:* Yale University School of Music, Juilliard Institute; pupil of Widor. Former member of faculty, Smith College and Juilliard Institute. At present, member of faculty, Yale University School of Music; Assistant Conductor, New Haven Symphony Orchestra and Bach Cantata Club; Organist and Choir Director, Christ Church, New Haven. *Compositions: Smoke and Steel,* symphonic poem; *Wood Notes,* symphony; *Chanson of the Bells of Oseney;* other works for orchestra, chamber orchestra and chorus; chamber music.

DOOLITTLE, MAUDE TUCKER—Pianist, Teacher. Born in Ionia, Mich. *Education:* Oberlin College; Oberlin Conservatory of Music; pupil of Stepanoff, Berlin; and of Godowsky, Schmitz, and Ganz. *Appearances:* Recital, Oberlin Conservatory of Music; Aeolian Hall (1918). Faculty member, Oberlin Conservatory of Music (since 1925). *Address:* 3434 83rd St., Jackson Heights, L. I., N. Y.

DORFMAN, SAUL—Pianist, Teacher of Piano. Born in Chicago, Ill., 1912. *Education:* State Conservatory of Music, Leipzig, Germany (1929-31); Staatl. Hochschule fuer Musik, Berlin (1932-33); pupil of Kreutzer and Schnabel, Berlin; Max Pauer, Leipzig, and Glenn Dillard Gunn, Chicago. *Debut:* Soloist with Chicago Symphony, Delamarter conducting, Chicago (1926). *Appearances:* Throughout United States and Europe; soloist with Leipzig Orchestra (1932); Berlin recital (1933); soloist with Chicago Symphony, Stock conducting (1934); Chicago Civic Orchestra; Illinois Symphony, Bendix conducting (1936), Kopp conducting (1940); WGN Concert Orchestra, Weber conducting; other orchestras. Winner of $1500 Grand Prize in Tournament for Pianists, Chicago (1927). At present, conducts Temple Mizpah Orchestra, Chicago; member of faculty, Central YMCA College, Chicago. *Recordings:* Duo-Art Reproducing Piano Co. *Address:* 1234 Kimball Bldg., Chicago, Ill.

DORFMANN, ANIA—Pianist. Born in Odessa, Russia. *Education:* Paris Conservatoire; pupil of Isidor Philipp. *Debut:* Liege, Belgium. *Appearances:* In recitals; as soloist with symphony orchestras; American tours (since 1936).

DORING, ERNEST N.—Writer, Collector of Violins. Born in New York City, 1877. Coached at National Conservatory, New York; associated with Franz Wilczek, Mischa Mischakoff and John Friedrich; in Department of Rare Violins, Rudolph Wurlitzer Co., New York (1927); Manager, Old Violin Department, Wurlitzer Branch, Chicago (1933-37); unofficial appraiser of musical instruments, New York Custom House, and for insurance companies. Editor, *Violins,* Evanston, Ill. *Author of:* Article on violins.

DORMAGEN, AMY—Pianist, Teacher. *Education:* Beethoven Conservatory, St. Louis, Mo.; Conservatory, Hanover, Germany; pupil of A. I. Epstein, St. Louis; Paetz, Lamping, and Leimer, Germany. *Appearances:* As soloist with Kur-Orchester of Bad Salzuflen, Germany. President of Dormagen Conservatory of Music. *Address:* Dormagen Conservatory of Music, 33 Waltham St., Hammond, Ind.

DORR, WILLIAM RIPLEY—Choral Conductor, Organist. Born in St. Paul, Minn., 1891. *Education:* University of Minnesota; University of Southern California; pupil of G. H. Fairclough and Father Finn. *Radio:* Luke's Choristers, NBC, CBS. Conductor, St. Luke's Choristers of Long Beach, Cal.; Director of Music, Palos Verdes Schools; Director of Music, St. Michael's School, Los Angeles. *Address:* Palos Verdes Estates, Cal.

DORSEY, JIMMY—Saxophonist, Conductor (Popular). Born in Shenandoah, Pa., 1904. *Education:* Pupil of Thomas Dorsey. *Debut:* Conductor, Sands Point Bath Club, Long Island (1935). *Appearances:* Tours throughout the United States and Europe, at clubs, theatres and hotels. *Radio:* Bing Crosby program; guest appearances, Paul Whiteman's show; "Band-Wagon"; "Show of the Week." At present conducting own orchestra in tours of the United States. *Compositions: Oodles of Noodles, Bebe,* and *Contrast. Management:* Rockwell-O'Keefe General Amusement Corporation, Radio City, New York City.

DORSEY, TOMMY—Trombone Player, Trumpeter, Conductor (Popular). Born in Mahoney Plains, Pa., 1905. *Appearances:* With Paul Whiteman, Red Nichols, Andre Kostelanetz, Vincent Lopez, Rudy Vallee, Lennie Hayton, Gene Goldkette, and the "California Ramblers." With brother, Jimmy Dorsey, organized band (1934). Organized own band (Tommy Dorsey, and His Orchestra, 1936). Has toured the United States; French Casino, Hotel Lincoln, Hotel Commodore, Hotel Pennsylvania, New York; Fort Worth Exposition, Texas. *Radio:* NBC. *Recordings:* Victor. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

DOSCHEK, ANTONY—Violinist. Born in Varazdin, Jugoslavia. *Education:* Pupil of Otto Merz and Paul Sladek. *Appearances:* In recital in the United States, and as member of various orchestras under Stock, Damrosch, Hanson, and other conductors; in joint sonata recitals with Mary Louise Paff, pianist. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

DOUGLAS, CHARLES WINFRED—Organist, Composer. Born in Oswego, N. Y., 1867. *Education:* Syracuse University. *Degree:* Mus. B., Syracuse University. Assistant Organist, St. Paul's Cathedral, Syracuse (1889); Organist, Church of St. Zion and St. Timothy, New York (1892-93); Musical Director, Community of St. Mary, Peekskill, N. Y.; Associate Editor, *New Hymnal;* Protestant Episcopal Church Lecturer, Union Theological Seminary, New York (1928-34); Hale Lecturer, Seabury Northwestern Seminary (1935). *Editor of: The Psalms of David* (1917); *A Cappella Choruses from the Russian Liturgy; Twelve Old Spanish Motets* (1921); *The American Plainsong Psalter* (1931); others.

DOUGLAS, ERNEST—Organist, Teacher. Born in Mansfield, O., 1874. *Education:* University of Berlin, Germany; California Conservatory of Music, San Francisco; pupil of Sir Frederic Bridge, Westminster Abbey, England. *Degree:* Mus. D., California Conservatory of Music; F.A.G.O. Teacher of Harold Gleason, Rochester; Roy Harris, New York; Harl McDonald, Philadelphia; Fred Johnson, Boston. *Author of: Method of Organ Playing* (J. Fischer); *Plainsong Service Book* (Boston Music Co.). *Member:* A.G.O. *Address:* 312 S. Westmoreland Ave., Los Angeles, Cal.

DOUGLASS, RUTH—Soprano. Born in Chestertown, N. Y., 1902. *Education:* Mount Holyoke College. *Degree:* B.A., Mount Holyoke College. *Debut:* Song recital, Bechsteinsaal, Berlin, Germany (1931). Conductor of Mount Holyoke Glee Club in Town Hall Concerts, New York (1937-39). Associate Professor of Music, Mount Holyoke College. *Address:* Mount Holyoke College, South Hadley, Mass.

DOUNIS, D. C.—Violinist, Teacher, Writer. Born in Athens, Greece, 1887. *Education:* Prague and Vienna; pupil of Franz Ondricek, Marsick and Lavignac. *Appearances:* Toured in Russia, Austria and Eastern Europe. Professor of violin, Royal Academy of Saloniki. *Author of: The Artist's Technic of Violin Playing; Preparatory Studies in Octaves; Fundamental Trill Studies; The Dounis Daily Dozen; The Staccato; New Aids to the Technical Development* and *The Absolute Independence of the Fingers;* others.

DOUTY, NICHOLAS—Tenor, Composer. Born in Philadelphia, Pa., 1870. *Education:* Pupil of Aline Osgood, Castle, Randegger, Sbriglia, Pyne and Cresson. *Appearances:* As soloist with choral organizations; soloist, Bach Festivals, Bethlehem, Pa. Former Assistant Organist, St. James's and St. Mark's Churches, Philadelphia. *Compositions:* Works for organ and piano; songs and part-songs. *Author of:* Articles in musical periodicals.

DOW, MARGARET WHITNEY—Organist, Pianist, Teacher. Born in Faribault, Minn. *Education:* St. Mary's Hall, Faribault; Carleton College; Fontainebleau (organ, piano, theory); School of Sacred Music, Union Theological Seminary, New York; pupil of Marcel Dupré and André Marchal, Paris; Clarence Dickinson, New York (organ). *Degrees:* B.A., Mus. B., Carleton; M. Sac. Mus., Union Theological Seminary; F.A.G.O. *Appearances:* Recitals throughout Florida and in Rochester, N. Y. Former Head of Music Department, Culver-Stockton College. Associate Professor of Organ and

Theory, Florida State College for Women (since 1926). *Member:* A.G.O.; Phi Beta Kappa (President, Alpha Chapter of Florida). *Address:* Florida State College for Women, Tallahassee, Fla.

DOWNES, (EDWIN) OLIN—Critic, Author. Born in Evanston, Ill., 1886. *Education:* Pupil of Louis Kelterborn, Homer Norris, Clifford Heilman and John Marshall. Music Critic, Boston *Post* (1906-24); lecturer on opera, Boston University music courses, Boston and Harvard Universities (summer, 1911); lecturer, Chautauqua, N. Y., and commentator for concerts, Brooklyn Academy of Arts and Sciences (1932-34); Director of Music, New York World's Fair. Music Critic, New York *Times* (since 1924). *Author of: The Lure of Music* (1918); *Symphonic Broadcasts* (1932); *Symphonic Masterpieces* (1935). *Member:* Order of the White Rose of Finland (Commander).

DOWNEY, MORTON—Tenor. Born in Wallingford, Conn. *Appearances:* Singer with Paul Whiteman Orchestra at Les Ambassadeurs, Paris; in Berlin, and throughout America. *Radio:* CBS. *Compositions: Wabash Moon;* others. *Recordings:* Columbia.

DOWNING, LULU JONES—Pianist, Composer. Born in Peru, Ind. *Education:* Studied music in Indiana, Chicago, and New York. *Appearances:* Recitals of own compositions; on Poetry with Music programs, Orchestra Hall and Studebaker Theatre, Chicago; Town Hall, New York. At present, appearing in recitals. *Compositions: Pipes of Pan,* recitation to music; songs, works for piano. *Member:* National League of American Pen Women (Past Illinois State President), Lake View Musical Society, Chicago; Sigma Alpha Iota, Evanston Music Club. *Address:* 2208 Asbury Ave., Evanston, Ill.

DOWNS, OCY L.—Teacher of Piano. Born in Waterboro, Me., 1905. *Education:* Boston University school of Music; Felix Fox School of Piano, Boston; Chicago Musical College; American Conservatory, Fontainebleau, France; pupil of Ganz, Philipp, Casadesus and others. *Appearances:* Soloist with Portland (Me.) Symphony Orchestra (1933); recitals in Augusta, Lewiston, and Auburn, Me.; Boston, Mass.; Bronxville, N. Y. With Portland Concert Trio (since 1933); others in Maine, New York, Massachusetts, Rhode Island. *Radio:* WCSH, Portland, Me. Conducts studios in Portland (since 1929). *Member:* Rossini, Marston and MacDowell Clubs, Portland. *Address:* 10 Congress Square, Portland, Me.

DRAA, CHARLES CLIFTON—Pianist. Born in Niles, Ohio, 1871. *Education:* Adrian College, Mich.; pupil of Dr. William Mason, New York; Veanna Jose da Motta, Berlin; Harold Bauer, Paris. *Degrees:* Mus. B., Mus. D., Adrian College. Organizer of United States Government War Savings Concert Bureau; teacher, Adrian School of Music (1891-93), and Wilder College, Minn. (1893-95); taught in Atlanta, Ga., New York, and Berlin (1905-10). Member of Federal Music Project Advisory Board for Los Angeles (since 1936). *Member:* California Federation of Music Clubs (State Director, Publicity); Hollywood Bowl Summer Concerts (Audition Chairman, 1924); Los Angeles Oratorio Society (1927-29); Music Teachers Association of California; Gamut Club; MacDowell Club of Allied Arts; Musicians Guild; Alpha Epsilon; Hollywood Bowl Association (Founder); Los Angeles Civic Grand Opera Association; Los Angeles Chapter of Pro Musica (Charter Member); Bach Festival Foundation; Scottish Rite Mason, 32nd Degree; Shriner; others. *Address:* 1440 W. 29th St., Los Angeles, Cal.

DRAGONETTE, JESSICA—Soprano. Born in Calcutta, India. *Education:* Georgia Court College, Lakewood, N. J.; pupil of Estelle Liebling, Montani, La Forge, Blanche Blackman, Joseph Schillinger. Received "Star of Stars" title from *Radio Guide,* and other awards. *Debut:* In concert (1937). *Appearances:* In *The Miracle* under direction of Max Reinhardt; in recital throughout the United States and in Hawaii and Canada (since 1937); soloist with New York Philharmonic, Philadelphia Orchestra, Chicago, Cleveland, Pittsburgh, Seattle, Minneapolis, Federal and other Symphony Orchestras throughout the country. *Radio:* "Cities Service Program," NBC (1927-37). Sang the part of the *Princess* in Paramount's motion picture, *"Gulliver's Travels"* (1940). At present concertizing. *Recordings:* Victor. *Management:* N. D. Loftus, Box 594, New York City.

DRANE, MARY—Violinist. Born in New Orleans, La., 1918. *Education:* Kansas City Conservatory, and Juilliard Graduate School; pupil of Sevcik, Hans Letz, Persinger, and Mischa Mischakoff. *Appearances:* As duo-soloist with Virginia Drane (violinist), NBC Toscanini Fund Concerts, NBC Orchestra, Littau conducting; Bamberger Little Symphony, James conducting; New York Philharmonic-Symphony, Smallens conducting; state dinner at The White House; recitals in principal cities of the United States. *Radio:* Guest artist, "NBC Music Guild"; Fred Allen "Town Hall," NBC; "Tydol Hour," CBS; "Concert Footlights," NBC; "Pittsburgh Varieties," KDKA; "Lifesaver Rendezvous," NBC; "Pot O' Gold," NBC; also sustaining programs, NBC. At present appearing with Horace Heidt Orchestra. *Recordings:* With Horace Heidt Orchestra (Columbia, 1939-40). *Address:* 105 W. 55th St., New York City. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

DRANE, VIRGINIA—Violinist. Born in New Orleans, La. 1916. *Education:* Kansas City Conservatory of Music, and Juilliard Graduate School; pupil of Forrest Schulz, Kansas City, Ottokar Sevcik, Chicago, and Mischa Mischakoff, Hans Letz, Louis Persinger, New York. *Degree:* B.M., Kansas City Conservatory. *Appearances:* As duo-soloist with Mary Drane (violinist), NBC Toscanini Fund Concerts, NBC Orchestra, Littau conducting; Bamberger Little Symphony, James conducting; New York Philharmonic-Symphony, Smallens conducting; state dinner at The White House; recitals in principal cities of the United States. *Radio:* Guest artist, "NBC Music Guild"; Fred Allen "Town Hall," NBC; "Tydol Hour," CBS; "Concert Footlights," NBC; "Pittsburgh Varieties," KDKA; "Lifesaver Rendezvous," NBC; "Pot O' Gold," NBC; also sustaining programs, NBC. At present appearing with Horace Heidt Orchestra. *Recordings:* With Horace Heidt Orchestra (Columbia, 1939-40). *Address:* 105 W. 55th St., New York City. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

DRAPER, FREDA—Contralto. Born in Kansas City, Mo. *Education:* Chicago Musical College. *Appearances:* With Chicago Opera Co. (3 seasons): as soloist with Kansas City Philharmonic, Woman's Symphony Orchestra of Chicago and orchestras at Grant Park, Chicago; in recital and concert throughout the middle west. *Radio:* Guest appearances, WMAQ-NBC, Chicago; Staff Artist, WDAF-NBC, Kansas City. Formerly with Kansas City Municipal Opera Co. *Address:* 64 E. Jackson Blvd., Chicago, Ill.

DRDLA, FRANZ—Composer, Violinist. Born in Saar, Moravia, 1868. *Education:* Prague Conservatory, Vienna Conservatory; pupil of Hellmesberger (violin) and Krenn (composition). Awarded First Prize and Medal, Gesellschaft der Musikfreunde. *Appearances:* Concert tour of Europe. Former member, Vienna Court Opera Orchestra; Conductor, Theater an der Wien and Carl Theater, Vienna. *Compositions: Serenade, Souvenir, Vision;* other works for piano and violin; *Das goldene Netz* (1916) and *Die Ladenkomtesse* (1917), operettas; others.

DREHER, TED—Pianist, Arranger, Composer. Born in Calgary, Alberta, Canada, 1912. *Education:* Self-taught. *Radio:* Former Staff Arranger, Texas State Network. At present, with Production Department, Oklahoma Federal Symphony. *Compositions: It Was Music* (Forster, Chicago, 1939); arrangements and orchestrations; others. *Address:* 1205 W. 10th St., Fort Worth, Texas.

DREIER, MARIE—Teacher of Voice Born in Chicago, Ill. *Education:* University of Chicago and Knupfer Studios; pupil of Adolf Brune, Walter Knupfer, David Baxter. *Degree:* Mus. B., Knupfer Studios. At present, Assistant Musical Coach with Fine Arts Opera, Chicago. *Compositions: Alchemy, Frost Magic, Reverie, Old French Dance* (Clayton F. Summy). *Address:* 608 Fine Arts Building, Chicago, Ill.

DRESDEN, SEM—Composer, Choral Conductor, Teacher, Author. Born in Amsterdam, The Netherlands, 1881. *Education:* Pupil of Bernard Zweers and Pfitzner. *Appearances:* In lectures, Holland and Belgium; others. Choir Director, Laren, Amsterdam and Tiel (1905-14); Founder, Madrigaal Vereeniging; Lecturer, Art Congress, Paris (1921); Teacher of Composition, Amsterdam Conservatory (from 1919). At present, Director, Conservatory, The Hague. *Compositions:* Sonata, for violin and piano; Sextet, for strings and piano; three sextets for wind instruments and piano; *Rameau Suite, Variations,* for orchestra; Sonata, for cello and piano; Sonata, for flute and harp; String Quartet; *Chorus Tragicus;* other works for orchestra, chamber orchestra; songs. *Author of: Dutch Music Since 1880* (Amsterdam, 1923); works on music theory; articles for various periodicals. *Member:* Society of Modern Dutch Composers (Founder).

DRESLIN, DOROTHY—Soprano. Born in Albany, N. Y., 1914. *Education:* Troy Conservatory, Troy, N. Y.; Schenectady Conservatory, Schenectady, N. Y.; New York State Normal College. *Radio:* Guest artist, "Theatre of the Air," NBC. *Recordings:* Victor. *Address:* National Broadcasting Company, RCA Bldg., Radio City, New York City.

DRESSKELL, MILES AUGUSTUS—Violinist, Viola d'amore Player, Educator. Born in Brainard, Minn., 1896. *Education:* Northwestern University

San Jose State Teachers College, and Teachers College, Columbia University. *Degrees:* Mus. B., Northwestern; B.A., San Jose State Teachers; M.A., Columbia. *Appearances:* With Cleveland Symphony, Dresskell String Quartet; England, France, Berlin and Salzburg; at Town Hall, New York (1937). At present, Assistant Professor of Music Education, Teachers College, Columbia University. *Member:* Phi Mu Alpha, Phi Delta Kappa and Pi Kappa Lambda. *Address:* Teachers College, Columbia University, New York City.

DRIGGS, SPENCER B.—Editor, Publisher. Born in New York City, 1888. *Education:* Columbia University, Virgil Piano School; also in Europe. Founder and Editor, *Musical Advance* (since 1912). *Address:* 100 W. 57th St., New York City.

DRISCOLL, GEORGE KING—Teacher of Piano and Theory. Born in the United States, 1911. *Education:* Ithaca College, University of Michigan; pupil of Oscar Ziegler, Leon Sampaix and Joseph Brinkman. *Degree:* Mus. B., Ithaca College. At present, member of faculty, Ithaca College; Director of Music, Church of the Immaculate Conception, Ithaca. *Member:* Kappa Gamma Psi and A.G.O. *Address:* Department of Music, Ithaca College, Ithaca, N. Y.

DRITTELL, ANA—Violoncellist. Born in Russia, 1910. *Education:* Juilliard Foundation; Ecole Normale de Musique, Paris; pupil of Lieff Rosanoff, Felix Salmond, Diran Alexanian of Paris. *Debut:* Paris (1931). Recipient of competitive scholarships of Juilliard Foundation; L'Ecole Normale award, Paris. *Appearances:* With Alfred Cortot and orchestra, Paris (1932); with Horace Britt, Macklin Marrow; recitals at Town Hall (since 1937); also London, Berlin, and other principal cities of Europe. *Radio:* With Parnassus Trio, WEAF, WJZ, New York; as soloist, WEAF, WQXR, WNYC, New York. *Address:* 361 E. 50th St., New York City.

DRITTLER, MAX WOLFGANG—Pianist, Teacher. Born in Birmingham, England, 1891. *Education:* Pupil of Godowsky, Sina Lichtmann, Rubin Goldmark, Leopold Wolfsohn and William Edge. Winner of Jerseyman Series Contest, Morristown, N. J. (1927). *Debut:* In recital, Mountain Lakes, N. J. (1924). *Appearances:* As soloist, Montclair, N. J. Appears in recitals and lecture-recitals. Conducts own studio in Boonton, N. J. *Address:* 307 Church St., Boonton, N. J.

DRUMM, GEORGE—Arranger, Composer, Violinist. Born in Germany, 1874. *Education:* Pupil of A. Wilhelmj, Michael Eposito, and Carl Dick; Musical Director of the Vieeregal Court of Ireland. *Appearances:* Upon winning Gold Medal after three years at the "Fes Cecil," Dublin, appeared at the St. Louis World's Fair with Ireland's Own Band (1904). Guest Conductor, U. S. Navy and U. S. Army Bands; appearances as violinist and conductor throughout the United States. *Radio:* Conductor of own symphonic ensemble, NBC. *Compositions: Reverie* (Belwin, Hawkes & Co.); *Irlandia,* for band and orchestra (Carl Fischer, Inc.); *Hail America, Meditation, Rookies' March, Los Conquistadores; Springtime* (G. Schirmer). At present, arranging, composing, tutoring. *Recordings:* Spring*time,* for the U. S. Congressional Library; *Hail America. Address:* 300 E. 163rd St., New York City.

DUBENSKY, ARCADY—Violinist, Composer. Born in Russia, 1890. *Education:* Conservatory of Music, Moscow; pupil of Grjimali (violin), Iljinsky (counterpoint); Moscow Conservatory. *Appearances:* First violinist, Moscow Imperial Opera Orchestra. At present, member of New York Philharmonic-Symphony Orchestra. *Compositions: Intermezzo and Compliment,* suite; *The Raven;* Caprice, for piccolo-flute with orchestra; *Gossips; Rajah,* Arabian dance; *Reminiscences; Old Russian Sailor's Song; Tom Sawyer,* overture; Fugue for 18 Violins (published by Ricordi, Carl Fischer, Schirmer, Associated Music Publishers); Symphony in G Minor. *Recordings: Gossips, The Raven* (Victor). *Address:* Carnegie Hall, New York City.

DUCHIN, EDDY—Conductor, Pianist (Popular). Born in Cambridge, Mass., 1909. *Education:* Massachusetts College of Pharmacy, Boston. *Debut:* With Leo Reisman's band, Waldorf-Astoria, New York. *Appearances:* With Leo Reisman's band, Central Park Casino; Plaza, Strand Theatre, New York; Palmer House, Chicago Theatre, Chicago; Ambassador Hotel, Los Angeles; Golden Gate Exposition, San Francisco; New York World's Fair. *Radio:* Networks. *Compositions:* With Lew Sherwood, *My Twilight Dream* (Robbins Music Corp., 1939). *Recordings: Folks Fall In Love, You Can't Brush Me Off, It's a Lovely Day Tomorrow, You're Lonely and I'm Lonely, I Concentrate on You* and others (Columbia). *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

DUCKWITZ, WILLIAM EDWARD—Pianist. Born in Buffalo, N. Y., 1879. *Education:* Chicago Musical College; pupil of Karl Reckzeh; Martin Krause, R. Hofmann, Leipzig, Germany; Herman Klum, Munich, Germany. *Appearances:* Concert tours in mid-western states (1905-06). Director, School of Music, John B. Stetson University. *Member:* Florida State Music Teachers Association (President); College Section of Florida Federation of Music Clubs (Chairman), and others. Member, Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Lake Charles, De Land, Fla.

DUDLEY, EDWARD—Tenor. Pupil of Alfred Cornell and Florence Easton, New York City. Specializes in Wagnerian roles. Has appeared in concert and recital in Peoria, Ill., Milwaukee, Wis., Kalamazoo, Mich., Sioux City, Ia., Grant Park, Chicago. Chosen by Erich Leinsdorf to sing *Tristan* with the Philadelphia Orchestra in Robin Hood Dell opera presentation (1940). *Management:* WGN Concerts, 745 Fifth Ave., New York City.

DUDLEY, MARJORIE EASTWOOD—Pianist, Composer. Born in Evanston, Ill. *Education:* Northwestern University; Chicago Musical College, and Conservatoire Americain, Fontainebleau; pupil of Beulah Flodin (piano), Peter C. Lutkin and Felix Borowski, Chicago (composition), and Paul Vidal and André Bloch, Fontainebleau (composition). *Degrees:* Mus. B., Northwestern; Mus. B., Mus. M., Chicago Musical College. *Appearances:* Recitals of own works and lecture-recitals on modern music. *Compositions:* Songs (Schirmer); Symphony in E Flat, played at Symposium of New Orchestra Music, Rochester, N. Y.; *String Quartet,* played by members of National Symphony, Washington, D. C., and *Andante for Orchestra,* played by Woman's Symphony Orchestra, Chicago. *Address:* University of South Dakota, Vermillion, S. D.

DUETZMANN, MAX—Tenor, Teacher. Born in Golchen, Germany. *Education:* Herold Conservatory of Music, Berlin; also studied in Vienna and Munich. Conductor, Grand Festival Concert (1929) and Twenty-Sixth State Music Festival of the Connecticut Saengerbund, New Haven, Conn. (1937). Musical Director, Harugari Singing Society, New Haven; Teutonia Male Chorus, New Britain, Conn.; and Concordia Singing Society, Waterbury, Conn. At present, Head of Vocal Department, New York Conservatory of Music, Carnegie Hall, New York. *Address:* Carnegie Hall, New York City.

DUEY, PHIL—Bass-Baritone. Born in Macy, Ind., 1901. *Education:* Indiana University, Juilliard Graduate School and Columbia University. *Degree:* A.B., Indiana University. *Debut:* Town Hall, N. Y. (1936). *Appearances:* Theatre tours and movie shorts (Warner Bros.); concerts and recitals. *Radio:* NBC, CBS and MBS. *Recordings:* With Paul Whiteman and Leo Reisman orchestras. *Member:* Phi Beta Kappa, Lambs Club. *Address:* 14 Knollwood Dr., Larchmont, N. Y.

DUFFIELD, PAUL EDISON—Pianist, Organist. Born in Philadelphia, Pa., 1896. *Education:* Temple University, Philadelphia Conservatory of Music. *Appearances:* Conductor in Philadelphia All-Senior High School Music Festival (since 1928). Teacher of Music Education, Northeast High School, Philadelphia; Director of Orchestra and Glee Clubs. *Address:* 8th St. and Lehigh Ave., Philadelphia, Pa.

DUFFORD, MAMIE ERICSON—Pianist, Organist. Born in Goodhue, Minn., 1898. *Education:* Missouri University, Northwestern University. *Member:* Mu Phi Epsilon; Missouri Music Teachers Association (Secretary, Treasurer); A. G.O. *Address:* 312 S. Garth Ave., Columbus, Mo.

DUFRANNE, HECTOR—Baritone. Born in France, 1875. *Appearances:* Brussels (1896); London (1897); Opéra-Comique, Paris (1899); Manhattan Opera (1908); Chicago Opera (1910-13).

DUKE, JOHN WOODS—Pianist, Composer. Born in Cumberland, Md., 1899. *Education:* Peabody Conservatory; pupil of Cannon, Brockway, Schnabel and Boulanger. Associate Professor of Music, Smith College, Northampton, Mass. (since 1923). *Compositions:* Overture, for strings; Suite, for cello; Fantaisie, for violin and piano; Trio, for violin, cello and viola; others.

DUKELSKY, VLADIMIR (Vernon Duke)—Composer. Born in Parfianocka, Russia, 1903. *Education:* Kieff Conservatory; pupil of Gliere and Dombrovsky. *Compositions: Zephyr et Flore,* ballet (1925); *Yvonne,* opera (1926); two symphonies (1928, 1929); a *Ballade* for piano and chamber orchestra (1931); *Epitaph,* for soprano, piano and orchestra (1932); *Dedicaces,* for the same (1935); *Public Gardens,* ballet (1935); *Field Day,* ballet on music by John Field (1936); *The End of St. Petersburg,* oratorio (1937); works for string quartet, piano, others; scores for *Ziegfeld Follies, Garrick Gaieties* (1936) and *Goldwyn Follies* (1937).

DUMLER, MARTIN G.—Composer. Born in Cincinnati, O., 1868. *Education:* Cincinnati College of Music. At present, Vice President, Board of

Trustees, College of Music, Cincinnati. *Compositions: Missa Latreutica, Missa Crux Triumphans, Stabat Mater;* works for piano, violin, chamber music groups and orchestra; songs with piano and orchestral accompaniment. *Member:* Bruckner Society of America (President).

DU MOULIN, ROSE LYON—Pianist, Teacher. Born in Chicago, Ill. *Education:* Pupil of Guy Maier, Glenn Dillard Gunn, Adolf Weidig. *Debut:* With Chicago Symphony Orchestra, Ravinia (1920). *Appearances:* Concert and radio appearances throughout United States, as soloist and with Theodore Du Moulin. *Radio:* Music appreciation programs for public schools, WMAQ (4 years). At present, teaching in Chicago. *Member:* Arts Club; Musicians' Club of Women; Society of American Musicians. *Address:* Fine Arts Bldg., Chicago, Ill.

DU MOULIN, THEODORE—Violoncellist. Born in Chicago, Ill. *Appearances:* Cellist, St. Louis Symphony and Chicago Symphony; Chicago String Quartet. *Radio:* Musical Director, WLS, Chicago. *Address:* Park Lane Apts., 401 Surf St., Chicago.

DUNCAN, RICHARD E.—Conductor, Violinist. Born in Rochester, N. Y., 1913. *Education:* Eastman School of Music, Ohio State University. *Degree:* B.M., Eastman School; M.A., Ohio State University. *Appearances:* Conducted Hastings Civic Symphony (1937); Orchestra and Chorus, University of Omaha; Omaha Women's String Symphony. *Radio:* Soloist, Eastman School Symphony; CBS, NBC, *Address:* University of Omaha, Omaha, Neb.

DUNCAN, SUE ELLIS (MRS. WILLIAM A.)—Singer, Choral Director. Born in Simpson County, Ky., 1886. *Education:* Graduate, Franklin Female College, Franklin, Ky.; Nazareth College; Cincinnati Conservatory; pupil of Gustaf Egli. Conducted private studios (1908-12); choir work as soloist and director; has held executive posts with various music clubs. *Member:* Kentucky Federation of Music Clubs (President); National Federation of Music Clubs. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Russellville, Ky.

DUNCAN, TODD—Baritone. Born in Danville, Ky., 1904. *Education:* Butler College, Indiana; Columbia University; pupil of Frank Bibb, others. *Degrees:* B.A., Butler College; M.A., Columbia University. *Appearances:* Concert tours throughout the United States, Canada, and England; as *Porgy* in Gershwin's *"Porgy and Bess";* leading role in *The Sun Never Sets,* Drury Lane Theatre, London. At present, Professor of Voice, Howard University, Washington, D. C. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Howard University, Washington, D. C.

DUNCAN, WILLIAM CARY—Writer. Born in North Brookfield, Mass., 1874. *Education:* Amherst College. *Degree:* B.A., Amherst College. *Author of:* Lyrics for musical shows; books and articles. *Member:* ASCAP. *Address:* Mt. Pleasant St., North Brookfield, Mass.

DUNHAM, GEORGE SAWYER—Organist, Conductor. Born in Brockton, Mass., 1875. *Education:* New England Conservatory, Boston; pupil of Philipp, Paris. Conductor of choral societies and festivals, New England.

DUNHAM, ROWLAND WARREN—Pianist, Organist. Born in Melrose, Mass. *Education:* New England Conservatory. Dean, College of Music, University of Colorado; Associate Editor, *The American Organist. Radio:* University Broadcasts, Denver, Colo. *Compositions:* Church music (published by H. W. Gray, C. W. Homeyer, Boston Music Co. and others). *Member:* A.G.O., Phi Mu Alpha and Sons of the American Revolution. *Address:* College of Music, University of Colorado, Boulder, Colo.

DUNKELBERGER, GUSTAV—Teacher of Theory. *Education:* University of Chicago; Chicago Musical College; Juilliard Institute; pupil of Goetschius, Scharwenka, Grainger, Bloomfield-Zeisler, Lhevinne and others. *Degrees:* Ph.B., University of Chicago; Mus. B., Mus. D., Chicago Musical College; Organist, Chicago Theological Seminary (1914-15); teacher of piano, history and theory, Goschen College (1915-16); Head of Piano and Theory Departments, Oregon State College (1916-24). Member of faculty (since 1926), at present Dean, Chicago Musical College. *Address:* Chicago Musical College, Chicago, Ill.

DUNKLEY, FERDINAND LUIS—Organist, Composer. Born in London, England, 1869. *Education:* Royal College of Music and Trinity College of Music, London; pupil of Parry (composition), Martin (organ). *Degrees:* F.R.C.O.; A.G.O. Music Director, St. Agnes's School, Albany, N. Y.; Director Asheville (N. C.) College (1899-1901); Organist, Church of the Advent, Birmingham, Ala. (1920). *Compositions: The Wreck of the Hesperus,* ballad for chorus and orchestra; *The Elected Knight,* ballad for men's voices; *Sabbath Eve Service for Jewish Worship:* songs, piano works.

DUNLOP, MERRILL—Pianist, Organist. Born in Chicago, Ill., 1905. *Education:* Central College Y.M.C.A., Chicago; Oak Park School of Music; pupil of Francis Henington. *Degree:* A.B., Central College, Y.M.C.A. Director of Music, Chicago Gospel Tabernacle; Director of Tabernacle Chorus Choir, Chicago. *Radio:* WCBD, WJJD. *Address:* 825 Barry Ave., Chicago, Ill.

DUPRE, MARCEL—Organist. Born in Rouen, France, 1886. *Education:* Paris Conservatoire. Winner of first prize in piano, organ and for fugue; Grand Prix de Rome (1914). *Appearances:* Tours in England (1920) and America (1922); recitals, Paris Conservatoire (1920). Organist, St. Vivien, Rouen (1898); Assistant Organist to Widor, St. Sulpice (1906); substitute organist, Notre Dame (1916-22). At present, Organist, St. Sulpice, Paris (since 1937). *Compositions: Variations sur un Noel;* other works for organ, piano, piano and orchestra; songs, and chamber music.

DURAND, MRS. NELLA WELLS—Organist, Pianist. Born in Oakfield, Wis. *Education:* Wayland Academy, Beaver Dam, Wis. (organ), and St. Paul's Cathedral Grafton Hall Seminary, Fond du Lac, Wis.; with private teachers in Boston, Chicago and Oshkosh, Wis. Former accompanist to Christian Hanson, violinist, in concert tour of the United States. At present, Organist and Director, Tampa Heights Presbyterian Church. *Compositions: Tampa March* and *Impetus,* marches; *Squirrels at Play, Elegy to a Robin;* others. *Member:* A.G.O. *Address:* 2916 Bay Court, Tampa, Fla.

DURBIN, DEANNA—Soprano, Actress. Born in Winnipeg, Canada, 1922. *Education:* With private teachers. *Appearances:* In films *Three Smart Girls* (1936), *One Hundred Men and a Girl* (1937), *Mad About Music* (1938), *That Certain Age* (1938), *Three Smart Girls Grow Up* (1939), *First Love* (1939), *It's A Date* (1940). *Radio:* Guest appearances, Charlie MacCarthy program, NBC: others. *Address:* 6305 Yucca Ave., Hollywood, Cal.

DUREY, LOUIS E.—Composer. Born in Paris, France, 1888. *Education:* Pupil of Leon Saint-Requier (composition). *Compositions: Images a Crusoe,* for voice and small orchestra (1918); *Offrande Lyrique, Epigrammes de Theocrite, Trois Poemes de Petrone, Le Bestiaire,* for voice and piano; *Pastorale, L'Occasion,* and *Judith,* operas; *Romance sans Paroles,* for piano; *Carillon* and *Neige,* for two pianos; chamber music; other works for piano and chorus; songs.

DURGIN, CYRUS WILBUR—Critic. Born in Lowell, Mass., 1907. Critic of Boston *Globe. Address:* Boston Globe, Boston, Mass.

DURHAM, ALICE S.—Pianist, Teacher, Manager. Born in Malvern, Ia. *Education:* University of California at Los Angeles; also private instruction. Organized Long Beach Civic Concert Series, Inc., Long Beach, Cal. (1937). At present, associate piano teacher to Abby De Avirett, Los Angeles; Executive Secretary, Long Beach Civic Concert Series. *Member:* Musical Arts Club, Woman's Music Club. *Address:* 130 Pine Ave., Long Beach, Cal.

DURKEE, ABBIE MARGUERITE—Organist, Choir Director, Teacher. Born in Saginaw, Mich., 1888. *Education:* Ohio Wesleyan University, Harvard Graduate School of Education, Cornell University and Wisconsin College of Music. *Degrees:* B.A., Ohio Wesleyan University; M.A., Cornell University. Choir Director and Organist, Teacher of piano and theory, Wesleyan (1916-17), Thiel College, Greenville, Pa. (1922-23). *Member:* MacDowell Club, El Paso (President); El Paso Music Teachers Association (President), Phi Beta and Pi Kappa Lambda. *Address:* 1137 E. River St., El Paso, Texas.

DURNO, JEANNETTE—Pianist. Born in Canada, 1876. *Education:* American Conservatory, Chicago; Vienna; pupil of Leschetizky. *Debut:* Vienna. *Appearances:* Concerts and recitals in Europe and America.

DURRELL, JOSEPHINE THORPE—Violinist, Violist. Born in Melrose, Mass. *Education:* New England Conservatory; pupil of Stanley Chapple of London; B. Sinsheimer, Paris. *Debut:* Sonata recital, Boston (1912). Quartet recital (1916). Taught at Wells College, Aurora, N. Y.; Beaver Country Day School, Brookline, Mass; Chestnut Hill School, Chestnut Hill, Mass.; first violin of Durrell String Quartette. *Address:* 53 Porter St., Melrose, Mass.

DUSHKIN, SAMUEL—Violinist. Born in Suwalki, Russia, 1898. *Education:* Pupil of Kreisler, Remy, and Auer. *Debuts:* European, (1918); American, soloist with New York Symphony (1924). *Appearances:* Soloist with major orchestras of Europe and the United States; tours of the United States playing works of Stravinsky with the composer. Has transcribed classical and contemporary works for violin. *Recordings:* His Master's Voice, Polydor, Columbia.

DUX, CLAIRE—Soprano. Born in Witkowicz, Poland, 1885. *Education:* State College, Bromberg; pupil of Teresa Arkel. *Debuts:* European, in *The Magic Flute,* Cologne (1906); American, with Chicago Civic Opera, Chicago (1921). *Appearances:* As member, Berlin Royal

Opera (1911-18); at Covent Garden (1911, 1914); member, Royal Opera, Stockholm (1918-21); member, Chicago Civic Opera (1921-23); with that company in New York (1922). Repertoire includes roles in *Die Walkure, Tannhauser, Lohengrin,* and others. At present, singing in concerts. *Address:* 209 E. Lake Shore Drive, Chicago, Ill.

DVORAK, MARIE—Pianist. Born in Melnik, 1894. *Education:* Prague Conservatory (1907-11); Leschetizky in Vienna (1912-14). *Appearances:* Tours of Europe and the United States.

DYKEMA, PETER WILLIAM—Music Educator. Born in Grand Rapids, Mich., 1873. *Education:* University of Michigan, Juilliard Institute, New York; pupil of J. F. Campbell, Grand Rapids; Franz Arens, New York; J. C. Cooper, Berlin (voice); Frank Shephard, Percy Goetschius, New York; E. S. Kelley, Berlin (theory). *Degrees:* B.L., University of Michigan (1895); M.L., University of Michigan (1895. *Radio:* Narrator, Columbia School of the Air (1939). Teacher of English and German, Aurora (Ill.) High School (1896-98); Principal, Junior High School, Indianapolis, Ind. (1898-1901); Director of Music, Ethical Culture School, New York (1901-13); Professor of Music, University of Wisconsin (1913-24); Song Leader, Student Army Training Corps (1918-19). Professor of Music Education, Teachers College, Columbia University, New York (since 1924). Writer and composer under name of William Peters. *Compositions: Robin Hood, Allan A Dale* (Carl Fischer, 1936); *The Arrow and the Song,* chorus (C. C. Birchard & Co., 1940). *Author of Music for Public School Administrators* (1931); co-author of *Festivals and Plays* (1913); *School Music Handbook* (with Cundiff, 1923), *School Orchestra Series* (with Kwalwasser), *School Band Series* (with Church), *Handbook* (with Cundiff, 1939), *Music in the High School* (with Gehrkens, (1940). *Editor of: Myths and Legends* (1914); *Twice 55 Community Songs,* 7 vols.; *Music Supervisor's Journal* (7 years); *A Singing School* (with Armitage and Pitcher), 2 vols. (1939). *Recordings:* Supervised Mohler and Golden Key records (Victor); *A Singing School* (Columbia). *Member:* Music Educators National Conference. *Address:* Teachers College, Columbia University, New York City.

DYSON, GEORGE—Composer, Teacher, Organist. Born in Halifax, England, 1883. *Education:* Royal College of Music, Oxford. Winner of Mendelssohn Scholarship. *Degree:* Mus. D., Oxford. Music Master, Osborne, Marlborough, Rugby, Wellington; Winchester (1924-38). *Compositions: Siena,* symphonic poem; three *Rhapsodies* for string quintet; piano pieces, songs; *The Canterbury Pilgrims* (London, 1930); *St. John's Voyage To Melita* (Hereford, 1933); other sacred music; *Prelude, Fantasy and Chaconne,* for cello and orchestra (Hereford, 1936); Symphony (London, 1937); others. *Author of: The New Music* (1924) and *The Progress of Music* (1932).

DYSON, HAL—Conductor, Composer (Popular). Born in Sydney, Australia, 1894. *Debut:* As conductor in Ameria, *Delma Revels,* Shubert Theatre, New York (1928). *Appearances:* Tours with own orchestras. *Compositions: Let It Rain* (Harms), *Lonely Melody* (Paramount), *Harmonica Song* (Mills), *Sanctions* (Ricordi) and others. *Recordings:* All compositions have been recorded. *Member:* ASCAP. *Address:* 239 W. 71st St., New York City.

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EAMES, EMMA—Soprano. Born in Shanghai, China, 1865. *Education:* Studied with Clara Munger in Boston and Annie Payson Call; Mathilde Marchesi in Paris. *Debuts:* European, as *Juliette* in *"Romeo and Juliette,"* Paris Opera (1889); American, in same role, Metropolitan Opera, New York (1891). *Appearances:* Operatic roles in Paris and London (1889-90), with Metropolitan Opera (1891-1909); recitals and concerts throughout the United States. Now in retirement.

EAMES, HARRY PURMORT—Pianist, Educator. Born in Chicago, Ill., 1872. *Education:* Cornell College, Ia.; studied with William Smith, Babcock Mathews and William Sherwood in America; Clara Schumann and Paderewski in Europe. *Appearances:* Recitals in Europe and America (1894-97); American tour (1910-11). Director of Piano Department, Lecturer in Aesthetics, University of Nebraska (1898-1908). Founder and Director, Omaha School of Music and Allied Arts; Vice-President of Cosmopolitan School of Music, Chicago (1912-20); Director of Music Department, Illinois Wesleyan University (1913-19); Musical Director, Brunswick Records (1919-20). Piano teacher and lecturer, American Conservatory, Chicago. *Compositions:* Music for pageants; choruses and songs.

EARHART, WILL—Educator, Author, Choral Conductor. Born in Franklin, O., 1871. *Education:* With private teachers in Cincinnati. *Degree:* Hon. Mus. D., University of Pittsburgh. *Appearances:* As lecturer on musical and educational subjects. Former Conductor, Richmond (Ind.) Festival Chorus and Symphony Orchestra. *Compositions:* Songs for children; arrangements for choruses; piano accompaniments (published by Witmark, La Forge-Earhart, and others). *Author of: Eloquent Baton; Music to the Listening Ear; The Meaning and Teaching of Music; Choral Technics* (published by Witmark and others); articles for various periodicals. *Editor of: Pathways of Song* (La Forge-Earhart); *Music Education Series* (Ginn and Co.); *Congdon Music Books* (C. H. Congdon); *Young Students Piano Course* (Ditson); others. *Address:* Box 7351, Pittsburgh, Pa.

EAST, GRACE ADAMS—Trumpet Player. Born in the United States. *Appearances:* Concert tours and recitals in New York, Chicago, Washington, D. C., Los Angeles and other principal cities of the United States; Hawaii, New Zealand, India, England, Ceylon, France and Belgium; appearances with symphony orchestras in Mexico City, South America, Canada and the United States (1940). At present, touring Australia. *Management:* G. H. Dalrymple, 127 E. 54th St., New York City.

EASTON, FLORENCE—Soprano. Born in England, 1884. *Education:* Royal Academy of Music, London; pupil of Elliot Haslam in Paris. *Debut:* As the *Shepherd* in *"Tannhauser,"* Newcastle-on-Tyne, England. *American Debut:* As *Gilda* in *"Rigoletto"* with Savage English Grand Opera Company, Baltimore (1905). *Appearances:* Operatic roles with Savage Company (1905-07); with Berlin Royal Opera (1907-13), Chicago Opera (1915-16). Member of Metropolitan Opera, New York (1917-28; since 1936).

EATON, LOUIS—Violinist, Teacher. Born in Waltham, Mass., 1872. *Education:* Pupil of B. Listemann, C. M. Loeffler (violin), B. Cutter (composition), Jessie Downer (piano). *Appearances:* Recital tours with Bostonia Sextet Club throughout the United States and Canada; with Downer-Eaton trio in New England. First violinist with Boston Opera Company (1909-11); Teacher at New England Conservatory (1897-98); Music Director of Park Theater, Boston (1911-14) and at Strand Theater, Hartford, Conn. (1915). *Compositions:* Violin studies, orchestral arrangements. Compiled an album of piano studies.

EBANN, WILLIAM—Violoncellist, Teacher, Composer. Born in Cincinnati, Ohio, 1873. *Education:* Pupil of Michael Brand, Lino Mattioli, (cello), Cincinnati; Oscar Paull, Bargiel, Jadassohn (composition); Julius Klengel, Leipzig, and Robert Hausmann, Berlin. *Appearances:* Concerts in Europe and the United States; with Leipzig Gewandhaus Orchestra; as solo cellist with Philadelphia, Philharmonic, Cincinnati and Theodore Thomas Orchestras; in recital and with orchestras in Indianapolis, Los Angeles, Buffalo and Rochester. Head of Ebann Ensemble of 40 'Cellos. Teaching in New York (since 1900). *Compositions:* Two 'cello concertos, Theme and Variations, works for 'cello, trios, string quartets and arrangements for string quartets. *Address:* 175 Fifth Ave., New York City.

EBENER, FRED F.—Pianist, Percussionist, Trombone Player, Conductor (Popular). Born in Chadron, Neb., 1907. *Education:* Omaha University, Nebraska University and Creighton University. *Degree:* LL.B., Creighton. *Appearances:* With dance orchestras (since 1918). *Radio:* WOW, Omaha; NBC. At present, conducts own orchestra (Freddy Ebener's Orchestra), over WOW; with "Rangers," "Tinklers" and String Ensemble, WOW. *Address:* Station WOW, Omaha, Neb.

EBERHART, CONSTANCE—Mezzo-Soprano. Born in York, Neb. *Education:* Pennsylvania College for Women, Carnegie Institute of Technology, Pittsburgh, and Chicago Musical College. *Debut:* Chicago, as *Dame Quickly* in *"Falstaff"* (1927). *Appearances:* With Chicago Civic Opera (3 seasons); with Cincinnati Summer Zoo Opera (1927-31); as the *Witch* in *"Hansel and Gretel,"* Rhodes Chamber Opera Co., and with Charles Wakefield Cadman Quartet. *Address:* 3059 Washington Blvd., Chicago, Ill.

EBERHART, NELLE RICHMOND—Writer. Born in Detroit, Mich. *Author of: Shanewis,* opera (performed by Metropolitan Opera Co., New York, 1917-18 and 1918-19); *Witch of Salem,* opera (Chicago Civic Opera); *Garden of Mystery,* opera (Carnegie Hall, New York); cantatas; songs, including *At Dawning, From the Land of the Sky-Blue Water, I Hear A Thrush* and others. *Address:* 3059 Washington Blvd., Chicago, Ill.

EBERLY, J. WILGUS—Pianist, Teacher. Born in David City, Neb., 1913. *Education:* University of Nebraska. *Appearances:* Joslyn Memorial, Omaha, Neb. (1936); in recital series of Edwin Hughes (1939-40). At present, Dean, Conservatory of Music, Flora Macdonald College, Red Springs, N. C. *Address:* Flora Macdonald College, Red Springs, N. C.

ECHANIZ, JOSE—Pianist, Teacher. Born in Havana, Cuba, 1905. *Education:*

Falcon Conservatory, Havana; pupil of his father, Ignacio Telleria, and Alberto Falcon. *Debut:* Town Hall, New York (1922). *Appearances:* Soloist with major orchestras of the United States; European tour in concert and recital (1929). Head of Piano Department, Millikin Conservatory of Music (since 1932). *Address:* Millikin Conservatory, Decatur, Ill. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

EDDY, NELSON—Baritone. Born in Providence, R. I., 1901. *Education:* Pupil of William W. Vilonat, David Bispham, and Edouard Lippe; also studied in Dresden and Paris. *Debut:* Philadelphia, in *Pagliacci* (1924). *Appearances:* With the Savoy Co., Philadelphia Operatic Society, Philadelphia Civic Opera Co. and Philadelphia Grand Opera Co. In MGM motion pictures, *Naughty Marietta, Rose Marie, Maytime, Rosalie, Girl of the Golden West, Sweethearts, Let Freedom Ring, Balalaika, New Moon, Bitter Sweet.* In oratorio, concerts and recitals throughout the United States. At present, appearing in concerts. *Radio:* Chase and Sanborn program, NBC; others. *Recordings:* Victor, Columbia. *Address:* Beverly Hills, Cal. *Concert Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

EDELSTEIN, WALTER—Violinist. Born in Brooklyn, N. Y., 1903. *Education:* Juilliard Institute; studied violin with Kneisel, theory with Goetschius. Honorary diploma, Fontainebleau, France. *Debuts:* American, recital at Aeolian Hall, New York (1927); European, Paris (1930). *Appearances:* As member of Hartmann String Quartet, touring throughout the United States (1927)-30); in recital in Europe and the United States.

EDKINS, J. ALDEN—Bass-Baritone. Born in Somerville, Mass., 1907. *Education:* Boston Conservatory; National Association Studios of Music; Massachusetts Art School, and School of Practical Art; pupil of James McVey, Walter Rolfe, Hazel Glines, Arturo Vita. National Atwater Kent Audition Winner (1931). *Debut:* Metropolitan Opera, as *Rocco* in *"Fidelio"* (1935). *Appearances:* All-Brahms program, Toscanini conducting (1939); also in concerts and oratorios. *Radio:* NBC, CBS. *Recordings: Sea Shanty* records (RCA-Victor). *Address:* 410 E. 57th St., New York City.

EDMONSON, WILLIAM WARD—Basso. Born in Spokane, Wash., 1902. *Education:* Spokane College, Chicago Musical College; also with private teachers. *Appearances:* As soprano soloist (1909), with choir of All Saints Cathedral, Spokane; Garner Concert Co. (1922); as actor with Lafayette Players (stock company), three Negro motion pictures, *The Millionaire, Thirty Years Later* and *The Midnight Ace;* Theatre Guild productions *Marco's Millions* and *Volpone* (1928); also in musical comedy revues, New York; concerts throughout the United States. *Radio:* NBC (since 1929). Business Manager, Southernaires Quartet. *Address:* National Broadcasting Co., 30 Rockefeller Plaza, New York City.

EDWARDS, JOAN—Contralto (Popular). Born in New York, 1918. *Education:* Hunter College, Juilliard Institute. *Debut:* With Rudy Vallee (1937). *Appearances:* Tour of the United States with Gus Edwards' *School Days;* with Rudy Vallee, McFadden-Deauville Hotel, Miami (1936). *Radio:* As guest artist, Fred Allen's "Town Hall" (1935); with Al Roth on "Melodie Contrasts," and with Paul Whiteman, NBC (1938). At present, with Paul Whiteman. *Compositions: On a Blind Date* (Mills). *Recordings:* Songs from *"Two for the Show"* and *"Louisiana Purchase";* also with Whiteman Orchestra. *Address:* 17 E. 45th St., New York City.

EDWARDS, MARJORIE—Violinist. Born in San Jose, Cal., 1923. *Education:* Pupil of Kathleen Parlow. *Debut:* In recital, Town Hall, New York. *Appearances:* Recital, Veterans Auditorium, San Francisco; as first violinist, South Mountain Quartet, Pittsfield, Mass.; at Berkshire Symphonic Festival, playing Tschaikowsky Concerto, Henry Hadley conducting; recital, Pittsfield Auditorium. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

EGAN, JACK—Pianist, Composer (Popular). Born in New York, 1892. *Education:* Fordham University. *Degree:* A.B., Fordham. *Compositions: That's the Kind of a Baby for Me* (Ziegfeld's Follies, 1917); *Be Still, My Heart* (1934). *Recordings:* Piano roll, *When You're Alone,* for Mel-o-dee Aeolian Co. *Address:* 331 E. 188th St., New York City.

EGILSRUD, JOHAN STORJOHANN—Music Critic. Born in Tromso, Norway, 1898. *Education:* University of Minnesota; Sorbonne, Paris; pupil of Paul Le Flem, Vincent D'Indy, Paris (composition). *Degrees:* B.A., M.A., University of Minnesota; Ph.D. (Comparative Literature), Sorbonne. At present, Music Critic, Minneapolis *Tribune;* member of faculty, University of Minnesota. *Compositions:* Songs and works for piano. *Address:* Minneapolis Tribune, Minneapolis, Minn.

EGK, WERNER—Composer, Conductor. Born in Germany, 1901. *Education:* Pupil of Anna Hirzel and Carl Orff. At present, Conductor, State Opera, Berlin. *Compositions: Die Zaubergeige,* opera; works for orchestra, chorus and violin; songs.

EHLERS, ALICE—Harpsichordist. Born in Vienna, 1895. *Education:* Pupil of Theodor Leschetizky and Wanda Landowska. *Appearances:* In recitals throughout the world; as soloist with orchestras; recitals with Paul Hindemith and others; lecture-recitals at academies in Vienna, Zurich, Turin, London, Santiago and others; Coolidge Festival (1937); soloist with Philadelphia Orchestra (1938). Founder, Friends of Old Music. *Radio:* Soloist, Bing Crosby program. Guest artist in motion picture, *Wuthering Heights.* Contributor to *Who Is Who In Music* (1940-41 Edition). *Management:* Dorothy Huttenbach, N. Orange Grove Ave., Los Angeles, Cal.

EHLERT, JACKSON KARL—Organist, Pianist, Educator. Born in Hartford, Wis., 1905. *Education:* University of Minnesota. *Degree:* M.A., University of Minnesota. Director, Department of Music, Minnesota State College. *Address:* Minnesota State College, Duluth, Minn.

EICHHEIM, HENRY—Violinist, Composer. Born in Chicago, Ill., 1870. *Education:* Chicago College of Music; pupil of Jacobsohn and Becker. *Degree:* Mus. D., Chicago Musical College. *Appearances:* Occasional recitals. Member of Theodore Thomas Orchestra, Chicago, Boston Symphony Orchestra (1890-1912). Conductor of Symphony Orchestra, Winchester, Mass. (1912-16). Composing (since 1916). *Compositions: Oriental Impressions,* for Orchestra (1922); *Chinese Legend,* ballet (1924); *Burma,* orchestral suite (1927); *Malay Mosaic,* for chamber orchestra (1924); *Java,* 1st Movement of Triptych (1929). *Member:* Asiatic Society of Japan (Fellow).

EIDUS, ARNOLD—Violinist. Born in New York, 1922. *Education:* Juilliard Graduate School; pupil of Louis Persinger. *Debut:* Recital, Town Hall, New York (1938). *Appearances:* Recitals throughout eastern United States; has played with New York Philharmonic Symphony Orchestra, National Orchestral Association, Carnegie Hall, New York, and other symphony orchestras. At present, appearing in recitals in New York. *Address:* 225 W. 109th St., New York City.

EINECKE, C. HAROLD—Organist, Conductor. Born in Quincy, Ill., 1905. *Education:* Columbia University, Westminster Choir College; Oxford University and Cambridge University, England; studied in Leipzig, Germany. Pupil of Dudley Buck, Jr., John Finley Williamson and Charles Doersam, New York, and others. *Degrees:* Mus. B., Hon. Mus. D., University of Grand Rapids (1940). *Appearances:* Recitals in the United States and Canada. Has held positions in Rye, N. Y., New York, Cleveland and Quincy, Ill. At present, Minister of Music, Park Congregational Church, Grand Rapids, Mich.; Conductor, Chancel Choir, Park Congregational Church. *Member:* A.G.O., National Association of Organists and Music Teachers National Association. *Address:* Park (First) Congregational Church, Grand Rapids, Mich.

EINSTEIN, ALFRED—Musicologist, Author, Teacher. Born in Munich, Germany, 1880. *Education:* Pupil of Sandberger (musicology) and Beer-Walbrunn (composition). *Degree:* Ph.D. Music Critic of *Muenchener Post* (1917); Editor, *Zeitschrift fuer Musikwissenschaft* (1918); Critic of the Berliner *Tageblatt* (1927-33). Research at the British Museum, London, and in Florence, Italy. Visiting Professor of Music, Smith College, Northampton, Mass. (since 1939). *Author of:* Book on the German literature for the viola da gamba (1905); a biography of Agostino Steffani (1910); a history of music in German (1917, revised in 1920); *A Short History of Music;* book on Gluck in *Master Musicians Series;* book on the Italian Madrigal in the 16th century in English, others. Editor and reviser of Hugo Riemann's *Musik-Lexikon;* translator of Benedetto Marcello's *Teatro alla Moda;* editor and reviser, Koechel's catalog of the works of Mozart. Contributor to *International Cyclopedia of Music and Musicians,* and to periodicals. Editor of old music. *Address:* Smith College, Northampton, Mass.

EISENBERG, MAURICE—Violoncellist. Born in Koenigsberg, Germany, 1900. *Education:* Peabody Conservatory, Baltimore, and Hochschule fuer Musik, Berlin; pupil of Hugo Becker, Jules Klengel, Pablo Casals ('cello); Nadia Boulanger (theory). *Debut:* As soloist with the Philadelphia Orchestra (1916). *Appearances:* Tour of Europe in concert and recital. Member of the Philadelphia Orchestra (1915). Professor of cello, Paris Ecole Normale (1929-38). In concerts throughout the United States (since 1938). *Manage-*

ment: Charles L. Wagner, 511 Fifth Ave., New York City.

EISENBERGER, SEVERYN—Pianist. Born in Cracow, Poland, 1879. *Education:* Pupil of Leschetizky in Vienna. *Appearances:* As soloist with the Cincinnati Symphony Orchestra (1935); recitals in Cleveland and other cities. Professor at Cracow Conservatory (1914-22). At present, teaching and concertizing in the United States.

EISLER, HANNS—Composer. Born in Leipzig, Germany, 1898. *Education:* Academy of Music, Vienna; pupil of Arnold Schoenberg (counterpoint, composition). Winner of prize in composition (1924). Teacher in Berlin (1925-36). *Compositions: Goliath,* opera; *The New Earth; Komsomol; Abdul the Damned;* Quintet, for wind instruments; Sonata in variation form for piano; *Zeitungsausschnitte,* for voice and piano; *White Bread Cantata,* for mezzo-soprano, two clarinets, viola and cello; *The Roundheads and the Pointed-heads,* operetta; *Deutsche Symphonie,* for orchestra, soli, and chorus; choral compositions, ballads, proletarian songs; children's songs, piano pieces and *Songs for Radio.* Has written music for films. At present, lives in New York as composer and teacher at New School for Social Research.

EISLER, PAUL—Pianist, Conductor, Teacher. Born in Vienna, 1878. *Education:* Royal Conservatory of Music, Vienna; pupil of Bruckner and Fuchs. *Debut:* Vienna (1895). *Appearances:* As conductor, Ulm (1898); with Metropolitan Opera Co.; guest conductor, Lewisohn Stadium, New York; guest conductor, National Symphony Orchestra, Cleveland Stadium and Hollywood Bowl. Assisting artist to Caruso, Ysaye, and Hempel. *Compositions:* Songs, choral works, operettas and arrangements. *Address:* 144 W. 57th St., New York City.

ELFENBEIN, ETHEL—Pianist, Teacher. Born in New York. *Education:* Diller-Quaile School of Music, New York; New York University; pupil of Sara Sokolsky-Fried and Alexander Lipsky, New York. *Degree:* B.S., New York University (1932). *Debut:* Town Hall, New York (1940). *Radio:* WQXR, New York. At present, member of faculty, Music School of Henry St. Settlement, New York. *Address:* 1466 48th St., Brooklyn, N. Y.

ELIE, JUSTIN—Pianist, Composer. Born in Port-au-Prince, Haiti, 1883. *Education:* Paris Conservatoire; pupil of Marmontel and de Bériot (piano), Pessard and Vidal (composition and orchestration). *Appearances:* Recitals in Latin America and New York. *Compositions: Voudou,* ballet; *Concerto,* for piano; *Quisqueya,* symphonic suite; *Danses Tropicales; Les Chants de la Montagne,* for piano and arranged as orchestral suite; *Les Poèmes Aborigines; Deux Poèmes Vaudauesque; Paysages Indiens,* for mezzo-soprano; *Légende Créole,* for violin and piano; *Scènes Vaudauesques,* symphonic suite; *Aphrodite,* musical poem.

ELINSON, ISO—Pianist. Born in Russia, 1905. *Education:* St. Petersburg Conservatory; pupil of Blumenfeld, Glazounov, and Sokoloff. *Debut:* American, New York (1938). *Appearances:* Tours of Europe and South America.

ELKAN, HENRI—Conductor, Violist. Born in Antwerp, Belgium, 1897. *Education:* Antwerp Conservatory and Amsterdam Conservatory. *Debuts:* American, as conductor, Philadelphia Grand Opera Company (1928); European, as conductor, Orchestre de Paris, at Champs Elysées Theatre (1937). At present, Conductor, Philadelphia Ballet Company; Director, Catherine Littlefield Ballet; with Steel Pier Opera Company. *Address:* 1716 Sansom St., Philadelphia, Pa.

ELKUS, ALBERT I.—Pianist, Composer, Educator. Born in Sacramento, Cal., 1884. *Education:* University of California; pupil of Hugo Mansfeldt, Harold Bauer, Josef Lhevinne, Oscar Weil, Carl Prohaska, Robert Fuchs, George Schumann and Franz Schalk. *Degrees:* B.A. (1906), M.A. (1907), University of California. Former Teacher at San Francisco Conservatory of Music and Mills College, Dominican College. Lecturer at University of California (1931-35). Professor of Music, University of California (since 1935). At present, Chairman, Department of Music, University of California, and Conductor, University of California Symphony Orchestra. *Compositions:* Concertino on *Lezione III* of Ariosto (Universal, 1917); *Impressions from a Greek Tragedy,* Juilliard award (E. Kalmus, 1921); *I Am the Reaper,* choral work; Serenade for String Quartet (1921); *On a Merry Folk Tune* (J. Fischer & Bro., 1924); Eight Pieces for Pianoforte (Ries and Erler); *Lines from a Sonnet, Ferry Hinksey* and two songs (G. Schirmer, 1939); others. *Address:* Department of Music, University of California, Berkeley, Cal.

ELLERMAN, AMY—Contralto, Teacher. Born in Yankton, S. D. *Education:* Yankton College Conservatory; American Conservatory, Chicago. *Appearances:* Bethlehem Bach Festival, with Philadelphia Symphony; New York Oratorio Society, with Philharmonic Symphony; Minneapolis Symphony; Detroit Symphony; Apollo Club, with Chicago Symphony; New York University Chorus, and Syracuse University. Tours, the United States and Canada. *Radio:* With Gabriel Heater. At present, concert work; soloist, First Presbyterian Church, New York. *Recordings:* Edison. *Member:* Sigma Alpha Iota, American Guild of Music Artists (Member of Board) and Singing Teachers Association of New York. *Address:* 260 W. 72nd St., New York City.

ELLIOT, BYRD—Violinist. Born in Seattle, Wash. *Education:* Cincinnati Conservatory, Juilliard Graduate School, and in Paris. *Debuts:* American, Town Hall, New York (1933); European, Aeolian Hall, London (1937). *Appearances:* White House, musicale (1936); recitals, Carnegie Hall, New York (1938, 1939). At present, appearing in concerts and recitals. *Address:* 30 Sutton Pl., New York City.

ELMAN, MISCHA—Violinist. Born in Stalnoje, Russia, 1892. *Education:* Conservatory at St. Petersburg; pupil of Alexander Fiedemann in Odessa, and Auer. *Debuts:* European, Berlin (1904); American, as soloist with Russian Symphony Orchestra, New York (1908). *Appearances:* Throughout Europe and the Orient, annual recital tours of the United States. *Recordings:* As solo violinist in concertos with London Symphony Orchestra; with Elman String Quartet (Victor Red Seal).

ELWELL, HERBERT—Teacher, Critic. Born in Minneapolis, 1898. *Education:* University of Minnesota, American Academy in Rome; pupil of Ernest Bloch, New York, and Nadia Boulanger, Paris. Recipient of Fellowship, American Academy in Rome (1926). Head of Department of Theory and Composition, Cleveland Institute of Music (since 1937); Music Critic, Cleveland *Plain Dealer* (since 1932). Program Annotator, Cleveland Symphony Orchestra. *Compositions: The Happy Hypocrite,* ballet. *Address:* Cleveland Plain Dealer, Cleveland, O.

ELWYN, ROBERT—Tenor, Teacher. Born in Saunemin, Ill., 1894. *Education:* Oklahoma State College, Cincinnati Conservatory of Music. *Degrees:* B.S., Oklahoma State College; Mus. B., Cincinnati Conservatory, 1918. *Appearances:* As soloist with New York Oratorio Society, with New York Philharmonic at Stadium Concerts. Sang with Philadelphia Civic Opera Company and Bach Cantata Club of New York. Voice instructor, Cincinnati Conservatory of Music (1917-18); Head of Voice Department. Denver College of Music (1921-26); voice teacher, Music Education Department, Teachers College, Columbia University (1927-30).

ELZON, MISCHA—Violinist. Born in Biala, Poland, 1900. *Education:* Paris Conservatoire. *Appearances:* Tour of the United States with Schumann-Heink, soloist with Minneapolis Symphony; Town Hall recitals. Concertmaster, Barrere Little Symphony and Barrere-Britt Concertino. *Address:* 148 W. 57th St., New York City.

EMCH, WALTER—Conductor, Teacher of Theory. Born in Manhattan, Kan., 1896. *Education:* University of California, University of Illinois, University of Michigan; also studied in Switzerland. *Degrees:* B.S., University of Illinois; Mus. B., University of Illinois; Mus. M., University of Michigan. Former Professor of Engineering and Mathematics, Washburn College; Assistant Professor of Theory, Conductor of Band, Kansas State Teachers College; Professor of Wind Instruments, Director of Band, Iowa State Teachers College. At present, Professor of Musical Theory and Associate Band Conductor, James Millikin University. *Member:* Pi Kappa Lambda, Phi Mu Alpha, American Association of University Professors. *Address:* Millikin Conservatory, Decatur, Ill.

EMERICK, LUCILLE MAE—Teacher. Born in DuBois, Pa. *Education:* University of Cincinnati; New York University; Cincinnati Conservatory; pupil of Percy Grainger (piano). Recipient of scholarship with Grainger (1933). *Degrees:* B. Mus., University of Cincinnati (1932); B.S. Ed., M.A., Ph.D., New York University. At present, teaches piano, organ, violin, music history, appreciation, sight singing, ear training and methods of supervision, Guilford College; Assistant Conductor of choir and orchestra, Guilford Colleg; Assistant Supervisor of Music, Guilford County Schools. *Author of: Predicting Success in Music Education for Adults. Address:* Guilford College, Guilford College, N. C.

ENDER, EDMUND SERENO—Organist, Tenor, Teacher of Voice. Born in New Haven, Conn., 1886. *Education:* Yale University; Institute of Musical Art, New York; Oxford, England; studied in Berlin and Paris. *Degree:* Certificate of Graduation, Yale. Appearing at present with St. Paul's Choir of Goucher College. *Compositions:* Two Services for Friday Eveing (Bloch); *Blow, Blow, Thou Winter Wind* (Presser); *The Sun Upon the Lake Is Low* (John Church Co.); *Ye That Love the Lord* (Ditson), and *Six*

Responses for Women's Voices (Flammer). *Address:* 4502 Carleview Rd., Baltimore, Md.

ENDERS, EDMEE LANGHAM—Pianist, Patron. Born in Cookport, Pa. *Education:* Cornell University; Graduate, Ithaca College of Music. Has been active in local, state, district, and national music club work. *Member:* National Federation of Music Clubs (Executive Board, since 1935; District President, Rocky Mountain District). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Basin, Wyo.

ENDRES, EMMA—Pianist. Born in Covington, Ky. *Education:* Juilliard Graduate School, New York; Museum of Art, Toledo; Fontainebleau; pupil of Josef Lhevinne, Robert Casadesus and Nadia Boulanger, Fontainebleau and Paris. *Debut:* Recital, Town Hall, New York (1939). *Radio:* European Broadcast from France (1938). At present, concert appearances in the United States; lecture recitals, Women's City Club, Boston. *Address:* 417 Riverside Dr., New York City.

ENDRES, MARIE A.—Violinist, Violist, Conductor. Born in New Ulm, Minn., 1904. *Education:* Wisconsin School of Music, Juilliard School and American Conservatory; pupil of Gilbert Ross, Cecil Burleigh, Jacques Gordon and Sascha Jacobsen (violin); Sigfrid Prager (conducting). *Appearances:* Soloist with Madison Civic Symphony; concerts in various cities with Marie Endres Trio (violin, 'cello, and piano). Concertmaster, Madison Civic Symphony Orchestra (since 1928). At present, Director, Wisconsin School of Music String Orchestra, St. James Choir and Madison C.Y.O. Girls' Chorus; also directs and trains string section of Madison Civic Symphony; member of faculty, Wisconsin School of Music, conducting above groups. *Address:* Wisconsin School of Music, Madison, Wis.

ENESCO, GEORGES—Violinist, Conductor, Composer. Born in Moldavia, 1881. *Education:* Vienna Conservatory, Paris Conservatory; pupil of Bachrich, Helmesberger and Robert Fuchs in Vienna; Marsick, Gedalge, Massenet and Faure in Paris. Winner of Gesellschafts-Medal, Vienna Conservatory; first prize for violin, Paris Conservatory (1899). *Appearances:* As violinist throughout Europe and America; guest conductor of New York Philharmonic, Cleveland and other symphony orchestras in America and Europe. *Radio:* NBC, CBS, as conductor. Teacher of Yehudi Menuhin. *Compositions: Rumanian Rhapsodies* for orchestra; sonatas for violin and piano, chamber music for various ensembles, piano compositions, and songs. *Recordings:* Bach Concerto for Two Violins in D Minor, with Yehudi Menuhin; his *Rumanian Rhapsody*, No. 1, has been recorded by the Minneapolis Symphony, under Eugene Ormandy (Victor). *Member:* Rumanian Academy.

ENGBERG, MME. DAVENPORT—Violinist, Conductor. Born in Spokane, Wash., 1880. *Education:* Studied in Copenhagen and Berlin; pupil of Anton Svensen, Karl Halir and Willy Hess (violin), and Franz Neruda (composition). *Debuts:* European, with Copenhagen Kapel Orchestra (1904); American, New York (1905). *Appearances:* Tours of Europe and the United States; Conductor, Bellingham Symphony, and Seattle Civic and Seattle Symphony. At present, Director, Engberg Orchestra. *Compositions: The Butterfly, Cradle Song, Indian Lament* and other songs; dances (Carl Fischer). *Address:* 1702 Belmont Ave., Seattle, Wash.

ENGEL, A. LEHMAN—Composer, Conductor. Born in Jackson, Miss., 1910. *Education:* Cincinanti College of Music, Cincinnati Conservatory of Music; studied composition with Goldmark and Sessions. Awarded Juilliard Fellowship. *Appearances:* As conductor of Madrigal Singers. *Compositions: Pierrot of the Minute,* opera; *Medea,* opera; incidental music for various dramas.

ENGEL, CARL—Composer, Editor, Musicologist. Born in Paris, 1883. *Education:* Strasbourg and Munich Universities; studied composition with Thuille. Former Chief of Music Division, Library of Congress. President of G. Schirmer, Inc. *Compositions:* For piano, string ensembles; songs. *Editor of: Musical Quarterly. Member:* Advisory Board, League of Composers, International Society for Contemporary Music; American Academy of Arts and Sciences (Fellow), International Society of Musicology, Societe Francaise de Musicologie, Harvard Musical Association (Honorary), American Musicological Society. *Address:* G. Schirmer, Inc., New York City.

ENGEL, GABRIEL—Violinist, Composer, Musicologist. Born in Beregszasz, Hungary, 1892. At present, Editor of *Chord and Discord. Author of: The Life of Anton Bruckner, Gustav Mahler-Song-Symphonist;* others.

ENGLANDER, LESTER—Baritone, Teacher of Voice. Born in Philadelphia, 1911. *Education:* University of Pennsylvania and Curtis Institute of Music. *Degrees:* B.A., University of Pennsylvania (1930); Mus. B., Curtis Institute (1938). *Debut:* Recital, Philadelphia (1931). *Appearances:* With San Carlo Opera Co., Chicago Opera Co., Philadelphia Symphony Orchestra, Philadelphia Robin Hood Dell Opera Co., Trenton Symphony Orchestra, Italo-American Symphony Orchestra and Mendelssohn Club; recitals in Philadelphia and Baltimore. Formerly member of faculty, Curtis Institute (4 years). At present, Head of Voice Department, Bronx House Music School, New York City. *Recordings:* As soloist in Mozart's Requiem (Victor). *Address:* 1222 Spruce St., Philadelphia, Pa.

ENGLES, GEORGE—Concert Manager. Born in Albany, N. Y., 1889. Secretary to Walter Damrosch; Manager, New York Symphony Orchestra; founder of Concert Management George Engles. Manager, Artists' Service, NBC (1928). Vice-President, NBC (1930). President, Civic Concert Service (since 1935).

ENGLISH, GRANVILLE—Composer. Born in Louisville, Ky., 1893. *Education:* Chicago Musical College, pupil of Rudolph Reuter (piano) and Felix Borowski (composition), Chicago, and Charles Haubiel and Wallingford Riegger, New York. *Compositions:* Works for voice, piano, violin, orchestra and chorus (published by G. Schirmer, Carl Fischer and H. W. Gray Co.); *Island Idyll,* suite for symphony orchestra (1938) and *Ballet Sketches* for chamber orchestra (1940). Winner of First Prize in American Composers Song Contest (sponsored by New York State Federation of Music Clubs), for song, *Wings of a Dove. Member:* National Association of American Composers and Conductors, ASCAP and Composers Alliance. *Address:* 251 W. 72nd St., New York City.

ENNA, EMIL—Pianist, Composer. Born in Copenhagen, Denmark, 1877. *Education:* Efterslaegten Skole and Birkerod College; pupil of August Enna, Louis Zwicki, and Schytte (piano), and Johan Svendsen (harmony). *Appearances:* Concerts in the United States, specializing in Scandinavian music; lecture recitals on Scandinavian composers. Music editor, Portland, Ore., *News-Telegram* (since 1923). *Compositions: The Dawn of the West,* opera; *Legends of Seaside,* song cycle for solo voices and women's chorus; *Morning, Noon and Night,* symphonic suite; with Ronald Buck, *Circus Suite,* for symphony orchestra; works for piano. *Address:* 807 Studio Bldg., Portland, Ore.

ENNIS, SKINNAY—Percussionist, Singer, Conductor (Popular). Born in Salisbury, N. C., 1909. *Education:* University of North Carolina. *Appearances:* With Hal Kemp (1925-38) Organized own orchestra (1938). With own orchestra, has played at the Victor Hugo, Beverly Hills, Cal., and Mark Hopkins Hotel, San Francisco. *Radio:* Bob Hope program, NBC. At present, conducts own band. *Recordings: Girl Friend of the Whirling Dervish* and *Gardenias* (Victor). *Address:* NBC, New York City.

ENSRUD, PAUL—Pianist, Organist, Teacher. Born in Wells, Minn., 1899. *Education:* Carthage College, Carthage, Ill.; St. Olaf College, Northfield, Minn.; Peabody Institute, Sherwood School of Music, Syracuse University; with private teachers, New York and Chicago. *Degrees:* A.B., Carthage; M. Mus. Head of Music Department at Red Wing Seminary, Carthage College; Concordia College, St. Paul, Minn.; Luther College, Wahoo, Neb. At present, Head of Music Department, Newberry College; Director, Newberry Singers. *Compositions:* Works for chorus and piano (published by Hoffman, Bendix and others). *Member:* South Carolina Music Teachers Association. *Address:* Newberry College, Newberry, S. C.

ENTERS, ANGNA—Dance - Mime, Painter, Composer. Born in New York, 1907. *Education:* Studied ballet, art and music in the United States and Europe. Has created *Episodes and Compositions in Dance Form* (combination of dramatic theme, pantomime, dance, music, costume, stage setting and lighting) in "The Theatre of Angna Enters." Tours throughout the United States and Canada. *Compositions:* Music for *Greek Mime;* Overture, *Love Possessed Juana. Author of:* Articles on the theatre, dancing and art; *Love Possessed Juana,* drama (Twice a Year press, 1939). *Management:* Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

EPPERT, CARL—Composer, Conductor, Teacher. Born in Carbon, Ind., 1882. *Education:* Pupil of Kaun (theory); Kunwald and Nikisch (conducting), Berlin. *Appearances:* Guest Conductor, Waldenburg and Goerlitz, Germany (1913). Organized Terre Haute, Ind., Symphony (1903); Conductor, Terre Haute Symphony (1903-07); Milwaukee Civic Orchestra (1921-25); Milwaukee Symphony Orchestra (1926). At present, lecturer on music for Wisconsin WPA Symphony Orchestra. *Compositions:* Six symphonies, tone poems, symphonic suites and mis-

cellaneous works for orchestra. *Member:* Delta Omicron (National Patron). Society for Native Born American Composers and ASCAP. *Address:* 1864 N. Cambridge Ave., Milwaukee, Wis.

EPPINIELE, BEATRICE—Pianist. Born in Chicago, 1919. *Education:* American Conservatory of Music, Chicago; pupil of Heniot Levy. *Debut:* With Chicago Symphony (1931). *Appearances:* In recital, Kimball Hall, Chicago (1933); as soloist, Illinois Symphony, Chicago (1938). *Address:* 4816 N. Harding Ave., Chicago, Ill.

EPSTEIN, RUTH—Harpist. *Education:* New York University and New York College of Music; pupil of A. Francis Pinto. *Debut:* Recital, Town Hall, New York (1933). *Appearances:* Soloist, Symphony Orchestra of Long Island, New York Civic Orchestra, Eastern Suffolk Orchestra and Brooklyn Symphony Orchestra; tours of the eastern states in concert and recital. At present, concertizing in the east. *Management:* G. F. MacFarlane, 1425 Broadway, New York City.

ERB, JOHN LAWRENCE—Organist, Baritone, Teacher, Composer. Born in Berks County, Pa., 1877. *Education:* Metropolitan College of Music, Virgil Clavier School, New York; pupil of A. W. Weiser, Pottstown, Pa.; Dudley Buck, H. R. Shelley, R. H. Woodman, H. W. Greene, H. Palmer. *Degrees:* F.A.G.O.; Hon. D. Mus., Wooster College, Ohio. *Appearances:* Organ recitals. Lectured throughout the west and middle west (since 1897). *Radio:* WNLC. Former Organist of churches in Pottstown, New York, Chicago; Director, Conservatory of Music, Wooster, O. (1905-13); Director, School of Music, University Illinois (1914); Organist, University of Illinois (1915). At present, Member of Faculty, Connecticut College. *Compositions:* Works for piano, voice, chorus and organ. *Author of:* Biography of Brahms (1895), *Hymns and Church Music* (1911), *Elements of Harmony* (1911). *Member:* Music Teachers National Association, Bohemians, A.G.O. *Address:* 736 Williams St., New London, Conn.

ERB, JOHN WARREN—Conductor, Composer, Educator. Born in Massillon, Ohio. *Education:* Pupil of Xaver Scharwenka (piano); Hugo Leichtentritt (theory), and Siegfried Ochs (choral conducting), Edgar Stillman-Kelley, Rubin Goldmark, Hans Weisse, and for eight seasons with Felix Weingartner. *Degree:* Mus. D., Washington and Jefferson College (1934). *Appearances:* Conductor of National Chorus for the Federated Music Clubs' Biennial Convention at Baltimore (1939), of mass chorus of 1200 at World's Fair, New York (1939), of orchestra and chorus in festival performance of E. S. Kelley's *Pilgrim's Progress,* New York (1940), and of Maine State Festival Chorus (1940); other appearances (since 1908). Director of Instrumental Music at New York University (since 1920); Director of Music Department at Lafayette College, Easton, Pa. (since 1928). At present, Conductor, Symphonic Society of New York University and Musical Arts Chorus, New York City. *Compositions: A Greek Christmas,* for string orchestra; also choral works. *Member:* National Federation of Music Clubs (National Chairman of Chamber Music and Orchestra, 1939-40), Association of American Conductors and Composers, Phi Mu Alpha-Sinfonia, and others. *Address:* New York University, New York City.

ERICKSON, JOHN THEODORE—Organist, Pianist. Born in Sweden, 1874. *Education:* National Conservatory of Music and Guilmant Organ School; pupil of John White, Antonin Dvorak and others. *Degrees:* Mus. D., Potomac University; A.A.G.O. *Appearances:* Tours of the United States and Sweden in concert and recital. Former Organist, Rose Hill Methodist Church, Chapel of the Incarnation (P.E.), West End Presbyterian Church, Pilgrim Congregational and Washington Heights Baptist, all in New York. Organist, Choirmaster, Gustavus Adolphus Lutheran Church, New York City (since 1915). *Compositions:* Anthems and Hymns. *Member:* A.G.O. and National Association of Organists. *Address:* Gustavus Adolphus Lutheran Church, New York City.

ERICKSON, THELMA HOLM—Pianist, Teacher, Accompanist. Born in Roseau, Minn. *Education:* Chicago Musical College, DePaul University, American Conservatory, and Gunn School of Music, Chicago; North Star College, Warren, Minn.; pupil of Rudolph Ganz, Leo Sowerby, Glenn Dillard Gunn, and Sergei Tarnowsky. *Degree:* M. Mus., Gunn School (1929). *Appearances:* In concert and recital throughout the middlewest, Canada and California. Head of Piano Department, Wesley College, Grand Forks, N. D. (1935). *Radio:* WCCO, KSTP, St. Paul and Minneapolis; WJJD, Chicago; KMTP, KNX, KFAC, Los Angeles. At present, conducts own studio *Member:* State Cinema Preview Committee, California; Los Angeles Federation of Music Clubs (District President); San Fernando Valley Cultural Association (Board of Directors). *Address:* 11638 Otsego, North Hollywood, Cal.

ERICOURT, DANIEL—Pianist. Born near Paris. *Education:* Paris Conservatoire; pupil of Riera, Ducasse and Nadia Boulanger. Winner of the Diemer Award. *Appearances:* Soloist with leading orchestras of Europe and the United States; recitals in European capitals and in New York; duo-recital with Lily Pons at French Pavilion, New York World's Fair (1939). Teacher of Piano, Chicago Musical College. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City. *Address:* Chicago Musical College, Chicago, Ill.

ERNEST, ROSALIE—Violoncellist. Born in Springfield, Ill., 1913. *Education:* American Conservatory, Chicago; pupil of William Ebann, New York. Member of San Antonio (Tex.) Symphony; Solo cellist, Dallas Philharmonic, Waco, Baylor, and Tyler Symphonies. *Address:* Baylor University, Music School, Waco, Tex.

ERNST, KENNETH GILBERT—Pianist, Teacher. Born in Seattle, Wash., 1904. *Education:* Pupil of Paul Pierre McNeely (piano, harmony and theory). *Debut:* Seattle, Washington (1931). *Appearances:* As soloist and accompanist in Seattle. At present, in concert and recital; conducts own studio. *Member:* Seattle Music Teachers Association and Washington State Music Teachers Association. *Address:* Butterfield Bldg., Queen Anne and Boston St., Seattle, Wash.

ERNSTER, DEZSO—Basso. Born in Hungary, 1900. *Debut:* Duesseldorf, Germany. *Appearances:* Berlin, Vienna, Graz, Bayreuth, Brussels, Egypt, with Salzburg Guild, and with Chicago City Opera Company (1938).

ERSKINE, JOHN—Pianist, Educator. *Education:* Columbia University; studied piano with Carl Walter, composition and orchestration with Edward MacDowell and Ernest Hutcheson. *Degrees:* A.B. (1900), A.M. (1901), Ph.D. (1903) Columbia University. *Appearances:* As soloist with New York Symphony Orchestra; in New York, Ann Arbor, Buffalo and Chautauqua. Professor of English, Columbia University (1909-37). President, Juilliard School of Music (1928-37). *Author of:* Novels. *Member:* Juilliard Musical Foundation (Treasurer), Management Committee of the Metropolitan Association.

ESCHMAN, KARL HENRY—Pianist, Teacher. Born in Dresden, O., 1891. *Education:* Denison University, Ohio State University, Harvard University and University of Vienna; pupil of Hugo Kaun, Berlin; Erwin Stein, Vienna, and others. *Degrees:* Ph.B., Denison University; M.A., Harvard University; F.A.G.O. Member of faculty, Ohio State University. Member of faculty, Northwestern University (since 1934); Director, Denison University Conservatory of Music and Granville Festival Association; conducts chorus and orchestra in opera and oratorio performances. *Member:* A.G.O. *Address:* Denison University, Granville, O.

ESSEN, VIOLA—Ballerina. Born in St. Louis, Mo. *Education:* Birch-Wathon School, New York; pupil of Drozdoff (piano) and Mikhail Mordkin (dancing). *Debut:* With Mordkin Ballet. *Appearances:* Leading roles in *The Gold Fish* and *Giselle;* principal roles in *Peter and the Wolf, Jardin aux Lilas, Judgment of Paris,* and *The Mechanical Ballet* (1939-40). *Address:* Mordkin Ballet, Carnegie Hall, New York City.

ETTA, JIMMY—Conductor (Popular), Tenor. Born in New York City, 1918. *Appearances:* Conductor of orchestra (1939). *Radio:* Walter Damrosch program. At present, conducts own orchestra, and American Legion Orchestra. *Compositions: Is It A Sin, Amateur Lover. Address:* 76 Bay 19th St., Brooklyn, N. Y.

EUSTIS, EDWINA—Contralto. Born in New York City. *Education:* Juilliard Graduate School and Curtis Institute. *Debut:* As the *Witch* in *"Hansel and Gretel." Appearances:* With Philadelphia, Detroit, Cleveland, Cincinnati and Russian Opera Companies; soloist, New York Philharmonic Symphony and Philadelphia Orchestra; New York World's Fair concerts; Radio City Music Hall. *Radio:* Winner of Grand Prize, Sealtest program; Columbia Concert Hall series; guest, "Sunday Evening Hour," CBS; "Echoes of New York." *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

EVANS, DALE—Vocalist. Born in Uvalde, Tex., 1917. *Debut:* WREC, Memphis, Tenn. *Appearances:* Vocalist, Herman Waldman's Orchestra; Anson Weeks' Orchestra, Cocoanut Grove, Los Angeles; Pliner and Earle Orchestra; solo appearances, Cocoanut Grove, Los Angeles; Chez Paree, Chicago; Balinese Room, Blackstone Hotel, Chicago. *Radio: WHAS, Louisville;* WFAA, Dallas; "Patterns in Satin," CBS, Chicago; "Magic Melodies," CBS, Chicago; currently appearing in "News and Rhythm" and "It's A Date With Dale," WBBM-CBS, Chicago. *Compositions: Will You Marry Me, Mr. Laramie* (Chappell Music Co., 1940). *Ad-*

dress: 61 East Cedar Street, Chicago, Ill. *Management:* William Morris Agency, 203 N. Wabash Ave., Chicago, Ill.

EVANS, EDWIN, JR.—Critic. Born in London, 1874. *Education:* At Lille. *Appearances:* As lecturer on modern French Music. Critic for *Pall Mall Gazette* (1914-23); Editor, *Musical News and Herald* (1921-22). Critic, London *Daily Mail* (since 1931). *Author of:* Biography of Tschaikowsky (1906, revised 1935); analyses of Stravinsky's *Fire Bird* and *Petrouchka* (1933); translations of French operas; essays. *Member:* International Society for Contemporary Music (President, since 1938).

EVANS, ETELKA—Violinist. Born in Stockbridge, Mass. *Education:* Southwestern University and New York University; pupil of Gustav Exner, Carl Halir and Joseph Joachim (Berlin). Member of faculty, Cincinnati Conservatory of Music. *Author of:* Articles for periodicals. Editor, Junior Magazine, National Federation of Music Clubs. *Member:* American Musicological Society, Pi Kappa Lambda, Mu Phi Epsilon and National Federation of Music Clubs (National Junior Counsellor). *Address:* Cincinnati Conservatory of Music, Cincinnati, O.

EVANS, EVAN—Singer. Born in London, 1900. *Education:* Liverpool University and Juilliard School; pupil of Matthew Hall, London, and Schoen-Rene, New York. *Debut:* Recital, Town Hall, New York (1930). *Radio:* CBS. *Address:* 258 Riverside Dr., New York City.

EVANS, JACK—String Bass Player. Born in New Cumberland, W. Va., 1913. *Education:* With private teachers. *Appearances:* On tour with Cascades Trio (until March, 1937). At present, member of Cascades, and President of Steubenville Musicians' Association. *Address:* Chester St., New Cumberland, W. Va.

EVANS, LAWRENCE—Concert Manager. Born in Smithville, Ga., 1894. Associated with Cable Piano Company in Atlanta. Formed concert management (1919), in partnership with Jack Salter. Vice-President of Columbia Concerts Corporation (since 1930).

EVANS, MACK—Choral Conductor. Born in El Paso, Ill., 1894. *Education:* Knox College, Galesburg, Ill.; Harvard; Bush Conservatory, Chicago; also private instruction (organ and piano). *Degrees:* A.B., Knox; M.A., Harvard. At present, Director of Music, University of Chicago Chapel. *Address:* University of Chicago Choir Office, Chicago, Ill.

EVANS, WILBUR—Baritone. Born in Philadelphia, Pa., 1907. *Education:* Curtis Institute of Music; pupil of Emilio de Gogorza, Klara Case Bowman and Sidney Dietch. *Degrees:* Mus. B., Curtis Institute. Winner of Atwater Kent Radio Auditions (1927). *Debut:* With Philadelphia Orchestra Association in *Tristan and Isolde* (1934). *Appearances:* In concert, Town Hall, and Carnegie Hall, New York (1940). *Radio:* "Open House" program (1938). With Philadelphia Orchestra Association (1934-36), Philadelphia Robin Hood Dell Association (1934-37) and St. Louis Municipal Association (1937-39). At present, touring the United States and Canada in concert and oratorio. *Address:* 113 W. 57th St., New York City.

EVANTI, LILLIAN—Soprano. Born in Washington, D. C. *Debut:* In opera, Nice. *Appearances:* Opera and concert in the United States, Europe, South America and Cuba. *Management:* Columbian Musical Bureau, 1910 Vermont Ave., Washington, D. C.

EVERHART, POWELL—Teacher of Piano. Born in Atlanta, Ga., 1903. *Education:* University of Toronto, Canada. *Degree:* Mus. B., University of Toronto, Canada. At present, member of faculty, Limestone College, Gaffney, S. C. *Address:* Limestone College, Gaffney, S. C.

EVERSMAN, ALICE—Music Editor, Soprano. Born in Effingham, Ill. *Education:* Peabody Conservatory of Music; pupil of George Ferguson, Berlin, and Vincenzio Sabatini, Milan. *Debut:* Opera, Karlsruhe, Germany. Former member of the Chicago-Philadelphia Grand Opera Company (3 seasons) and Metropolitan Opera Company (2 seasons); established European Concert Bureau in Paris, France (1930). Music Editor and Critic, Washington, D. C. *Evening Star* (since 1932). *Address:* Evening Star, Washington, D. C.

EWEN, DAVID—Author, Critic, Editor. Born in Lemberg, Austria, 1907. *Education:* College of the City of New York. Former Music Editor of *Reflex, Cue, American Hebrew;* former critic of musical recordings for *Stage;* musical consultant to *Universal Jewish Encyclopedia. Author of: From Bach to Stravinsky* (1933), *Composers of Today* (1934), *The Man With the Baton* (1936), *Composers of Yesterday* (1937), *Twentieth Century Composers* (1937), *Men and Women Who Make Music* (1939), *Musical Vienna* (in collaboration with Dr. Frederic Ewen, 1939), *Pioneers in Music* (1940) and *Living Musicians* (1940); also wrote biography of Franz Schubert (1930); article in memorial volume to George Gershwin (1938); other articles for periodicals in England and the United States. *Editor of:* Appendix to fourth edition of Dole's *Famous Composers.* Managing Editor, *Musical Facts.* Member, Board of Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 50 E. 21st St., Brooklyn, N. Y.

EWING, ADELAIDE FRANCES—Pianist, Singer. Born in Chicago, Ill. 1907. *Education:* Columbia School of Music, Chicago; Drake University, Des Moines, Ia.; Northwestern University, Evanston, Ill.; Metropolitan Conservatory; pupil of Fred R. Ewing, Chicago (piano). *Degrees:* B.P.S.M., Columbia School of Music; Diploma in Piano, Metropolitan Conservatory; B.S., Drake; M. Mus., Northwestern. *Appearances:* As piano soloist, Chicago Symphony (1926); in voice recital, Northwestern University (1940); tours throughout the middle west and south. *Radio:* With A Cappella Choir, WLVA, Lynchburg, Va. At present, Head of Music Department, Lynchburg College; Director, Lynchburg A Cappella Choir. *Address:* Lynchburg College, Lynchburg, Va.

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FAASSEN, FRED—Organist. Born in Pella, Iowa, 1895. *Education:* American Conservatory of Music; Drake University; Central College, Pella, Iowa. *Degree:* B.M., American Conservatory. *Appearanoes:* In recitals throughout the middle west. *Radio:* Organist, WCBD, Zion (now Chicago). Organist, Shiloh Tabernacle. At present, Director of Abbott Laboratories Choral Club; Organist and Musical Director, Grace Community Church; Organist, Masonic Lodge, Waukegan, Ill. *Member:* Waukegan Civic Orchestra and Choral Club. *Address:* 27th and Elisha Ave., Zion, Ill.

FABIAN, MARY JACQUELINE—Soprano, Musical Director. Born in Sioux City, Ia. *Education:* New England Conservatory; pupil of William Whitney, Romano Romani, Belasco and Leslie Carter in the United States; Le Roux in France; Cadore Storchio and Villani in Italy; others. *Debuts:* American, Lewisohn Stadium, New York; European, as *Madame Butterfly. Appearances:* With Chicago City Opera, San Carlo Opera, and European opera companies; soloist, Hollywood Bowl under Bruno Walter; North Shore Festival; Augustin Concerts in Rome; New York World's Fair. *Radio:* WNYC, WQXR. Founder and Director, American Civic Opera Productions; created Civic Opera in Birmingham, Ala., and Miami, Fla. At present directing Westchester Opera Association. *Recordings:* Columbia. *Address:* Hotel Ansonia, New York City.

FABRI, LUDWIG S.—Tenor, Teacher. Born in Germany, 1876. *Education:* University of Munich; Conservatory Wuerzburg; Lamperti, Milan. *Appearances:* Leading Dramatic Tenor, Freiburg Baden, Cologne. Former Opera Conductor in Germany and Italy. *Address:* 1425 Broadway, New York City.

FAIR, REX ELTON—Flutist, Teacher, Composer, Lecturer. Born in York, Neb. *Education:* University School of Music, Lincoln, Neb.; pupil of Alex Ludwig, Carl Mienel, Oscar Sangler, Petrowitsch Bissing and Georges Barrere. *Appearances:* Soloist with Bachman's "Million Dollar Band," Arthur Pryor's New York Band, Conway's New York Band; with John Philip Sousa; French Opera Co.; Fair-Ferree Entertainers (1930-40); soloist, Bachman Woodwind Sextet (1930-40). Head of Woodwind Department, University School of Music, Lincoln, Neb. (1910-26); Judge of Flutes, National School Music Competitions (1938-39-40); Head of Flute Clinic, North Central District of Music Educators, Detroit, Mich. (1939). Director, Rex Elton Fair School of Flute Playing (since 1930); Editor, Flute Department, *School Musician* magazine. *Compositions: Twenty Etudes for Flute, Book for Flute and Piano, Bourree;* two Minuets; *Concert Valse,* for flute and piano; *Via Crucis,* for flute unaccompanied. *Author of: Flute Method,* Books I, II and III; *Method for Piccolo* (M. M. Cole Co., Chicago). *Member:* Phi Mu Alpha, Pi Kappa Lambda. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Kimball Hall, Chicago, Ill.

FAIRCHILD, FRANK LESLIE—Author. Born in Bridgeport, Conn., 1892. Former Editor, Connecticut State Federation of Music Clubs Bulletin. Author of children's instruction manuals and articles for various periodicals. *Member:* Musical Research Club, Connecticut State Federation of Music Clubs. *Address:* Sprague Meter Co., Bridgeport, Conn.

FAIRCHILD, HELEN—Organist, Teacher. Born in Marinette, Wis. *Education:* Milwaukee Downer College, Detroit Conservatory and Detroit Institute of Musical Art. *Degree:* M.M., Detroit Institute of Musical Art. Member of faculty, Detroit Institute of Musical Art; Organist, Church of Our Father. *Compositions:* Cantatas and songs. *Member:* League of American Pen Women, Sigma Alpha Iota. *Address:* 52 Putnam Ave., Detroit, Mich.

FAIRCLOUGH, GEORGE H.—Organist, Choir Director, Teacher. Born in Hamilton, Ont., Canada, 1869.

Education: Collegiate Institute, Hamilton; University of Toronto, Toronto Conservatory of Music, and Hochschule fuer Music, Berlin; with private teachers in Hamilton, Paris and London. *Degrees:* Hon. M. Mus., Macalester College, St. Paul, Minn.; F.A.G.O. *Appearances:* Organ recitals in the United States, including appearances at St. Louis and Jamestown Expositions. *Radio:* Weekly organ recitals from University of Minnesota, WLB, Minneapolis (for 10 years). Organist and Choirmaster, St. John's Episcopal Church, St. Paul (for 40 years); Organist and Professor of Organ, University of Minnesota (for 20 years). At present, Professor Emeritus at University of Minnesota. *Compositions:* Works for organ (published by H. W. Gray and others). *Member:* A.G.O. *Address:* St. John's Episcopal Church, Portland Ave and Kent St., St. Paul, Minn.

FALCONE, LEONARD VINCENT—Violinist, Conductor. Born in Roseto Valfortore, Italy, 1899. *Education:* University School of Music, Ann Arbor, Mich.; pupil of Donatelli in Italy and others. Director of Michigan State College Band and Associate Professor of Music (since 1927). Has acted as conductor and adjudicator in college and school. *Address:* Michigan State College, East Lansing, Mich.

FALK, WILLIAM J.—Pianist, Organist. Born in New York City. *Education:* City College, New York; Royal Conservatory of Leipzig. At present lecturer on opera for the Adult Education Project in Westfield and Cranford, N. J. *Compositions: Graces of Simplicity,* chorus; *The Bridge You'll Never Cross,* for male chorus (G. Schirmer). *Address:* 160 W. 73rd St., New York City.

FALKNER, KEITH—Baritone. Born in Sawston, Cambridge, England, 1900. *Education:* Oxford, Cambridge, Royal College of Music; studied in Vienna, Berlin and Paris. *Appearances:* Recitals throughout Europe, recitals and festivals in England; in recital throughout the United States and Canada, and as soloist with New York Philharmonic, Boston, Philadelphia and other symphony orchestras in America.

FARDULLI, JEAN—Baritone. Born in Cairo, Egypt, 1905. *Education:* Paris Law School; pupil of Octave Labbis, Reynaldo Hahn, Paul Delaquierre, Paris; Giuseppi Poggolini, Bologna. *Decoration:* Officier de l'Instruction Publique, France. *Debuts:* In *Pagliacci,* Paris Opera Comique (1929); American, Cosmopolitan Opera Co., New York (1934). *Appearances:* In opera and oratorio throughout Europe. *Radio:* France; WGN, WBBM, WLS, Chicago. Artistic Director and leading baritone, Hellenic Opera Association, Athens, Greece (1934-36). Member of Chicago City Opera (since 1934); Director, Greek Opera Productions, Chicago; Director, Opera Class, Sherwood School of Music, Chicago. *Recordings:* Greek Songs, with Columbia Recording Orchestra (Columbia). *Address:* 866 Civic Opera Building, Chicago, Ill. *Management:* William Neil, 621 W. Delaware Ave., Buffalo, N. Y.

FARELL, MARITA—Soprano. Born in Berlin, Germany. *Education:* Berlin Academy of Music; Royal Academy of Music, London. Awarded First Prize, Beethoven Foundation, Berlin Academy. *Debuts:* European, in concert, Berlin Philharmonic Concert Hall; operatic, as *Zerline* in *"Don Giovanni,"* Glyndebourne Opera, England (1937); American, as *Forest Bird* in *"Siegfried,"* Metropolitan Opera, New York (1937). *Appearances:* In concert, Queen's Hall, London (1936); soloist, Coronation Festival, Glyndebourne Opera; concert for Queen Elisabeth and Court; as *Cherubino* in *"Marriage of Figaro,"* National Opera House, Prague (1938); others. At present, member of Metropolitan Opera Company. Repertoire includes roles in *La Boheme, Falstaff, I Pagliacci, Carmen, Die Meistersinger, The Bartered Bride* and others. *Address:* Metropolitan Opera House, New York City.

FARNSWORTH, CHARLES HUBERT—Organist, Teacher, Author. Born in Cesarea, Turkey, 1859. *Education:* Robert College, Constantinople; pupil of B. D. Allen. Former organist and teacher, Worcester, Mass.; member of faculty, University of Colorado, later Head of Music Department (1883-1900); former Head, Department of Music and Speech, Teachers College, Columbia University. *Author of: Education Through Music* (1909); *How to Produce and Listen to Music; The Teaching of Elementary Music; Tonal Phrase Book;* others. *Editor of: Songs for Schools* (1907); *Grammar School Songs* (1916); *Folk-Songs* (1916; co-editor); *Chanteys and Singing-Games;* and *The Children's Hymnal. Member:* New York Clef Club and Music Teachers' National Association.

FARQUHAR, PAULINE—Pianist, Teacher. Born in Kokomo, Ind., 1895. *Education:* Sherwood Music School; pupil of Philipp, Paris. *Appearances:* Soloist, Woman's Symphony Orchestra, Los Angeles (1927); soloist, Long Beach Symphony Orchestra (1929). At present, conducts own studio. *Member:* Musical Service Club; Mu Phi Epsilon; Long Beach Musical Arts Club (President). *Address:* 624 Loma Ave., Long Beach, Cal.

FARRAR, GERALDINE—Soprano. Born in Melrose, Mass., 1832. *Education:* Pupil of Mrs. J. H. Long, Emma Thursby, Lilli Lehmann, and others. *Debuts:* European, as *Marguerite,* Royal Opera House, Berlin (1900); American, as *Juliette,* Metropolitan Opera, New York (1906). *Appearances:* In opera and concert throughout Europe and the United States. Former member, Monte Carlo Opera Company, Berlin Royal Opera, Metropolitan Opera (1906-22). Appeared in films *Carmen, Joan the Woman,* and others.

FARRELL, MARY AGNES V.—Organist, Choral Director, Teacher. Born in West Chester, Pa. *Education:* Leefson-Hille Conservatory and Leschetizky School; pupil of Thuel Burnham, Mme. De Lacour, Mlle. Peterson and Schaeffer, Paris; H. Alexander Matthews and Mills Silby, London. *Appearances:* As conductor of choruses, choirs and light opera companies; others. At present, Organist and Choir Director, St. Agnes Church, West Chester, and teaching in West Chester. *Compositions:* Two operettas, piano selections, sacred works. *Address:* 209 W. Chestnut St., West Chester, Pa.

FARWELL, ARTHUR—Composer, Teacher. Born in St. Paul, Minn., 1872. *Education:* Massachusetts Institute of Technology; studied with Humperdinck and Pfitzner in Germany, and Guilmant in Paris. Student of American Indian music. Former lecturer on history of music, Cornell University; founder, Wa-Wan Press, publishers of works by American composers; Critic, *Musical America* (1909-13); former Director, Music School Settlement of New York; Head of Music Department, University of California. Teacher of theory, Music Department, Michigan State College (since 1927). *Compositions: Caliban* and *The Evergreen Tree,* masques; *Symbolistic* Study No. 3 (after Walt Whitman); *Symphonic Song on "Old Black Joe"; Rudolph Gott* Symphony; *Dance of Idleness, Rustic Dance, Navajo War Dance and Dawn* (Omaha Indian Themes), for chamber orchestra; Sonata for Violin and Piano; string quartet, quintet, and suite; *Plantation Melody, Sourwood Mountain, Ichibuzzhi, Impressions of the Wa-Wan Ceremony,* Sonata for Violin, American Indian Melodies, and other works for piano, violin. *Address:* Michigan State College, Lansing, Mich.

FASTOFSKY, JASCHA—Violinist, Conductor, Teacher. Born in Bialystok, Russia, 1906. *Education:* University Extension Conservatory, Chicago; pupil of Kneisel, Auer and Sevcik (violin). *Degrees:* Mus. B., University Extension Conservatory. *Debut:* Recital, Brooklyn Academy of Music, Brooklyn (1923). *Appearances:* Sonata recital, Brooklyn Academy of Music (1937). Founder and Director of Queens Symphonic Society. *Member:* Teachers' Department, Music Education League, New York. *Address:* 150-11 87 Rd., Jamaica, N. Y.

FAVERO, MAFALDO—Soprano. *Debut:* European, as *Eva* in *"Die Meistersinger,"* La Scala, Milan (1930); American, San Francisco Opera (1928). *Appearances:* Tours throughout Europe and South America in opera, concert and recital. Member of Metropolitan Opera Association. *Management:* Metropolitan Music Bureau, Inc., New York City.

FAY, JOHN EDWARD—Pianist, Organist. Born in Lynn, Mass., 1903. *Education:* Pupil of Frank Rankin, Portland, Me.; Philipp and Bonnet, Paris. *Degree:* A.A.G.O. Organist, St. Joseph's Church, Portland, Me. *Member:* A.G.O.; Portland Music Teachers Association; Kotzschmar Club. *Address:* 562 Congress St., Portland, Me.

FAY, MAUD—Soprano. Born in San Francisco, Cal., 1883. *Education:* Dresden; pupil of Aglaia Orgeni. *Debuts:* European, Royal Opera House, Munich (1906); American, Metropolitan Opera, New York (1916). *Appearances:* Munich Opera (1906-17); Berlin, London, St. Petersburg; Chicago Opera (1916-17).

FEAR, ARTHUR—Baritone. Born in Blaina, Monmouthshire, England, 1902. *Education:* Royal Academy of Music, London; pupil of Thomas Meux. Winner of John Stokes scholarship. *Debut:* Covent Garden, London (1929). *Appearances:* British National Opera Company (1927); Covent Garden, London; London Coliseum; New York, Boston, Cincinnati, and in Scotland.

FEDERLEIN, GOTTFRIED H.—Organist. Born in New York City, 1884. *Education:* Juilliard; pupil of W. H. Keeler (piano); E. J. Biederman (theory); H. E. Parkhurst and W. R. Heddon (organ); Percy Goetschius and L. V. Saar (composition). Winner of Clemson Prize and Medal. *Degree:* F.A.G.O. Organist, Society for Ethical Culture (1910-15); Organist, Temple Emanu-El, New York. *Compositions:* Anthems, operettas, songs, church music and organ works. *Recordings:* Organ solos (Aeolian-Skinner Co.). *Member:* ASCAP; A.G.O. *Address:* 1 East 65th St., New York City.

FELD, BEN—Conductor, Violinist. Born in St. Louis, Mo., 1905. *Education:* Washington University. *Appearances:* As member, St. Louis Symphony Orchestra; Assistant Conductor and first violin with Gene Rodemick's orchestra; with own orchestra in Florida.

Radio: Concertmaster and Assistant Conductor, KMOX-CBS (1936); Musical Director (since 1937). *Compositions: Silently* (Shapiro, Bernstein) and *Lovely as You Are* (Cole). *Address:* CBS-KMOX, St. Louis, Mo.

FELDBAUER, EDWARD G.—Teacher. Born in Munich, Germany, 1911. *Education:* New York University. *Degrees:* B.S., M.A. in Mus. Ed., New York University. At present, teaches public school music; appears in concert and plays with dance bands. *Address:* 790 Riverside Dr., New York City.

FELDMAN, HARRY ALLEN—Violinist, Teacher, Author. Born in Philadelphia, Pa. *Education:* New York University; Curtis Institute; Philadelphia Music Academy; Columbia University; pupil of Michael Press, Flesch and Auer. *Degrees:* B.S., M.A., New York University. Former member, Philadelphia and New York Symphony Orchestras. At present, faculty member, New York City High Schools; Assistant Conductor, All-City School Symphony Orchestra, New York. *Author of: You Don't Have to Practice Scales* (Music Educators Journal, 1937); *Music and the Listener* (E. P. Dutton & Co., 1939). *Address:* 245 W. 107th St., New York City.

FELDMANN, ELIZA HOLMES—Pianist, Teacher. Born in Dalton, Ga., 1906. *Education:* Brenau College; Juilliard Institute; pupil of Frank Sheridan, Sascha Gorodnitzki, and others. *Degree:* Mus. B., Juilliard. *Appearances:* Convention, Georgia Federation of Music Clubs (1936); recital, High Museum of Art, Atlanta, Ga. *Radio:* WSB. At present faculty member, Brenau College. *Member:* Mu Phi Epsilon, Young Art Club, Gainesville Music Club. *Address:* Brenau College, Gainesville, Ga.

FELT, LULA M.—Organist. Born in Quincy, Ill., 1866. *Education:* Quincy Conservatory of Music; pupil of Moszkowski, Paris. Former Organist, St. John's Cathedral, Quincy; founder (1903) and President, Quincy College of Music (1903-37); former Conductor, St. John's Cathedral Choir, Quincy. At present, conducts own studio in Los Angeles. *Author of: Essentials on Music. Address:* 1215½ W. 85th St., Los Angeles, Cal.

FENYVES, GABRIEL—Pianist, Conductor, Teacher. Born in Hungary, 1895. *Education:* Universities of Kecskemet and Budapest, and Royal Academy of Music, Budapest; pupil of Stefan Thoman (piano) and Zoltan Kodaly (composition). *Degree:* Hon. Mus. D., Boguslawski College of Music (1938) and Huron College (1940). *Appearances:* In recital and as soloist with orchestras throughout Europe; chamber music performances with Minneapolis Quartet and Verbrugghen Quartet; guest conductor, Wisconsin Symphony, Milwaukee. Former Head of Piano Department, Wooster College, and President, Minneapolis College of Music. Conducted Master Classes at Mozarteum, Salzburg, Austria. Director of Piano Department, Macalester College (since 1930); teacher of master classes, MacPhail School of Music; Conductor of Minnesota Symphony and Twin Cities Civic Symphony. Musical Edtior, *Northwest Musical Herald;* contributor to musical periodicals. *Address:* MacPhail School of Music, Minneapolis, Minn.

FERENZO, MISHA—Tenor. Born in Nicolayev, Russia, 1889. *Education:* Sternsches Conservatory and Hochschule, Berlin; also studied in Russia, Italy and France. *Appearances:* In operas, concerts and recitals throughout Europe and the United States. *Address:* 559 W. 158th St., New York City. *Management:* Tenney, 113 W. 57th St., New York City.

FERGUS, PHYLLIS—Composer, Teacher. Born in Chicago, Ill. *Education:* Smith College; American Conservatory of Music; pupil of Adolf Weidig (composition); Albert Dietz (violin); Regina Watson (piano). *Degrees:* B.S., Smith College; Mus. A., American Conservatory of Music. *Appearances:* Recitals, White House, Washington, D. C. (1934, 1936); recital Minnesota Tribune Conference of Women's Clubs (1938). At present conducts own studio. *Compositions: Songs; works for ensemble, chorus, and piano. Author of: Story Poems; Dramatic Readings* (published by Clayton F. Summy); *Religious Readings* (published by Theodore Presser & Co.). *Member:* Cordon Club (President); League of American Pen Women; Musicians Club of Women; Lake View Musical Society. *Address:* 1406 N. State Parkway, Chicago, Ill.

FERNANDEZ, ANGELO CASIMIRO—Clarinetist, Saxophonist, Composer (Popular). Born in Porto Rico, 1896. *Education:* Chicago Musical College; pupil of Eleriterio Melendez, Porto Rico; J. P. Burns in Spain (composition). *Debut:* At Casino Pergola, St. Jean de Luz (1938). *Appearances:* With Tate's Symphonic Orchestra (7 years); Payton's Regal Theatre Orchestra; in arenas of Spain (1935); with Arthur Briggs in Cairo (1937). *Compositions: Night in Madrid, Mosenito Claro* (Casa Otecio); *Endurance Stomp. Recordings: Endurance Stomp* (Okeh Records). *Address:* 2 W. 120th St., New York City.

FERRAHIAN, EUNICE—Pianist, Composer, Teacher. Born in Armenia, 1887. *Education:* College of Music, University of Southern California. *Degree:* Mus. M., University of Southern California (1932). At present, teaching in Los Angeles. *Compositions:* Sonata in A Flat Major; *Trio Nocturne;* String Quartet; *Enchanted Castle,* a symphonic poem, and songs. *Address:* 665 E. Adams Blvd., Los Angeles, Cal.

FERRIO, TERESA—Soprano, Teacher. Born in Chicago, Ill., 1905. *Education:* Northwestern University; pupil of Irene Belden Zaring, Frances Ingram. *Appearances:* With Illinois Symphony, Wilmette Bowl (1937); with F. Dante, Armin Hand, and A. F. Thaviu Bands, Grant Park Concerts, Chicago (1938-40); concert tours of the United States; soloist and Choir Director, various Chicago churches. At present, maintains own studio in Chicago. *Address:* 1019 Auditorium Bldg., 431 S. Wabash Ave., Chicago, Ill.

FERRIS, ISABEL DUNGAN—Organist, Composer, Teacher. Born in Brooklyn, N. Y., 1885. *Education:* Temple University; New York University; Philadelphia Musical Academy; Peabody Conservatory; Christienson Choir School; pupil of Charles Courboin, Alexander Matthews, and others. *Degree:* B.M., Philadelphia Musical Academy. *Appearances:* Organ recitals. At present member of faculty, teaching organ, harmony, history of music, and composition, at Wilson College. *Compositions: Dainty Dorothea, Rustic Dance, Lullaby,* for piano (Heidelberg Press, 1925); *Kooshees,* for women's voices (C. C. Birchard, 1933); arrangement of Del Riego's *Homing* for women's voices (Chappel). *Address:* Wilson College, Chambersburg, Pa.

FEUERMANN, EMANUEL—Violoncellist. Born in Poland, 1902. *Appearances:* Throughout Europe and the United States in concert and recital. *Radio:* As soloist with New York Philharmonic, CBS; with NBC Symphony Orchestra, NBC; others. Teacher at Cologne Conservatory (1917-23), at Berlin Hochschule (1929-33). Now residing in New York City. Contributor, *Who Is Who In Music* (1940-41 Edition).

FEUERRING, JACOB—Pianist. Born in New York City, 1912. *Education:* Juilliard School; pupil of Clarence Adler. *Debut:* Roerich Hall, New York (1931). *Appearances:* Barbizon-Plaza, New York (1932); Town Hall, New York (1933-34). At present, appearing in recitals. *Member:* Bohemians. *Address:* 330 E. 54th St., New York City.

FICHTHORN, CLAUDE L.—Organist, Baritone, Composer. Born in Reading, Pa. *Education:* Missouri Valley College; Columbia University. *Degrees:* A.B., Missouri Valley College; M.A., Columbia University. At present, member of faculty, Missouri Valley College, Marshall, Mo. *Compositions:* Cantata for chorus and orchestra (H. W. Gray, 1930); Symphonic Suite; songs and compositions for piano (published by H. W. Gray, G. Schirmer, Boston Music Co. and Ditson). *Address:* Missouri Valley College, Marshall, Mo.

FICKENSCHER, ARTHUR—Composer, Teacher. Born in Aurora, Ill., 1871. *Education:* Royal Conservatory, Munich. Teacher in Jenkins School of Music, Oakland, Cal. and Von Meyerinck School of Music, San Francisco. Private teacher in San Francisco, New York and Berlin. Head of Music Department, University of Virginia (since 1920). *Compositions:* For orchestra, theater, chamber orchestra and chorus.

FICOCELLI, CARMINE—Violinist, Violist, Conductor. Born in Youngstown, Ohio, 1910. *Education:* Reardon School of Music. *Degrees:* Teachers' Certificate and Diploma, Reardon School of Music. *Debut:* As conductor of Youngstown Symphony Orchestra (1929). *Appearances:* Soloist, Youngstown Symphony; guest conductor, All-District Orchestra, Nawley, Pa. (1940). *Radio:* WKBN, WFMJ. Co-organizer and co-conductor of Youngstown Symphony Orchestra; member of the Ficocelli Trio. Maintains own studio. *Compositions: Youngstown Symphony Orchestra March;* orchestra transcriptions. *Member:* Music Teachers' Association; Chamber of Commerce. *Address:* Youngstown Symphony Orchestra, Union Bank Bldg., Youngstown, Ohio.

FICOCELLI, MICHAEL—Violinist, Violist, Conductor. Born in Youngstown, Ohio, 1908. *Education:* Royal Academy of St. Cecilia, Rome; Reardon School of Music, Youngstown; pupil of Alberto Reardon, Mario Corti, Ottorino Respighi. *Degree:* Magistero di Musica, Royal Academy of St. Cecilia, Rome. *Debut:* Conductor, Youngstown Symphony Orchestra (1932). *Appearances:* Soloist, Youngstown Symphony Orchestra. *Radio:* WKBN, WFMJ. Co-organizer and co-conductor, Youngstown Symphony; member of Ficocelli Trio; maintains own studio. *Member:* Music Teachers Association; Chamber of Commerce. *Address:* Strouss-Hirshberg Music Center, Youngstown, Ohio.

FIEDLER, ARTHUR—Conductor, Violist, Pianist. Born in Boston, Mass., 1894. *Education:* Hochschule fuer Musik, Berlin; studied with Willy Hess. Solo violist, Boston Symphony (since 1915); Conductor, Boston Symphony "Pops" Orchestra (since 1930); Boston

University Orchestra; Fiedler Sinfonietta (since 1925); MacDowell Club Orchestra of Boston. *Recordings:* With Fiedler Sinfonietta and Boston "Pops" Orchestra (Victor). *Address:* Symphony Hall, Boston, Mass.

FIELD, KATE KEITH—Soprano. Born in Jackson, Mich. *Education:* University of Michigan; pupil of Theodore Harrison, Arthur Hackett and Von Herman, Vienna. *Degree:* Mus. B., University of Michigan. *Appearances:* Recital, Town Hall, New York (1938); soloist, Nassau-Suffolk Little Symphony (1938). At present appearing in concert and recital. *Address:* 14 Washington Square, New York City.

FIELDS, SHEP—Saxophonist, Clarinetist, Conductor (Popular). Born in New York, 1910. *Education:* St. John's University, Brooklyn, N. Y. *Appearances:* With own orchestra, Palmer House, Chicago; Ambassador Hotel, Los Angeles; Waldorf-Astoria Hotel, Hotel New Yorker, Biltmore Hotel, New York. *Radio:* "Magic Key," NBC. At present, conducts own orchestra (Shep Fields and His Rippling Rhythm Orchestra). *Recordings: South of the Border, Boy Scout in Switzerland, The Secret,* and others (Bluebird). *Address:* c/o A. Weinberger, 67 W. 44th St., New York City.

FILLION, FERDINAND—Violinist. Born in Holyoke, Mass. *Education:* Pupil of Edmund Severn, Edouard and Gaston Dethier, Kneisel, Ysaye, and Goetschius. *Appearances:* Tours throughout the United States, Canada, and Alaska in concert, recital and as soloist with major symphony orchestras. Former member, Mendelssohn String Quartet, Springfield, Mass.; Mendelssohn Choir. Founded Pittsburgh String Orchestra, Fillion Quintet, and Fillion Quartet. At present conducts own studio. *Compositions:* Concerto for Piano and Strings; works for violin. *Address:* 5321 Fifth Ave., Pittsburgh, Pa.

FINDLAY, FRANCIS—Conductor. *Education:* New England Conservatory, Harvard; Mozarteum, Salzburg; pupil of Chadwick, Stuart Mason, Mollenhauer, Paumgartner, Zallinger, Krauss, and others. *Degrees:* Certificate and Soloist Diploma, New England Conservatory (1916-17). Orchestral Conductor, Eastern Music Camp (1931-32); guest conductor, National Music Camp (1934), St. Louis Summer Symphony Concerts (1934), Boston Symphony "Pop" and Esplanade Concerts (1939). At present, conducts choral and orchestral classes, New England Conservatory; concertizing. *Compositions: Swallows, Love's Philosophy, The Rose Is Red, Winter Night,* songs; *Nocturne,* with oboe d'amour solo, *Pantomime, Psyche* and *Cupid, Piece Heroique,* for orchestra, with trumpet solo; string transcriptions of Mexican songs (B. F. Wood). *Recordings: La Golondrina,* Boston Symphony "Pop" Orchestra, Fiedler conducting (Victor). *Address:* 290 Huntington Ave., Boston, Mass.

FINE, ELEANOR—Pianist. Born in 1926. *Education:* Manhattan School of Music; pupil of Mme. Dora Zastavsky, Harold Bauer, New York. *Debut:* Concert, Steinway Hall, New York (1935). *Appearances:* Recital, Beethoven Association, New York (1938). *Radio:* WQXR, WNYC, New York. *Address:* 115 W. 197th St., New York City.

FINGER, OTTO JOHN—Baritone. Born in Baltimore, Md., 1904. *Education:* Peabody Conservatory, Chicago Musical College and Mozarteum, Salzburg, Austria. *Degree:* Teacher's Certificate, Peabody. *Appearances:* Berlin, Vienna and Salzburg. At present appearing in concert and teaching. *Address:* 318 W. Saratoga St., Baltimore, Md.

FINKE, FIDELIO F.—Composer, Teacher. Born in Josefsthal, Germany, 1891. *Education:* Czech Conservatory, Prague; pupil of V. Novak. Member of faculty, Czech Conservatory (1915-19); member, state's examination board (1919); State Inspector, music schools of Czechoslovakia and member of faculty, German Musical Academy, Prague. Director, German Musical Academy (since 1927). *Compositions: Romantic Suite,* for piano (1916); *Abschied,* symphonic poem for tenor, soprano and orchestra (1917); *Pan,* symphony (1919); *Visions,* for piano (1920); *Mein Trinklied,* for tenor, male chorus and orchestra (1920); *Die Jakobsfahrt,* opera (1935); other works for the theatre, orchestra, piano, organ and chorus; chamber music.

FINN, REV. WILLIAM J. (Father Finn)—Organist, Choirmaster. Born in Boston, Mass., 1881. *Education:* New England Conservatory of Music, St. Charles' College; also in London, Paris, and Rome. Ordination to priesthood (1906); Magister Musicae, Vatican. Organist, Choirmaster, Mission Church, Boston (1902-04); St. Paul's, Washington (1904-06); Old St. Mary's Church, Chicago, where he organized Paulist Choristers (1906-18); Church of St. Paul the Apostle, New York (since 1918). Tours of the United States with the Paulist Choristers. Tour of Europe, including appearances at the Vatican and at Notre Dame in Paris (1912). Has lectured on Church Music throughout Europe and the United States. *Radio:* "The Catholic Hour," NBC (since 1930); and CBS. *Address:* 415 West 59th St., New York City.

FINNEY, ROSS LEE—Composer. Born in Wells, Minn., 1906. *Education:* Carleton College and Harvard University; pupil of Boulanger, Paris; Alban Berg, Vienna, and Malipiero, Milan. *Degree:* B.A., Carleton College. Winner of Pulitzer Scholarship, Guggenheim Fellowship and Connecticut Valley Prize. *Radio:* American School of the Air. At present, Director of Smith College Chamber Orchestra. *Compositions:* Piano Sonata No. 2 (New Music, 1933); String Quartet in F minor (Arrow Music Press, 1939); others. *Address:* Sage Hall, Smith College, Northampton, Mass.

FINNEY, THEODORE M.—Composer, Educator, Musicologist, Author. Born in Fayette, Ia., 1902. *Education:* University of Minnesota; University of Pittsburgh; Conservatoire Americain, Fontainebleau, France; Sternsches Conservatory, Berlin; University of Berlin. *Degrees:* A.B., Minnesota; Litt. M., Pittsburgh. Director of Music, University of Pittsburgh (since 1936). *Compositions: Ballabile,* for woodwind quartet (Witmark Edu. Pub.); anthems for mixed choir (Volkwein Bros., Pittsburgh, 1939-40); transcriptions for chamber music, choral arrangements. *Author of: A History of Music* (Harcourt-Brace, 1935); editor, *M.T.N.A. Bulletin* and *Volume of Proceedings. Address:* University of Pittsburgh, Pittsburgh, Pa.

FINSTON, NAT. W.—Violinist, Conductor. Born in New York City, 1895. *Education:* City College of New York; pupil of Elin and Sam Franko, Pietro Floridia. *Appearances:* Guest conductor and Musical Director, Rialto Theatre, New York; organized first orchestra of Capitol Theatre, New York; former Musical Director of Chicago Theatre; with Music Department of Paramount-Publix Theatres; former member of Russian Symphony of New York; New York Philharmonic; Boston Opera Orchestra. Musical Director and Head of Music Department, M.G.M. (since 1935). *Recordings:* With M.G.M. recording orchestra; Victor; Columbia. *Address:* M.G.M. Studios, Culver City, Cal.

FIO-RITO, TED—Conductor (Popular), Pianist. Born in Newark, N. J., 1900. *Education:* With private teachers. *Appearances:* Tours throughout the United States. *Radio:* NBC, CBS; others. Featured in motion pictures. *Compositions: No, No, Norah, When Lights Are Low, Charlie, My Boy, I Never Knew, King For A Day, Laugh, Clown, Laugh;* others. *Address:* National Broadcasting Company, RCA Bldg., New York City.

FISCHAL, MERWIN—String Bass Player. Born in Chicago, Ill., 1912. *Education:* University of Southern California. *Appearances:* With Clyde Lucas, Matty Malneck and Eddie Dunstedter Orchestras. *Radio:* KNX staff orchestra; "It Happened in Hollywood," CBS; with Eddie Dunstedter Orchestra. *Recordings:* Clyde Lucas and Matty Malneck Orchestras; Paramount and Universal Studios. *Address:* Station KNX, Hollywood, Cal.

FISCHER, IRWIN L.—Pianist, Organist, Conductor. Born in Iowa City, 1903. *Education:* University of Chicago and American Conservatory, Chicago; Mozarteum, Salzburg; pupil of Kathryn L. Williams, Nadia Boulanger, and Zoltan Kodaly. *Degrees:* Ph.B., University of Chicago; Mus. M., American Conservatory of Music. *Debut:* As conductor of Mozarteum Orchestra, Salzburg (1937). *Appearances:* Soloist, Orchestra Hall, Chicago (1935); guest conductor, Chicago Symphony, Illinois Symphony, Federal Concert Orchestra, and others; Conductor, National Youth Administration Orchestra. *Compositions: Marco Polo, Rhapsody on French Folk-Tunes,* Piano Concerto in E minor; *Lament,* for cello and orchestra; others. *Address:* American Conservatory, Kimball Bldg., Chicago, Ill.

FISHBERG, YASCHA—Conductor, Violinist. Born in Russia, 1888. *Education:* Conservatory at Charkoff; Imperial Conservatory, Petrograd. *Degree:* Mus. D., Petrograd Conservatory. *Debut:* Recital at Charkoff (1900). *Appearances:* Concertmaster, Symphony Orchestra of Imperial Russian Musical Society; City Symphony, New York (1922-23); Music Drama in Petrograd (1912-14). At present, Concertmaster and soloist, Ballet Theatre, New York. *Address:* 214 Riverside Dr., New York City.

FISHER, MARJORY—Music Critic, Violinist. Born in San Jose, Cal. *Education:* King's Conservatory; College of the Pacific; pupil of Louis Persinger and Albert Stoessel. *Degree:* Mus. B. Played in various orchestras and chamber groups before becoming music critic for San Francisco *News.* Correspondent for *Musical America* (1940). *Member:* Mu Phi Epsilon, American Press Society. *Address:* The San Francisco News, San Francisco, Cal.

FISHER, SUSANNE—Soprano. Born in Flatwoods, W. Va. *Education:* Cincinnati Conservatory; Juilliard Graduate School; Hochschule fuer Musik, Berlin; Fontainebleau. *Debuts:* European, in *Aegyptische Helena,* Berlin Staatsoper (1932); American, Metropolitan Opera (1935). Member of Ber-

lin Staatsoper (3 seasons). *Appearances:* In opera, concert, and oratorio in Europe and the United States. Member of Metropolitan Opera (since 1935). *Address:* Metropolitan Opera Co., Broadway and Seventh Ave., New York City. *Management:* NBC Artists Service, RCA Bldg., New York City.

FISHER, WILLIAM ARMS—Composer, Musicologist. Born in San Francisco, Cal., 1861. *Education:* National Conservatory, New York; pupil of John P. Morgan, New York; William Shakespeare, London (voice); Horatio Parker and Dvorak (theory and composition). Taught voice and theory in Boston (1895-97). Editor-in-Chief, and Publishing Manager, Oliver Ditson Co. (1897-1931); Vice-President of same until retirement (1931-37). *Compositions:* Choral music and songs. *Author of: Notes on Music in Old Boston, One Hundred and Fifty Years of Music Publishing in the United States, Ye Old New England Psalm Tunes, The Music That Washington Knew, History of Music Festivals in the United States;* others. *Editor of: The Musicians' Library, The Music Students' Library, A Course of Study in Music Understanding,* and other educational volumes. *Member:* ASCAP; Music Teachers Association of the United States; Boston Music Publishers Association (President). *Address:* 200 St. Paul St., Brookline, Mass.

FISHER, WINIFRED LUCIA—Singer, Director. Born in Kansas, 1888. *Education:* University of Southern California, Chicago Musical College; pupil of Oscar Saenger, Mme. Schumann-Heink. *Appearances:* Throughout the United States. Taught in public schools. Was affiliated with Denver Treble Clef Club, Rubinstein Club of Cleveland. Founder and Director, Sacramento Civic Singers; Director, First Christian Church Choir, State Fair Chorus. At present teaching and directing in Sacramento. *Member:* Music Teachers Association of California (President), Sacramento Woman's Council, and Sacramento Symphony Council. *Address:* 3334 J St., Sacramento, Cal.

FISHMAN, LOUIS—Pianist. Born in Chicago, Ill., 1912. *Education:* Chicago Musical College; American Conservatory, Chicago. *Debut:* Kimball Hall, Chicago (1938). *Appearances:* Soloist, American Conservatory Orchestra, Orchestra Hall, Chicago (1940). *Address:* 3864 Lake Park, Chicago, Ill.

FITCH, DUDLEY WARNER—Organist, Teacher. Born in Newtonville, Mass., 1884. *Education:* Copley Square School, Boston; Institute of Music Pedagogy, Northampton; New England Conservatory. *Appearances:* Organist and Choirmaster of Christ Church, Binghamton, N. Y.; Grace Church, Lawrence, Mass.; St. Paul's Church, Des Moines, Ia. At present, Organist, St. Paul's Cathedral, Los Angeles; former member of faculty, Drake University; Professor of Organ, Chapman College. *Compositions: Magnificat* and *Nunc Dimittis; Love the Locksmith;* Communion Service and Hymns. *Address:* 615 S. Figueroa St., Los Angeles, Cal.

FITELBERG, JERZY—Composer. Born in Warsaw, 1903. *Education:* Academy of Music, Berlin; pupil of Walter Gmeindl. Now in the United States. *Compositions:* Four String Quartets (second, winner of competition of Young Polish Musicians in Paris, 1928; the fourth, winner of Elizabeth Coolidge Prize, 1936); orchestral suites, violin concertos, cello concerto, sonatas; works for violin, piano and others.

FITZGERALD, ELLA—Vocalist, Conductor (Popular). Born in Newport News, Va., 1918. *Appearances:* With Chick Webb and his dance orchestra; with own orchestra, as successor to Chick Webb after his death; Metropolitan Opera House, New York (1937); Paramount Theatre, New York (1938). At present, conducts her own orchestra (Ella Fitzgerald Orchestra). *Compositions: Tisket A Tasket* (Robbins, 1938); *My Last Affair, You Showed Me the Way* (1938). *Recordings:* Decca. *Address:* Hotel Braddock, New York City. *Management:* Gale, Inc., 48 W. 48th St., New York City.

FITZU, ANNA—Soprano, Teacher, Coach. Born in Richmond, Va. *Education:* Pupil of William Thorner and David Belasco. *Debuts:* European, as *Elsie* in *"Rimini";* American, Metropolitan Opera Co., in leading role of Granados' *Goyescas. Appearances:* Created role of *Queen* in Montemezzi's *"Love of Three Kings"* under direction of the composer, Milan (1913); performances with Royal Opera, Madrid; Royal Opera of Rome; Chicago Civic Opera; Ravinia Opera Co.; San Carlo Opera Co.; opera in Havana, Cuba; concerts and recitals throughout the world. Artistic Director of Chicago Conservatory; Vice-President, Chicago City Opera Co. (since 1936); organizer and Assistant Director, Youth Opera Drive. Teacher of Shirley Dickinson, William Tabbert. *Recordings:* Pathe. *Address:* Congress Hotel, Chicago, Ill.

FLAGLER, HARRY HARKNESS—Patron. Born in Cleveland, Ohio, 1870. *Education:* Columbia University. *Degree:* A.B. (1897). Financed Symphony Society of New York (1914-32); President, New York Philharmonic-Symphony Society (1928-34).

FLAGSTAD, KIRSTEN MARIE—Soprano. Born in Hamar, Norway, 1895. *Education:* Pupil of her mother and Ellen Schytte-Jacobsen in Oslo; Gillis Bratt in Stockholm. *Debuts:* European, at National Theatre, Oslo, as *Nuri* in D'Albert's *"Tiefland"* (1913); American, at Metropolitan Opera House, as *Sieglinde* in *"Die Walkuere"* (1935). *Appearances:* Oslo, Gothenburg; Bayreuth Festival (1933-34); Covent Garden, London (1936); Vienna, Prague; concert and operatic tours of the United States, Honolulu, Australia. *Radio:* NBC, CBS, MBS. Member of the Metropolitan Opera Company. *Management:* NBC Artists Service, RCA Bldg., New York City.

FLANDORF, WALTER—Pianist, Organist. Born in Berlin, 1893. *Education:* Ithaca College of Music, Maschek Conservatory of Music, Berlin, and Toledo Conservatory of Music. *Appearances:* Concerts throughout the United States and Europe. *Radio:* WGN. Former Director of Mundelein College Glee Club. *Compositions: Galilea* (Grey) and *Now Rest Beneath Night's Shadow* (Gamble-Hinged). *Address:* 535 Cornelia Ave., Chicago, Ill.

FLEMING, LEN—Pianist, Composer. Born in Delmar Township, Tioga County, Pa., 1884. *Education:* Syracuse University and Institute of Musical Art. Critic and arranger for Otto Zimmerman & Son, music engravers and printers. *Compositions: Songs You'll Love to Sing,* collection of ballads (Penn-Sylvan); *Take Me Back to Pennsylvania;* others. *Co-Author of: How to Publish Your Own Music Successfully* (Jack Gordon Co.). *Address:* 3 Cortland St., Wellsboro, Pa.

FLESCH, KARL—Violinist. Born in Moson, Hungary, 1873. *Education:* Pupil of Grün and Marsick. *Appearances:* Tours of Europe and America. Professor at Bucharest Conservatory and Court Musician (1897-1902); Amsterdam Conservatory (1903-08); teacher in Berlin and in England. *Editor of:* Etudes by Kreutzer and Paganini, violin works by Mozart, Beethoven and Mendelssohn. At present, teaching in England.

FLETCHER, JOSEPH—Organist. Born in Brownhills, Hoffordshire, England, 1862. *Education:* Pupil of Albert Berg, New York. At present, organist in Ridgefield Park, N. J. *Compositions:* Songs, hymns, choral works and anthems. *Address:* 15 Euclid Ave., Ridgefield Park, N. J.

FLINT, H. HARRISON—Organist, Arranger. Born in Auburn, Mass., 1908. *Education:* Mount Allison University, Sackville, New Brunswick; Mount Hermon School, Mount Hermon, Mass. *Appearances:* Theatre Organist, England; Boston Chamber of Commerce (1933-37); Harvard University Tercentenary (1936); recitals throughout New England (1939-40). *Radio:* Staff organist, WMEX, Boston (1933-37); WLAW, Lawrence (since 1937); BBC, Radio Normandy, France. *Address:* Station WLAW, Lawrence, Mass.

FLOCK, SALLE—Writer, Composer. Born in Caucasia, Russia. *Education:* Western Reserve University Teachers College, Cleveland; Cleveland Institute of Music, and Juilliard School of Music, New York; pupil of Ernest Bloch, others. *Radio:* NBC broadcasts of her plays and compositions. *Compositions:* Lyrics for *Hungarian Farewell* (J. Fischer & Bros.), *Golden Dream* (G. Ricordi): *Dream of a Waltz,* words and music (Winton); songs, semi-classical and popular, and *Our Farewell,* in collaboration with Rudy Vallee. At present writing children's books. *Address:* c/o Izler Solomon, 4450 N. Magnolia, Chicago, Ill.

FLOREA, LOUISE—Soprano. Born in Coffeyville, Kan. *Education:* University of Kansas, Juilliard Graduate School. *Degree:* A.B., University of Kansas. *Appearances:* In recital, eastern states. *Radio:* Commercial programs on major networks. *Address:* National Broadcasting Co., RCA Bldg., New York City.

FLORENT, VERAN FREDERIC—Teacher of Brass Instruments, Cornet and Trumpet Player. Born in Highland Park, Ill. *Education:* University of Illinois, Northwestern University; pupil of his father, who was a graduate of the Paris Conservatoire; also pupil of Richard Shuebruk, William Thieck, Edward B. Llewellyn, John O'Donnell, Bert Brown, and Ernest F. Pechin. *Appearances:* Played first trumpet with Paul Ash, Bennie Krueger, and Frankie Masters; also played in Kryl, Conway, Grabel, Bainum, Bachman bands, Chicago Civic and Chicago Philharmonic Symphonies, and many theatre orchestra in Chicago. *Radio:* NBC, WGN, WLS, Chicago; solo cornet of "Fanfare Four Quartet." Instructor in brass instruments, Northwestern University. *Address:* Northwestern University, Evanston, Ill.

FOKINE, LEON—Dancer, Teacher. Born in St. Petersburg, Russia, 1905. *Education:* Leningrad Theatrical School. *Appearances:* Marmsky Theatre, Russia; Latvian Opera House, Riga; Teatro Colon, Buenos Aires; Music Hall, New

York; others. At present, teaching in New York. Teacher of Maria Gambarelli, Patricia Bowman and others. *Address:* 9 E. 59th St., New York City.

FONAROFF, VERA—Violinist. Born in Kiev, Russia. *Education:* Royal College of Music, Manchester, England; pupil of Mark Fonaroff, Kneisel, and Adolph Brodsky. *Degrees:* Teacher's Diploma; Artist's Diploma, Royal College of Music. *Appearances:* Concertized throughout England in recital, also with Richard Epstein. Member of Olive Mead Quartet. Former member of faculty, Juilliard Foundation (until 1929), and Curtis Institute. At present, member of faculty, Henry St. Settlement Music School; conducting own studio, New York. *Address:* Hotel des Artistes, One West 67th St., New York City.

FORD, EDNA CORNELL—Teacher of Piano and Theory. Born in Oakland, Cal. *Education:* University of California; California Institute of Musical Art; pupil of May Oatman, Sacramento; Metcalf and Carruth, Oakland; Maurer, Tolmie, Elizabeth Simpson, Foote, Berkeley; Alexander Stewart. Taught piano at California Institute of Musical Art. At present teaching piano and harmony in Oakland. Has held executive posts with various music clubs. *Member:* California Federation of Music Clubs (President); National Federation of Music Clubs; National Guild of Piano Teachers. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 1051 Walker Ave., Oakland, Cal.

FORNAROLI, CIA—Ballerina. *Education:* Graduate, Academy of Dance, Scala, Milan (1910); pupil of Adelaide Vigano, Caterina Beretta, Achille Coppini, and Raffaele Grassi. Premiere Danseuse, Metropolitan Opera (1910-14); Teatro Principal, Barcelona (1914-15); Teatro Colon, Buenos Aires (1914, 1920); Teatro Real, Madrid, Spain (1915-17); Teatro Constanzi (1917-18; 1919-20); Teatro alla Scala (1918, 1921-24, 1926-33); Ballet Master, International Music Festival, Venice (1933); Ballet Master, Italian Chamber Ballets Co., St. Remo, Italy (1934); Director and Teacher, Academy of Dance, Teatro alla Scala, Milan (1929-34). Has danced at major opera houses and theatres of Europe. At present, Maitresse de Ballet, Ballet Theatre, New York. In private, life, Mrs. Walter Toscanini. *Address:* Ballet Theatre, New York City.

FORSBLAD, ARTHUR CONRAD—Clarinetist, Band Conductor, Teacher. Born in Los Angeles, 1895. *Education:* Fresno State College and University of Southern California. *Degrees:* B.A., Fresno (1929), and M.S., Southern California (1935). *Appearances:* With Los Angeles Park Band (1915-17); U. S. Navy Band; as Bandmaster, 185th Infantry Band, and with Fresno Symphony Orchestra. Organized and directed bands in San Joaquin Valley, Cal. Instructor of Instruments, Fresno State College (since 1928). At present, solo clarinetist, Fresno Municipal Band. *Address:* Fresno State College, Fresno, Cal.

FORST, RUDOLF—Composer, Violinist. Born in New York City, 1900. *Education:* Columbia University; pupil of Daniel Gregory Mason. Violin instructor, New York College of Music; former Musical Director of New York radio station. *Compositions:* works for orchestra and chamber orchestra; chamber music. First string quartet winner of NBC Music Guild award (1936).

FORSYTH, CECIL—Musicologist, Writer, Composer. Born in Greenwich, England, 1870. *Education:* University of Edinburgh, Royal College of Music; studied with Stanford and Parry. *Compositions:* Operas, comic operas, viola concerto; setting of Keats' *Ode to a Nightingale* for baritone and orchestra; two masses, chamber music, vocal music and orchestral works. *Author of: Music and Nationalism* (1911); *Orchestration* (1914); *The English Musical Renaissance* (1915); *History of Music,* in collaboration with Stanford (1916); and other books.

FOSDICK, DUDLEY—Brass Player. Born in Liberty, Ind., 1902. *Education:* Northwestern University, Chicago; Master of Institute Roerich Museum, New York, and Columbia College, Columbia University. *Appearances:* With dance bands throughout the United States. *Radio:* With Guy Lombardo Orchestra. Director, Department of Modern American Music of Roerich Academy of Arts. *Recordings:* Pathe, Olympic, Paramount, Aeolian, Vocalion, Columbia, Victor, Brunswick, Okeh and Decca. *Address:* Carnegie Hall, New York City.

FOSTER, ANNA BLANCHE—Organist, Pianist. Born in Morrison, Ill. *Education:* Chicago Conservatory and Redlands University. Former Organist and Choir Director, Bergen Baptist Church, Jersey City Heights. Organist, First Congregational Church of Redlands. *Member:* A.G.O., *Address:* 650 Cajon St., Redlands, Cal.

FOSTER, BERTHA—Organist, Teacher. Born in Indianapolis, Ind. *Education:* College of Music, Cincinnati; pupil of Wolstenholme, London. Founder, Musicians Club of America (1939). At present, Head of Conservatory of Music, University of Miami. *Address:* University of Miami, Coral Gables, Fla.

FOSTER, DOROTHY—Pianist, Composer. *Education:* American Conservatory of Music, Chicago; pupil of Elizabeth Moritz, Radie Britain, Albert Noelte and Leo Sowerby. *Degrees:* Mus. B., Mus. M., American Conservatory of Music. Winner of Silver Cup, Music Festival, Michigan City, Ind. (1930), and of prize awarded by Progress Club of South Bend, Ind. (1930). Member of faculty, American Conservatory of Music and Michigan City School of Fine Arts. *Member:* Chicago Society of American Musicians and Indiana Composers Guild. *Address:* American Conservatory of Music, 306 S. Wabash Ave., Chicago, Ill.

FOSTER, FAY—Pianist, Voice Teacher. Born in Leavenworth, Kan. *Education:* Sherwood Music School, Chicago; pupil of Mme. Dove-Boitte, Sherwood, Frederic Grant Gleason, Alfred Reisenauer in Leipzig, Sophie Mentner in Munich, Moriz Rosenthal in Vienna. Teacher in New York. Head of Voice Department of Ogontz School, Ogontz, Pa. *Compositions: Die Woche* (winner of 2000 mark prize in International Waltz Competition, Berlin, 1910); *The Americans Come* (1918); *In the Carpenter Shop,* for women's voices; chamber music, piano works and songs. *Member:* Authors League, Euphony Society, Philadelphia Art Alliance, Society of American Women Composers, Gamut, Musicians Club and Mac Dowell Club.

FOSTER, GEORGE—Music Supervisor. Born in Plymouth, New Hampshire, 1907. *Education:* Dartmouth College; Eastman School of Music; pupil of Edward Royce (composition). *Degree:* Mus. B., Eastman School (1930). Teacher of theory and composition at Greenwich House Music School, New York City (1930-34); Director of Music at Plymouth (N. H.) Teachers' College (1933). Regional Supervisor, WPA Musical Program (1936-40); Acting Deputy Director, Federal Music Project, Washington, D. C. (1939); Deputy Director by permanent appointment (1940). *Compositions:* For string orchestra; transcriptions for orchestra and symphonic band. *Address:* 2410 Twentieth St. N. W., Washington, D. C.

FOSTER, SIDNEY—Pianist. Born in South Carolina, 1917. *Education:* Curtis Institute of Music; pupil of Walter Goldstein and David Saperton. Winner of MacDowell Club Young Artists Contest. *Debut:* With Dallas Symphony (1939). *Appearances:* With Houston Symphony (1939); Philadelphia and New York City (1939). *Address:* 222 E. 56th St., New York City.

FOTI, FRANK—Conductor, Violinist, Teacher. Born in Sicily, Italy. *Education:* New York College of Music; pupil of Hans Lange. *Appearances:* As Conductor, Bridgeport Symphony Orchestra, Long Island Symphony, New York Civic Orchestra and Buffalo Symphony Orchestra. *Member:* Bridgeport Oratorio Society (Director) and Research Club. *Address:* 33 Brookfield Ave., Bridgeport, Conn.

FOWLER, GEORGE—Pianist, Organist. Born in Ithaca, N. Y., 1891. *Education:* Trinity School of Church Music and Cornell University. Organist and Choirmaster, St. Chrysostom's Chapel, Trinity Parish, New York (1914-24). Organist and Choirmaster, Christ Church, Poughkeepsie (since 1924). At present, Associate Conductor, Euterpe Glee Club of Poughkeepsie; Conductor, Oratorio Society of Kingston, N. Y.

FOX, FELIX—Pianist, Teacher. Born in Breslau, Germany, 1876. *Education:* Leipzig Conservatory; pupil of Reinecke and Jadassohn in Leipzig; Philipp in Paris. *Debut:* Leipzig (1896). *Appearances:* Paris; concert tours as soloist with orchestras in the United States. Established Fox-Buonamici School in Boston, with Carlo Buonamici (1898).

FOX, J. BERTRAM—Teacher of Voice, Composer. Born in Stamford, Conn. *Education:* With private teachers. *Compositions:* Songs, and works for women's mixed and male chorus (published by G. Schirmer, J. Fischer & Bros., Ricordi, Galaxy and Ditson). *Member:* ASCAP, The Bohemians, New York Singing Association and American Academy of Teachers of Singing. *Address:* 853 7th Ave., New York City.

FOX, VIRGIL—Organist. Born in the United States. *Education:* Studied in America and Europe. *Appearances:* Concert tour of France, Germany and England; in concert throughout the United States. *Management:* Bernard La Berge, 2 W. 46th St., New York City.

FOX-STRANGWAYS, ARTHUR HENRY—Critic, Editor, Author. Born in Norwich, England, 1859. *Education:* Berlin Hochschule fuer Musik. Music-Master, Wellington College (1893-1901); Critic, London *Times* (1911-25); Critic, *Observer* (since 1925); Founder (1919) and Editor, *Music and Letters* (1919-36). *Author of: The Music of Hindustan* (1914); a biography of Cecil Sharp (1933); and *Music Observer* (1936). Translator of songs of Schubert, Schumann and Wolf, in collaboration with S. Wilson.

FRADKIN, FREDRIC—Violinist. Born in Troy, New York, 1892. *Education:* New York, Paris Conservatoire (1907); pupil of Jarrow, Schradieck, Bendix, Franko, Lichtenberg, G. Remy, Lefort,

and Ysaye. Winner of First Prize, Paris Conservatoire (1909). *Debut:* New York (1911). *Appearances:* As soloist, American Symphony Orchestra (1901); Concertmaster, Bordeaux Opera Company (1909-10); of Louis Ganne Orchestra, Monte Carlo (1910-11); tours of England (1911-14); Concertmaster, Vienna Konzertverein; of Russian Symphony Orchestra, New York (1914-15); of Diaghileff Ballet Russe; of Boston Symphony Orchestra (1918-19); others.

FRANCAIX, JEAN—Composer. Born in Le Mans, France, 1912. *Education:* Paris Conservatoire; pupil of Nadia Boulanger. *Compositions:* Six ballets; *Divertissement,* for string trio and orchestra; concerto for four wind instruments and orchestra; piano concerto, piano pieces, chamber music, choruses and duets. At present, touring the United States as performer of own works.

FRANCESCATTI, ZINO—Violinist. Born in Marseilles, France, 1905. *Debut:* As soloist with Orchestre des Concerts de Conservatoire at Paris Opera (1925). *Appearances:* In recital throughout Europe; soloist with Berlin Philharmonic, Amsterdam Concertgebouw, and other European orchestras under Furtwaengler, Bruno Walter and others; recital and concert tour of South America (1938); recital and concert tour of the United States; soloist with New York Philharmonic, Chicago Symphony and other orchestras (1993-40). *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

FRANCO, JOHAN H. G.—Composer, Pianist. Born in Zaandam, The Netherlands, 1908. *Education:* Pupil of Willem Pijper. *Appearances:* In concert of own works, Town Hall, New York (1937); others. *Compositions:* Sinfonia (1932); symphony (1933); *In Memoriam,* for string orchestra (1933); two piano sonatas, a string trio (1934); *Peripetie,* symphonic poem (1935); *Concertino Lyrico,* for violin and orchestra (1937); *Introduzione e Scherzo,* for clarinet and orchestra (1937); songs to poems by Browning (1938); others. At present living in the United States.

FRANKENSTEIN, ALFRED V.—Critic, Lecturer, Writer. Born in the United States. Former teacher of theory and history of music, University of Chicago. At present, Music and Art Editor, San Francisco *Chronicle. Address:* San Francisco Chronicle, 5th and Mission Streets, San Francisco, Cal.

FRANKLIN, CALVIN MONROE—Concert Manager. Born in Philadelphia, Pa. Partner, H. M. Hanson Concert Direction; President of Wolfsohn Musical Bureau, Inc., later affiliated with Arthur Judson. Assistant Secretary and Associate Sales Manager, Columbia Concerts Corporation.

FRANKLIN, FREDERIC—Dancer (Ballet). Born in England. *Education:* Mrs. Kelly's Dance School, Liverpool; Royal Academy of the Dance, London. *Appearances:* Casino de Paris, with Mistinguette; leading dancer in revues and musicals, London; member, Markova-Dolin Ballet; with Ballet Russe de Monte Carlo. Has danced principal roles in *Scheherezade, Gayeté Parisienne, Prince Igor, Devils' Holiday* and *Rouge et Noir.* At present, premier dancer with Ballet Russe. *Management:* S. Hurok, 30 Rockefeller Plaza, New York City.

FRANTZ, DALIES—Pianist. Born in Denver, Colo. *Education:* Huntington School, Boston, and University of Michigan; pupil of Guy Maier and Horowitz. *Degree:* Mus. B., University of Michigan. Naumburg Award; winner of solo competition for appearance with Detroit Symphony, National Federation of Music Clubs Prize and Schubert Memorial Prize. *Appearances:* Soloist with Philadelphia Orchestra and Chicago, Toronto, Detroit, Kansas City, Portland and Montreal Symphonies; recitals throughout the United States. *Radio:* Guest on the "Concert Revue," WGN, Chicago. In MGM motion pictures *Balalaika* and *I Take This Woman. Recordings:* Columbia. *Management:* Evans and Salter, 113 W. 57th St., New York City.

FRANTZ, ELMER JOSEPH—French Horn Player, Bandmaster, Teacher. Born in Lehighton, Pa., 1905. *Education:* Conway Military Band School, Ithaca College and Louisiana State University. *Degree:* Mus. B., Ithaca College. At present, Director, Conway Professional Band; teaching. *Address:* 609 Clinton St., Arkadelphia, Ark.

FRECCIA, MASSIMO—Conductor, Violinist. Born in Florence, Italy, 1906. *Education:* Royal Conservatory of Florence; pupil of Franz Schalk, Vienna. *Debut:* In Vienna, trio (1916). *Appearances:* Conductor of orchestras throughout Europe, South America and the United States; Conductor, Budapest Symphony (1933-35); concerts at La Scala, Milan (1935); at the Augusteo, Rome; Basilica Massenzio, Rome (1936-37); Conductor, Havana Philharmonic Orchestra (1938-39). Has appeared as guest conductor at the Lewisohn Stadium, at Robin Hood Dell, at the Concerts Symphoniques, Montreal. *Compositions:* Symphonic Poem, choral works and songs.

FREED, ISADORE—Composer, Teacher. Born in Russia, 1900. *Education:* University of Pennsylvania, Schola Cantorum; pupil of Weiss, Boyle, Margulies, Bloch and D'Indy. *Degree:* Mus. B., University of Pennsylvania. Former member of faculty, Curtis Institute, Northeast High School and Settlement Music School. At present, Editor, *Masters of Our Day. Compositions: Vibrations,* ballet (1928); *Adon Olam,* for chorus (1928); *Sonorités Rhythmiques,* suite for piano (1931); other works for the theatre, orchestra, chamber orchestra and chorus; works for piano.

FREEMAN, JESSICA—Contralto. Born in Akron, Ohio, 1900. *Education:* Juilliard Graduate School, University of Utah and University of Southern California. *Appearances:* As soloist, Los Angeles-San Francisco Opera Company; with Cleveland Symphony Orchestra opera series; as member of the Akron Civic Opera; concert tour of the United States with Carabella Johnson. *Recordings:* With California Operatic Quartette (Golden Seal). *Address:* 122 N. Portage Path, Akron, Ohio. *Management:* Ricklie Boasber Artist Bureau.

FREER, ELEANOR EVEREST—Composer. Born in Philadelphia, Pa. *Education:* Pupil of her father, Cornelius Everest, in Philadelphia; of Mathilda Marchesi; Godard, Paris; Bernhard Ziehn, Chicago. Recipient of David Bispham Medal for work in composition of operas. *Degree:* Hon. Mus. D. *Compositions:* Songs, including *Song Cycle,* based on Elizabeth Barrett Browning's *Sonnets from the Portuguese;* operas, *The Brownings Go To Italy, Little Women, The Legend of the Piper, Joan of Arc, Preciosa, A Christmas Tale, Chilkoot Maiden, Legend of Spain, Pandora, The Court Jester, Frithiof;* Russian Ballet, *Vasilissa; Music of Wings* (1940); other orchestral ballets; trios and quartets for men, women and mixed voices; works for two pianos (National Music Company). *Author of: Recollections and Reflections of an American Composer. Member:* Society for the Promotion of American Music (Hon. Life Member); National Federation of Music Clubs (Honorary); Chicago Artists Association, American Opera Society (Founder); Chicago Chapter of National League of American Pen Women (Honorary); American Chapter of Pen Melodists (Honorary); others. *Address:* 33 Bellevue Pl., Chicago, Ill.

FRENCH, WARD—Concert Manager. Born in West Branch, Mich., 1890. Former Director of Music, Boise (Ida.) High School; Sales Manager, Piano Department of Barker Brothers, Los Angeles; Vice-President, Civic Concert Service, Chicago. General Manager, Community Concert Service, Division of Columbia Concerts Corporation (since 1929).

FREUND, HELEN BROWNE—Teacher of Piano, Accompanist. Born in Salem, Wis., 1888. *Education:* Chicago Piano College; pupil of Charles A. and Harmon H. Watt, Franz Wagner, and Harrison M. Wild. *Degrees:* B.M. (1917), M.A. (1934), Chicago Piano College. *Appearances:* Throughout midwest, in concert and as accompanist; church organist, Chicago; pedagogical work at Texas School for the Blind, Austin, Texas. Associated with J. S. Fearis, composer and publisher for fifteen years. *Compositions: Scripture Songs* (Leydn Publishing Co., 1916). At present, president of Chicago Piano College and Conservatory of Fine Arts. *Address:* 1018 Kimball Bldg., Chicago, Ill.

FRICKER, HERBERT AUSTIN—Organist. Born in Canterbury, Kent, England, 1868. *Education:* Canterbury Cathedral School and Durham University; pupil of Sir Frederick Bridge and E. H. Lemare. *Degrees:* Mus. B., Durham University; F.R.C.O. Conductor of Toronto Mendelssohn Choir (since 1917); Organist and Choirmaster, Metropolitan Church, Toronto (since 1917). *Compositions:* Concert Overture in C minor; church music, songs and works for piano. *Address:* 9 Powell Ave., Toronto, Canada.

FRIED, ALEXANDER—Music Critic. Born in New York City, 1902. *Education:* Columbia University. *Degrees:* B.A., Columbia College (1923); M.A., Columbia University (1924). Has been music critic for various periodicals. At present, Music Editor, San Francisco *Examiner. Address:* San Francisco Examiner, San Francisco, Cal.

FRIED, OSCAR—Conductor. Born in Berlin, Germany, 1871. *Education:* Student of Humperdinck and Philipp Scharwenka. Conductor, Stern Gesangverein, Berlin (1904-10); Gesellschaft der Musikfreunde; Berlin Symphony Orchestra (1925-26); opera conductor, Tiflis. *Compositions:* Choral works; Andante and Scherzo, for winds, harps and drums; choruses and songs; Prelude and Double Fugue, for strings. At present, concertizing in the United States.

FRIEDBERG, ANNIE—Singer, Concert Manager. Born in Bingen, Germany, 1878. *Education:* Frankfort Conservatory; pupil of Kreuche, Vienna, and Rigritini, Florence, Italy (voice). *Appearances:* Concerts in Germany and the United States; sang in churches (until 1912). Among artists under her management are Carl Friedberg and Myra Hess, pianists; Roman Totenberg, violinist; William Primrose, violist;

Jascha Bernstein, violoncellist; Rene Le Roy, flutist; Budapest String Quartet; Edith Mason, soprano; Enid Szantho, contralto; George Perkins Raymond, tenor and Carlo Morelli, baritone. *Address:* 250 W. 57th St., New York City.

FRIEDBERG, CARL—Pianist, Teacher. Born in Bingen, Germany, 1872. *Education:* Heidelberg University and Frankfort, Hoch Conservatory; pupil of Kwast, Clara Schumann and others. *Debut:* Soloist with Vienna Philharmonic (1892). *Appearances:* Soloist with major orchestras, and in recital throughout Europe and the United States. Member of faculty, Cologne Conservatory (1904-14) and Institute of Musical Art (1916-17). Former Substitute Conductor to Eugene Ysaye, Brussels. Head of Piano Department, Institute of Musical Art, New York (since 1928). Member of faculty, Juilliard Graduate School. *Address:* Juilliard School of Music, 130 Claremont St., New York City.

FRIEDLANDER, ERNST—Violoncellist. Born in Vienna, Austria. *Education:* Vienna Conservatory of Music and Hochschule fuer Musik, Berlin. *Appearances:* Concert tours of Europe and the United States. Formerly with Pittsburgh Symphony Orchestra and Vienna Concert Orchestra. Solo cellist with Indianapolis Symphony Orchestra (since 1938). *Address:* Murat Theatre, Indianapolis, Ind.

FRIEDMAN, EDITH—Pianist. Born in Pittsburgh, Pa. *Education:* Juilliard Fellowship for study in Berlin and Vienna; pupil of Grainger and Carl Friedberg. *Appearances:* Soloist with Philadelphia and Pittsburgh Orchestras, and concert tours of Europe, the Orient, and the United States. *Radio:* Little Bamberger Orchestra, WOR; Eddy Brown String Classics, WQXR; also, WEAF, WINS, WNYC. *Recordings:* Welte Mignon and De Forest Fonofilms. *Address:* 31 W. 88th St., New York City.

FRIEDMAN, IGNAZ—Pianist. Born in Podgorze, Poland, 1882. *Education:* Pupil of Riemann, Adler and Leschetizky, *Appearances:* Tours of Europe and America. *Compositions:* A piano quintet, passacaglia and other piano works; cello pieces, songs; others. *Editor of:* Chopin's Works (Breitkopf and Hartel edition) and Neupert's Etudes.

FRIGERIO, CLAUDIO—Baritone. Born in New Jersey. *Education:* Studied in Italy. *Appearances:* With Milan Opera Company; tour of the United States. Concert with Beniamino Gigli, Carnegie Hall, New York. Member, Metropolitan Opera.

FRIJSH, POVLA—Soprano. Born in Denmark. *Education:* Private study in Copenhagen and Paris. *Debut:* European, as soloist with Paris Colonne Orchestra (1919). *Appearances:* Soloist with orchestras of Paris, London, Barcelona, Copenhagen, Philadelphia; extensive tours of Europe and America; recitals at Town Hall, New York. At present appearing in recital. *Recordings:* Victor. *Address:* 419 E. 57th St., New York City.

FRIML, RUDOLF—Composer. Born in Prague, 1881. *Education:* Prague Conservatory. *Appearances:* As accompanist with Kubelik in the United States (1901-1906); as pianist in solo recitals and with orchestras. *Compositions: The Firefly* (Syracuse, 1912); *Katinka* (Morristown, N. J., 1915). Other operettas; *Bohemian Dance,* Staccato Etude, *California* Suite, *Legende, Drifting, Berceuse, O Vermeland,* and other works for piano; songs; works for cello and piano.

FRISKIN, JAMES—Pianist, Teacher. Born in Glasgow, Scotland, 1886. *Education:* Royal College of Music, London; pupil of Dannreuther, Hartvigson and Stanford. Member of faculty, Institute of Musical Art (1914), later also of Juilliard Graduate School. *Appearances:* In recitals, New York and elsewhere. *Compositions:* Two Quintets; a fantasy trio for piano, violin and 'cello; piano pieces and others. *Author of: The Principles of Pianoforte Practice. Address:* 300 W. 108th St., New York City.

FROSINI, PIETRO—Accordionist. Born in Catania, Italy, 1885. *Education:* Civic Music School of Catania, Italy. *Debut:* Fresno, Cal. (1905). *Appearances:* With Vincent Sorey Orchestra; by Royal Command before King George of Great Britain (1911). *Radio:* With Vincent Sorey Orchestra, NBC (since 1932). *Compositions:* Accordion solos (Alfred Music Co.). *Recordings:* Edison Co. (1908), Victor and Decca. *Address:* 4141 46th St., Sunnyside, L. I., N. Y.

FRY, HENRY S.—Organist, Composer. Born in Pottstown, Pa., 1875. *Degree:* A.A.G.O. *Appearances:* Recitals, National Association of Organists, American Organ Player's Club and Drexel Institute. Former organist at various Philadelphia churches and teacher of organ. *Compositions:* Magnificat and Nunc Dimitis in D; *Voices of the Cross, The Souls of the Righteous, Farewell;* other works for organ; songs. *Member:* National Association of Organists; A.G.O.

FRYSINGER, J. FRANK—Pianist, Organist. Born in Hanover, Pa., 1878. *Education:* New York College of Music. Fellow of the Incorporated Guild of Church Musicians, London. *Appearances:* Jamestown Exposition, Norfolk, Va.; Sesqui-Centennial Exposition, Philadelphia. Former Head of Organ Department, University of Nebraska School of Music, Lincoln, Neb.; Head of Organ and Theory Departments, Augustana College, Rock Island, Ill.; Director of Hood College Conservatory, Frederick, Md. *Compositions:* 200 compositions (published by Schirmer, Fischer, H. W. Gray, Ditson, White-Smith, Willis, Thompson, Flammer and Presser). *Address:* First Presbyterian Church, York, Pa.

FUCHS, HARRY—Violoncellist. Born in New York City, 1908. *Education:* Institute of Musical Art and Juilliard Graduate School. *Debut:* Concert, Chautauqua (1935). *Appearances:* With Cleveland Symphony Orchestra and Cleveland String Quartet. At present, Head of Cello Department, Cleveland Institute of Music; member of Chautauqua Symphony during summer; member of Cleveland Symphony and Cleveland String Quartet. *Address:* Severance Hall, Cleveland, O.

FUCHS, LILLIAN—Violist. Born in New York City, 1903. *Education:* Institute of Musical Art; pupil of Louis Svecenski and Kneisel. *Degree:* Artist's Diploma. Winner of Morris Loeb Memorial Prize and Isaac Newton Seligman Prize for Composition. Member of Perole String Quartet (since 1927). At present, Head of Violin Department, Westchester Conservatory of Music. *Radio:* Broadcasts with Perole String Quartet, WOR. *Recordings:* Musicraft. *Address:* 750 Riverside Dr., New York City.

FUGMANN, ANDREAS—Pianist, Accompanist, Conductor. Born in Dresden, Germany, 1895. *Education:* Royal Conservatory of Music, Dresden; pupil of Felix Draeseke, Ferdinand Braunroth, Otto Marschall and Kurt Striegler. *Appearances:* Concert tours with Elizabeth Rethberg in Cuba and the United States. Has been coach and accompanist to Elizabeth Rethberg, Editha Fleischer, Giovanni Martinelli, Edward Johnson, Rose Bampton, Mario Chamlee, and Nelson Eddy. Conductor, Municipal Opera House, and Director, seminar for music teachers, Prox's Conservatory, Erfurt (1919-21); Conductor, State Opera House, Coburg (1921-22); Conductor, National Opera House, The Hague (1922-23); Chorus Master, Philadelphia Grand Opera Co. (1931-32); Operatic Coach, Curtis Institute of Music (1932-33); Director, German theatres in New York. Head of Department of Music, Rockford College (since 1933). Founder and Conductor, Rockford Symphony Orchestra. *Address:* Rockford College, Rockford, Ill.

FUHRMANN, EDWARD AUGUST—Tenor, Choral Director. Born in Johnstown, Pa., 1893. *Education:* Pupil of Louis T. Wagner, Youngstown, O. (piano); E. P. Byers, Johnstown (voice), and Ernest Lunt, Pittsburgh (voice, conducting, choral repertoire). Founder, Choir Ensemble Society of Johnstown, Pa. (1924). Conductor, Senior Choir, Choir Ensemble Society (1924-39). At present, Minister of Music, First Christian Church, Morrellville Church of Brethren, Johnstown. *Compositions: An Easter Alleluia* (Witmark); *Jerusalem* (White-Smith); *Rejoice, Ye Christians* and *O Lamb of God* (Wesley Sebster). Collaborated with Kenneth E. Runkel on publication of three-choir music in America. *Address:* c/o Bethlehem Steel Co., Johnstown, Pa.

FULEIHAN, ANIS—Pianist, Composer. Born on Island of Cyprus, 1900. *Education:* Pupil of Alberto Jonas. *Debut:* In recital, Aeolian Hall, New York (1919). *Appearances:* Recitals in New York and vicinity (1921); concerts in Egypt and the Near East; lecture-recitals in the United States (1928); soloist, Saratoga Springs Music Festival (1937). *Radio:* Directed and conducted programs (1930-32). Member of staff, G. Schirmer, Inc., New York (1932). *Compositions:* Ballet music for Neighborhood Playhouse Ballet Pantomime, Adolph Bolm, the Denishawn dancers, and others; *Mediterranean,* orchestral suite (1935); Concerto No. 1, for piano and string orchestra (1937); other orchestral works; chamber music; works for piano; choral works; songs.

FULTON, LULU HILL—Organist, Pianist. Born in Pulaski, Tenn. *Education:* Pupil of Emil Winkler; Emerson Farrar, Nashville, Tenn.; Manna Louise Sauter, Dallas; Harry M. Gilbert, New York, and Flora Locke, Buffalo. *Appearances:* As accompanist for quartet of Metropolitan Opera artists, (1939). At present, Accompanist and Choir Director, First Baptist Church, Cleburne, Tex.; teacher of organ; Head Librarian, Carnegie Library, Cleburne. *Member:* A.G.O. (Texas Chapter, Dallas); Fort Worth Civic Music Association. *Address:* Carnegie Library, Cleburne, Tex.

FUNKHOUSER, FREDERICK A.—Violinist, Violist, Teacher. Born in Dayton, O., 1905. *Education:* Oberlin Conservatory, Oberlin College and Paris Conservatoire; pupil of Maurice Kessler, Andre Tourret and Sevcik. *Degrees:* Mus. B., Oberlin Conservatory; B.A., Oberlin College. Violist, Cleveland Symphony Orchestra (since 1929). Teacher, Cleveland Music School Settlement (since 1934), and University School, Cleveland (since 1935). *Re-*

cordings: With Cleveland Symphony (Columbia). *Address:* Severance Hall, Cleveland, O.

FURCRON, ELIZABETH—Pianist, Teacher. Born in Norfolk, Va., 1915. *Education:* Juilliard Graduate School, New York (Fellowship); pupil of Carl Friedberg. *Appearances:* Tours of the south; recital, New York (1937); Carnegie Chamber Hall Concert (1940). *Radio:* CBS (1940). Former member of faculty, Bristow Hardin School. At present, concert appearances; member of piano faculty, Henry Street Settlement Music School, New York, and Director of Music, Mulberry Community House, New York. *Address:* Henry Street Settlement Music School, New York City.

FURTWAENGLER, WILHELM—Conductor. Born in Berlin, Germany, 1886. *Education:* Pupil of Rheinberger and Max Schillings. *Appearances:* As theatre-conductor, Zurich, Strasbourg and Lubeck (1905-15); opera conductor, Mannheim (1915-19); conductor, Tonkunstler Orchestra, Vienna (1919); Conductor, concerts of Berlin Staatsoper Orchestra (1920-22); Conductor, Leipzig Gewandhaus Orchestra and Berlin Philharmonic Orchestra (1922); guest conductor, London, New York, Paris, others; festivals at Salzburg and Bayreuth; General Director, Berlin State Opera (1935). Chief Conductor, Bayreuth Festival (since 1935) and Salzburg Festival (since 1938). *Compositions:* Sonata for Violin and Piano (1937) and a Concerto for Piano and Orchestra (1937). *Member:* Royal Academy of Saint Cecilia, Rome; German Academy.

G

GABOR, ARNOLD—Baritone. Born in Budapest, 1892. *Education:* University of Budapest; also studied in Germany and Italy. *Degree:* Diploma, University of Budapest. *Debuts:* European, Budapest (1915); American, Metropolitan Opera, New York (1923). *Appearances:* With Metropolitan Opera and San Francisco Opera. At present, with Metropolitan Opera Company. *Recordings:* Hungarian Gypsy folk songs (Columbia). *Address:* 221 W. 82nd St., New York City.

GAEDCKE, ANITA STORRS—Violinist, Teacher. Born in Granger, Tex. *Education:* Chicago Musical College; pupil of Ovide Musin, Richard Czerwonky and Leon Sametini. *Appearances:* Soloist with Pat Conway Band. At present Concertmaster, Austin Symphony Orchestra; Director, Violin Department, Southwestern University and Texas School of Fine Arts. *Member:* Phi Mu and Sigma Alpha Iota. *Address:* 2010 Wichita St., Austin, Tex.

GAERTNER, HENRY CHARLES—Organist, Educator. Born in Monroe, Mich., 1869. *Education:* Lutheran Normal College, River Forest, Ill.; Detroit Normal College; American Conservatory, Chicago, and University of Chicago; pupil of Julius Seyler, Mme. Blowe, Kurt Wanieck, William Gamph, Emily Roberts, Wilhelm Middelschulte, Edward Eigenschenk, Frank Van Dusen and John T. Read. *Degrees:* Mus. B., Mus. M., American Conservatory. Teacher in parochial schools in Detroit; Organist, various Lutheran Churches. Member of faculty, Lutheran Normal College (since 1920). *Address:* 1118 Bonnie Brae, River Forest, Ill.

GAIL, MAX—Conductor (Popular), Manager. Born in Detroit, Mich. *Education:* University of Michigan; with private teachers. Director, Max Gail and Orchestra; maintains dance band booking agency. *Address:* 310 Kirby Ave., Detroit, Mich.

GAINES, ARTHUR J.—Orchestra Manager. Born in Springfield, Ohio, 1886. Manager of St. Louis Symphony (1912-22); New York City Symphony (1922-23); Minneapolis Symphony (1923-31).

GAINES, SAMUEL RICHARDS—Composer. Born in Detroit, Mich., 1869. *Compositions:* Choral music. *Address:* 115 Newbury St., Boston, Mass.

GAINSWORTH, MARJORIE—Soprano. Born in Iowa, 1909. *Education:* Chicago Musical College; Metropolitan School of Music; pupil of Nellie Gardini, Sergei Klibansky, Yeatman Griffith, Olaf Nelson. *Degree:* Mus. B., Chicago Musical College (1933). *Appearances:* Soloist with Chicago Symphony Orchestra; member of Chicago City Opera (1934-36). Member of faculty, Chicago Musical College (1934-36). At present appearing at the Versailles, New York. *Member:* National Federation of Music Clubs, National Federation of Women's Clubs, Mozart Club of America; Mu Phi Epsilon, Kappa Alpha Theta. *Address and Management:* William Morris Agency, New York City.

GAL, HANS—Composer, Teacher. Born in Bruenn, Austria, 1890. *Education:* Vienna University; pupil of Mandyczewski and Robert. Winner of State Prize for composition (1915). *Degree:* Ph.D., Vienna University. Member of faculty, Vienna University (since 1918). *Compositions: Der Fischer,* comic opera (1919); *Der Arzt der Sobeide, Die heilige Ente* and *Das Lied der Nacht,* operas; *Von ewiger Freude,* for chorus; *Phantasien,* on poems by Tagore; other works for orchestra, chorus and piano; songs.

GALAJIKIAN, FLORENCE GRANDLAND—Pianist, Composer, Teacher. Born in Maywood, Ill., 1900. *Education:* Northwestern University and Chicago Musical College. *Degree:* Mus. B., Northwestern. *Appearances:* As concert pianist, tours throughout the United States, Mexico and Canada; soloist, Chicago Symphony Orchestra, at Ravinia. *Compositions:* Symphonic Intermezzo, for full orchestra (won NBC award, 1932); *Tragic Overture,* for full orchestra; *Girl with Spanish Shawl* for violin solo; *Hill Billy's Dance,* for violoncello; *A Lonely Dancer Waltzes,* for cello; *Song of Joy,* three-part womens' chorus (Carl Fischer); *Transitions,* ballet; *Fantasie,* for violin and piano; Andante and Scherzo, for string quartet, and short choral works. *Author of: The Magic Land of Triads,* book on keyboard harmony (Boston Music Co.). *Address:* Kimball Bldg., Chicago, Ill.

GALAMIAN, IVAN—Violinist, Teacher. Born in 1903. *Education:* School of the Philharmonic Society of Moscow; studied in Germany and France; pupil of Capet. Former Professor of Violin and Vice-President, Conservatoire Russe, Paris; former member of faculty, Ecole Normale de Musique, Paris. In the United States (since 1937). *Appearances:* Recitals, School of the Philharmonic Society of Moscow; concerts throughout France, Germany and Holland. *Address:* 144 W. 16th St., New York City.

GALBREATH, DICK—Guitarist, Arranger (Popular). Born in Huntington, Ind., 1914. *Education:* Cincinnati Conservatory. *Appearances:* With Buster Locke and Maury Cross. *Radio:* WOWO and WGL. At present, Staff Arranger, Westinghouse Radio Station, Ft. Wayne, Ind.; with Staff Orchestra, WOWO, WGL. *Address:* Westinghouse Radio Station, Ft. Wayne, Ind.

GALE, WALTER C.—Organist. Born in Cambridge, Mass., 1871. *Education:* College of the City of New York; pupil of Bassford, Sauret, Frank Damrosch and S. P. Warren. Organist at Brick Church, New York (1890-93); Holy Trinity (1893-98); All Souls' (1900-05); Broadway Tabernacle. Private organist for Andrew Carnegie. Teacher at Miss Spence's School for Girls, New York. Conductor of Orpheus Choral Society. *Compositions:* Organ Sonata in A Minor; anthems and solos for church. *Member:* A.G.O. (one of founders and former warden).

GALEFFI, CARLO—Baritone. Born in Rome, Italy, 1894. *Debuts:* European, Rome (1907); American, Metropolitan Opera (1910). *Appearances:* Naples, Florence, Lisbon, Milan and South America; with Chicago Opera and Manhattan Opera.

GALES, WESTON—Organist, Conductor. Born in Elizabeth, N. J., 1877. *Education:* Yale University; pupil of Sanford, Parker, Dethier. *Appearances:* As conductor in Germany (1913); as conductor of Detroit Symphony Orchestra (1914-18). Organist at Irvington-on-Hudson, (1899-1902). Christ Church, New York (1902-08), Emmanuel Church, Boston (1908-13). Founder of Detroit Symphony Orchestra (1914).

GALIMIR, FELIX—Violinist. Born in Vienna. *Education:* Conservatory of Music, Vienna; pupil of Adolf Bak and Carl Flesch. *Appearances:* Concerts throughout Europe. At present, first violinist, Galimir String Quartet, member of NBC orchestra. *Recordings:* Polydor. *Address:* 112 W. 72nd St., New York City.

GALL, YVONNE IRMA—Soprano. Born in Paris, France, 1885. *Education:* Paris Conservatoire; pupil of Dubulle. *Debut:* Paris Opéra (1908). *Appearances:* Opéra-Comique (1921); Spain, South America, France, and the United States.

GALLA-RINI, ANTHONY—Accordionist, Teacher. Born in Hartford, Conn., 1904. *Education:* San Francisco Conservatory; pupil of Van Broekhaven, Gastone Usigli and John Galla-Rini. *Appearances:* Concerts and recitals throughout the United States. Director, Normal Institute for the Accordion, New York; Supervisor, Galanti Accordion Conservatory, New York. *Radio:* NBC. *Compositions:* Marches and novelty instrumental numbers (published by Forster, Nicomede Music Co., Mills Music, Inc., and Sam Fox). *Recordings:* Standard and semi-classical works (Victor). *Address:* 783 Broadway, New York City.

GALLICO, PAOLO—Pianist, Composer, Teacher. Born in Trieste, 1868. *Education:* Vienna Conservatory; pupil of Julius Epstein (piano), Fuchs and Bruckner (composition). *Appearances:* Tours of Europe as pianist; as soloist with various symphony orchestras in the United States. Private teacher of piano and composition in New York. *Compositions: The Apocalypse,* oratorio (winner of prize awarded by National Federation of Music Clubs, 1921); *Euphorion, Rhapsodie Mondiale, Rhapsodie Montereyan,* for orchestra; septet; piano quintet; *Harlequin,* opera; *Johannistraum,* operetta; songs.

GALLI-CURCI, AMELITA—Soprano. Born in Milan, Italy, 1889. *Education:* International Institute and Royal Conservatory, Milan. *Debuts:* European, as *Gilda,* Costanzi Theatre, Rome (1909); American, as *Gilda,* Auditorium, Chicago (1916). *Appearances:* In opera in Italy, Spain, South America and the United States; world tours in concert. Former member, Chicago and Metropolitan Opera Companies. Repertoire included roles of *Rosina, Gilda, Juliette, Mimi, Violetta, Dinorah, Elvira, Lakme, Amina* and others.

GALLO, FORTUNE—Producer, Manager. Born in Torremaggiore, Italy, 1878. Owner and manager of opera companies (since 1901). Manager, American tour of Anna Pavlowa and her Ballet Russe (1920-21); final American tour of Eleonora Duse (1923-24); operated Gallo Theatre, New York (1927-30); Producer, operetta summer season, Jones Beach State Park, Long Island, N. Y.; Stadium, Randall's Island, N. Y. (1936-37-38); Manager, San Carlo Opera (1938); Producer of *Pagliacci,* sound film; presented out-of-doors operetta at Louisville, Ky., and Miami, Fla. (1939-40). *Address:* 1697 Broadway, New York City.

GAMAUF, LADISLAUS C.—Tenor, Pianist, Choral Director. Born in Budapest, Hungary, 1890. *Education:* Royal Academy of Music, Budapest, and University of Chicago; pupil of Kodaly, Herzfeld, Siklos and Weiner. *Degree:* M.A., University of Chicago. *Appearances:* As boy soprano, later tenor, Royal Court, Budapest; with Palestrina Choir and Budapest Philharmonic; as guest conductor, major orchestras throughout the United States. Former Coach, Royal Opera, Budapest (7 years); former Conductor, Budapest Palestrina Choir; Founder and Conductor, Kansas City Philharmonic Chorus. *Compositions: Suite for Orchestra; Nocturne,* for orchestra; *Salve Regina* and *Ave Maria,* for soprano and orchestra; choral and orchestral works. *Author of: The Figured Bass, An Essay on Modern Music, Principles of the Art of the Fugue Illustrated by an Original Fugal Composition;* essays and critiques. *Address:* 1956 N. Highland Ave., Hollywood, Cal.

GAMBARELLI, MARIA—Danseuse. *Education:* Pupil of Fokine. *Appearances:* As soloist with orchestras and in opera, New York, Toronto, and elsewhere in the United States and Europe. At present, Prima Ballerina, Metropolitan Opera Association. *Management:* Arthur Judson, 113 W. 57th St., New York City.

GANAPOL, MRS. BORIS—Teacher of Piano. Born in Romeo, Mich., 1872. *Education:* Pupil of Heinrich Barth. Former member, National Board of National Federation of Music Clubs. At present, Director, Ganapol School of Musical Art, Detroit. *Member:* Tuesday Musicale. *Address*: 5103 Cass Ave., Detroit, Mich.

GANCI, RALPH—Pianist, Composer, Teacher. Born in New York City, 1904. *Education:* Virgil Conservatory and Manhattan School of Music, New York; pupil of Siloti and Bauer. *Appearances:* Concert tour of the United States (1926-27). Director, New Jersey Musical College, Jersey City, N. J. At present, teaching and lecturing. *Compositions: Brother's Keeper* and *Sanctuary Rose* (1939); and *Ave Maria* (Marks Music Co., 1940). *Member:* Music Advisory Board, Jersey City Philharmonic Orchestra. *Address:* 1916 Boulevard, Jersey City, N. J.

GANDELL, SHIRLEY—Teacher of Voice. Born in Oxford, England, 1866. *Education:* Uppingham School and Oxford University; pupil of Garcia, London and Cortesi, Florence, Italy. *Degree:* M.A., Oxford. Former teacher at Balatka Musical College and Sherwood Music School. President, Cosmopolitan School of Music (since 1928). *Member:* The Bohemians. *Address:* 1625 Kimball Bldg., Chicago, Ill.

GANGE, FRASER—Baritone. Born in Dundee, Scotland. *Education:* Pupil of Amy Sherwin in London. *Debuts:* European, Queen's Hall, London; American, Aeolian Hall, New York (1924). *Appearances:* In concert and oratorio throughout England and Scotland; recital tour of Australia; in concert and oratorio throughout the United States; as soloist with New York Symphony, New York Philharmonic and other orchestras.

GANNON, HELEN C.—Pianist, Composer. Born in Baltimore, Md., 1898. *Education:* Philadelphia Musical Academy and Hyperion School of Music, Philadelphia; Averett College, Danville, Va.; Miessner Institute of Music and Chicago Musical College; pupil of Harold Henry, Annette Middelschulte, Ganz, Aronson, La Violette, and Putnam, Chicago. *Debuts:* Danville, Va. (1916); Chicago (1930). *Appearances:* Recitals in Chicago. Teacher and Music Director of Averett College (since 1926). Teacher at summer sessions of Chicago Musical College. *Compositions:* For piano, piano ensembles; songs.

GANZ, RUDOLPH—Pianist, Conductor, Composer. Born in Zurich, Switzerland, 1877. *Education:* Zurich Conservatory, Strasbourg Conservatory; pupil of Eschman-Dumur, Hegar, Freund, Blumer, Busoni, Urban and Blanchet. *Degrees:* Hon. Mus. D., De Paul University, Cincinnati Conservatory, Grinnell College, University of Rochester. *Debut:* As soloist with Berlin Philharmonic (1899). *Appearances:* As soloist with orchestras throughout the United States and Europe; recital tours; guest conductor, summer concerts in New York, Chicago, San Francisco, Los Angeles, Denver, and others; guest artist, various radio programs. Head of Piano Department, Chicago Musical College (1901-05); Conductor, St. Louis Symphony (1921-27); Vice-President, Chicago Musical College (1927-29); Conductor, Young People's Concerts, New York Philharmonic-Symphony Orchestra (1937-38, 1938-40, 1940-41). President and Director, Chicago Musical College (since 1929). *Compositions:* Symphony; *Konzertstueck,* for piano and orchestra; variations on a theme by Brahms, for piano; works for piano, orchestra and chorus; songs. Member, Board of Editors, *Who Is Who In Music* (1940-41 Edition). Contributor to *Musical Facts. Address:* Chicago Musical College, 64 E. Van Buren St., Chicago, Ill.

GARBOUSOVA, RAYA—Violoncellist. Born in Tiflis, Russia, 1909. *Education:* State Conservatory of Tiflis (1923); pupil of Hugo Becker in Berlin. *Debuts:* Moscow (1923); American, Town Hall, New York (1934). *Appearances:* Throughout Europe. Annual tours of the United States in recital and as soloist with various symphony orchestras (since 1935).

GARDEN, MARY—Soprano. Born in Aberdeen, Scotland, 1877. *Education:* Studied with Mrs. Robinson Duff in Chicago; with Bouhy, Mathilde Marchesi, Trabadelo, Fugère, Jules Chevalier in Paris. *Debuts:* As *Louise,* Opera-Comique, Paris (1900); American, as *Thais,* Manhattan Opera House, New York (1907). *Appearances:* Operatic roles in Paris, New York; with Manhattan Company and Chicago-Philadelphia Opera Company. Concert tours of United States and Europe. Director of Chicago Opera Company (1919). Talent scout for motion pictures.

GARDINER, BERTHA MAE—Organist, Teacher of Piano and Theory. Born in West Chester, Pa., 1896. *Education:* University of Pennsylvania and Combs Broad Street Conservatory; pupil of Frederick Maxson and Hugh Clark. At present, maintains own studio in West Chester; Organist, St. Paul's Methodist Church, Wilmington; Director, Music Expression Club. *Member:* A.G.O., American Organ Players Club and Philadelphia Music Teachers Association. *Address:* 115 E. Barnard St., West Chester, Pa.

GARDINI, BERTA GERSTER—Soprano, Teacher. Born in Bologna, Italy, 1885. *Education:* Etelka Gerster School; pupil of Etelka Gerster, Arrigo Serato, Mugellini and Respighi. *Debut:* Berlin (1910). *Appearances:* European concert tours and recitals. Assistant to Siegfried Wagner, Bayreuth. Head of Operatic Department, Cincinnati Conservatory of Music (1923-28); founder, Gerster-Gardini School of Singing, New York (1928). Teacher of Lily Pons. *Address:* 200 W. 57th St., New York City.

GARDINI, NELLI—Soprano, Teacher of Voice. Born in Chicago, Ill., 1880. *Education:* Chicago Musical College; studied in Paris, Berlin and Milan with Bouhy, Sbriglia, De Garetti, Max Heinrich, Etelka Gerster and Campbell-Tipton. *Debuts:* European, Rouen, France; American, Aeolian Hall, New York. *Appearances:* In concert, opera and oratorio throughout the United States, Canada, France, Germany and Switzerland. Former member of Boston, English and Metropolitan Opera Companies. Teacher of Elizabeth Brown and Louisa Hoe of Chicago Opera Co. At present, member of faculty, Chicago Musical College. *Address:* Chicago Musical College, 64 E. Van Buren St., Chicago, Ill.

GARDNER, FLORENCE GRAVES—Concert Manager. Born in Grand Island, Neb., 1900. *Education:* Lindenwood College, University of Nebraska. Concert manager in Lincoln, Neb. (since 1928). At present, Manager of Lincoln Symphony Orchestra and guest artist series. *Address:* Cornhusker Hotel, Lincoln, Neb.

GARDNER, SAMUEL—Violinist, Composer. Born in Elizabethgrad, Russia, 1891. *Education:* Graduate, Institute of Musical Art, New York; pupil of Charles Loeffler, Felix Winternitz, Franz Kneisel and Percy Goetschius. Winner of Pulitzer Prize (String Quartet in D minor), and Morris Loeb Prize in Composition, Institute of Musical Art (1918). *Degree:* Hon Mus. D., New York College of Music (1939). *Debut:* In concert, New York (1913). *Appearances:* In recitals and with symphony orchestras throughout the United States, Germany and Holland. Second violinist, Kneisel string quartet (1914-15); member of Chicago Symphony Orchestra (1915-16) and Elshuco Trio (1917-18). Teacher of violin, Institute of Musical Art (since 1922) and Juilliard Summer School (since 1922). *Compositions:* Violin concerto; *New Russia,* symphonic poem; *Broadway,* for orchestra; several works for chamber orchestra; *Coquetterie, Vaqueros, Jazzetto,* Prelude and others for violin; books on

violin study; songs. *Address:* Juilliard School of Music, 120 Claremont Ave., New York City.

GARGAN, MRS. ALEXIUS A.—Singer, Patron. *Education:* Pupil of Donato Paradiso, Max Bendheim, New York; Hattie Louise Sims, Denver. *Appearances:* Throughout Colorado; with Denver church choirs. *Radio:* New York and Denver. *Member:* Colorado Federation of Music Clubs (Past President); National Federation of Music Clubs (National Board). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 1050 Clarkson St., Denver, Colo.

GARLAND, MRS. FRANK NOWELL—Soprano. Born in Montreal, Canada, 1886. *Education:* Graduate of McGill Conservatory of Music, Montreal; London College of Music, England; pupil of Alberto Rendagger, and others. Has held church positions and has appeared in oratorio in Canada and the United States. Has held executive posts in music clubs. *Member:* New Jersey Federation of Music Clubs; National Federation of Music Clubs (Executive Board); Music Educators Association of New Jersey (Vice-President); New Jersey Music Guild; Study Club of Newark and the Oranges; Newark Committee of Metropolitan Opera Guild; others. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 445 Mt. Prospect Ave., Newark, N. J.

GARLAND, JUDY—Vocalist. Born in Grand Rapids, Minn., 1924. In 1933 joined her sisters' trio. *Appearances:* At the World's Fair, Chicago, and in middle-western theatres. In motion pictures (since 1939). *Radio:* Bob Hope program, NBC; "Good News" program NBC. *Address:* Metro-Goldwyn-Mayer Studios, Culver City, Cal.

GARLINGHOUSE, BURTON—Baritone, Composer, Teacher of Voice. Born in Tecumseh, Mich., 1898. *Education:* University of Michigan, University of Akron, Columbia University, University of Michigan School of Music and German University of Music. Teacher of Alec Templeton, William Miller and others. Choral Director and Director of Music, First Congregational Church, Akron (since 1923). *Compositions: May the Lord Bless You* and *Thou Life Within My Life* (Gamble-Hinged, 1927). *Address:* 101 Mt. View Ave., Akron, Ohio.

GARRETT, A. HOWARD—Baritone, Teacher. Born in Syracuse, N. Y., 1872. *Education:* Studied with I. V. Flagler (piano, theory), A. Errani, A. Agramonte, Max Knitel-Treumann, and Hauptner (voice). *Debut:* New York (1894). *Appearances:* In concert and oratorio, New York (1891-94). Teacher at Ithaca Conservatory of Music, Music Director at Sage Chapel, Cornell University (1894-96); Professor of Singing, Syracuse University (1897-1900); Private teacher in Chicago (1902-15). Teacher and choral conductor, Norfolk, Va.

GARRETT, CLYDE JAY—Singer, Teacher, Editor. Born in China Springs, Texas, 1904. *Education:* University of Chicago; University of Southern California; Baylor University; Chicago Conservatory of Music; Bush Conservatory; Zoellner Conservatory; pupil of Middleton, Witherspoon, Wagner, Nelson, Keep and others. *Degrees:* B.M., M.M., Mus. Ed. D. *Debut:* In concert, Curtis Hall, Chicago (1924). *Appearances:* Tours throughout the United States. Former Dean of Music, Hardin-Simmons University, Central Texas Conservatory and Redlands Conservatory. At present, Dean of Fine Arts, North Texas Agricultural College; editor of *The Southwestern Musician. Compositions:* Songs, cantatas and operettas. *Author of: Psycho-Vocal Analysis;* magazine articles on voice, musicology; others. *Member:* Texas Music Teacher's Association (President); Texas Federation of Music Clubs (Board Member); Music Teachers' National Association; Class Voice Forum of Music Educators; Composers and Authors of America; Phi Delta Kappa. *Address:* North Texas Agricultural College, Arlington, Texas.

GARRISON, MABEL—Coloratura Soprano. Born in Baltimore, Md., 1888. *Education:* Western Maryland College and Peabody Conservatory; pupil of Leon Sampaix (piano), Lucien Odend'hal, Pietro Minetti, Oscar Saenger and Herbert Witherspoon. *Debut:* As *Philine* in *"Mignon,"* Boston Opera (1912). *Appearances:* With Metropolitan Opera, New York (1914-22); operatic roles in Germany, Austria, and Chicago; in world concert tour (1921); in oratorios and recitals; as soloist with various orchestras throughout the United States. Professor of Singing at Smith College.

GART, JOHN—Conductor, Organist, Pianist, Accordionist. Born in Poland, 1908. *Education:* Imperial Conservatory, Moscow; pupil of Clarence Dickinson. *Appearances:* With own orchestra, Hotel Edison, Hotel Shelton, and Ciro's Club of London (1939-40). *Radio:* Organist, Mrs. Eleanor Roosevelt's program, NBC, WOR, WJZ. *Compositions: Our Lady,* theme song for Eleanor Roosevelt's program. *Recordings:* Muzah. *Address:* Hotel Belvedere, New York City.

GATES, LUCY—Soprano. Born in St. George, Utah, 1889. *Education:* Salt Lake City; Conservatory, Berlin; pupil of Blanche Corelli. *Debut:* Berlin Opera, as *Aennchen* in *"Der Freischutz"* (1909). *Appearances:* Cassel, New York; with Society of American Singers; soloist with orchestras. Head of own opera company.

GATTI, GUIDO MARIA—Musicologist, Critic. Born in Chieti, Italy, 1892. Founder and Director, Teatro di Torino (1925-31). Organized Il Maggio Musicale Fiorentino, International Musical Congress at Florence (1933, 1937). *Editor of: La Riforma Musicale,* Turin (1913-15); *Il Pianoforte* (founder, 1921) later named *La Rassegna Musicale* (1928); *Melos,* collection of musical books; *Enciclopedia della Musica e della Danza. Author of: Musicisti Moderni d'Italia e di Fuori;* monograph on Pizzettti, co-author with A. Delle Cortez of first musical dictionary published in Italy.

GATWOOD, ELDEN J.—Educator, Singer, Choral Director. Born in Albion, Ind., 1895. *Education:* Cornell University, Peabody College and Winona Lake College, Ind. *Degrees:* B.S., M.A., Peabody College; Music Certificate, Cornell University. *Appearances:* As *Valentine* in *"Faust";* as *Henri* in *"Chimes of Normandy."* At present, Head of Music Department, Peabody College for Teachers, Nashville, Tenn.; Director, Peabody College choirs; Organist, First Lutheran Church, Nashville, and Director, "The Old Harp Singers." *Compositions: Bon Voyage* (Eldridge Entertainment House), *Maid in Japan* (FitzSimons); *Poor Wayfaring Stranger, Old Ship Of Zion* and *Modern Roundelay* (J. Fischer & Bro.), and others. *Recordings:* "Old Harp Singers" rendition of early American Folk and Art Music (Musicraft). *Member:* Nashville Choir Masters Association (Pres.). *Address:* Peabody College, Nashville, Tenn.

GATZ, FELIX MARIA—Conductor, Musicologist. Born in Berlin, 1892. *Education:* Universities of Paris, Berlin; Heidelberg and Erlangen; pupil of Paul Scheinpflug and Artur Nikisch (conducting). *Degree:* Ph. D., University of Erlangen (1917). *Decorations:* Gold Cross Pro Ecclesia and Pontifice (1933); Art Medal of the city of Budapest (1933). *Appearances:* Conducted opera and concerts in Luebeck, Vienna, Berlin, Breslau, Budapest, Pittsburgh, New York, and Scranton. Conductor, concerts of Berlin Philharmonic Orchestra sponsored by Bruckner Society, Berlin (1923-33); Educational Symphony Concerts, Pittsburgh (1934-36); Concerts, Federal Orchestra, New York (1936); Scranton Philharmonic Orchestra (1937-39); Operas, American League for Opera, Inc.; N. Y. and Scranton Civic Opera Guild (since 1938). Professor of Aesthetics, State Academy of Music, Vienna (1925-34); Duquesne University, Pittsburgh (1934-36); Visiting Professor, New York University (1936-37); American Delegate to International Congress of Aesthetics, Paris (1937); President, American Society for Aesthetics (since 1939); Director, American League for Opera, Inc., N. Y. (since 1938). Now resident and citizen of the United States. *Author of: Die Begriffe der Geltung bei Lotze; Musik Aesthetik in ihren Hauptrichtungen; Musik-Aesthetik grosser Komponisten; Essays zur Aesthetik; System of Musical Aesthetics,* Vol. 1; *The Unknown Wagner. Member:* Permanent American Member, International Committee for Aesthetics, Paris; American Musicological Society; American Society for Aesthetics; American Association of Composers and Conductors. *Addresses:* 14 St. Luke's Place, New York City; 647 Monroe Ave., Scranton, Pa.

GAUDENZI, EDITH W.—Contralto, Teacher. Born in St. Thomas, Canada, 1885. *Education:* Columbia University (theory); pupil of Edward MacDowell (piano), Sophie Brajnin, Munich, and Hugo Rohr, Italy; also of Bellucci, Theodorini, Frandin, and others. *Debut:* Odeon, Munich, in *Rigoletto* (1912). *Appearances:* National Theatre, Rome (1912); Milan, Pavia, and other cities throughout Italy. Teacher of Duncan Robertson, Dorothy Chapman, Marianne McManus, Gloria La Vey, and others. *Address:* 129 W. 78th St., New York City.

GAUDENZI, GIUSEPPE—Tenor, Teacher. Born in Bologna, Italy, 1880. *Education:* University of Bologna; also studied in Milan. *Degree:* LL.D., University of Bologna. *Appearances:* La Scala, Milan (1909); Covent Garden, London (1912); in Russia, Spain and South America; Boston Opera Co. (1910); Chicago Opera Co. (1913); with Ezio Pinza, Rosa Raisa, Emmy Destin, Luisa Tetrazzini; others. At present, teaching. *Address:* Hotel Ansonia, Broadway at 73rd St., New York City.

GAUDIO, GINA—Violinist. Born in Gary, Ind., 1915. *Education:* Sherwood Music School, Chicago, and Chicago Conservatory. *Appearances:* Tour of the middle west with Monte Carlo Opera Ensemble, playing at universities and clubs (1936). Member of faculty, Sherwood Music School (since

1937). At present, Concertmaster, Sherwood Symphony Orchestra; also member of a string quintette and a string trio, Chicago. *Member:* Chicago Musical Arts Club, Gary Association of Music and Allied Arts and Gary Junior League of Allied Artists. *Address:* Sherwood Music School, 410 S. Michigan Ave., Chicago, Ill.

GAUL, HARVEY BARTLETT—Organist, Composer. Born in New York City, 1881. *Education:* Pupil of George Lejeune (organ), Guilmant, Decaux and Widor. Organist, Emmanuel Church, Cleveland; Director, Hough Choral Club; Music Critic, *News;* Organist, Calvary Church, Pittsburgh; teacher, Carnegie Institute of Technology; Conductor, Pittsburgh Civic String Orchestra, Y.M. and Y.W.H.A. choral societies. *Compositions: Père Marquette,* tone-poem; *From an Indian Log House, Father Gallitzen Remembers Prince Dimitri,* for string orchestra; operettas, organ works.

GAULD, CARLTON — Bass-Baritone. Born in Bedford, Ind., 1901. *Education:* Wabash College; pupil of Jean de Reszke at Nice. *Debuts:* European, in Opera at Cannes (1926); American, as *Hunding* in "Die Walkure," Metropolitan Opera, New York (1931). *Appearances:* Operatic roles in France, Buenos Aires; Opera-Comique, Paris (1932-37). With San Francisco Opera Company (since 1938). Soloist with orchestras in London and Paris.

GAULTIER, JULIETTE DE LA VERENDRYE—Singer, Violinist. Born in Ottawa, Canada. *Education:* McGill University; Florence; Royal Academy, Hungary; pupil of Lombardi and Hubay. *Debuts:* As violinist, McGill University; as singer with Boston Opera Company. Specialist in folksongs of the Eskimo, British Columbian and French Arcadian areas. *Member:* Author's Club of Canada.

GAUNTLETT, BASIL—Pianist, Educator. Born in London. *Education:* University of Missouri, Columbia University and Paris Conservatoire. Winner of Prize Medal, Paris Conservatoire. *Degree:* Mus. D., Drake University. *Appearances:* Recitals in England, France, and the United States. *Compositions:* Works for piano; songs; transcriptions for two pianos. At present, Director of Conservatory, Stephens College. *Address:* Stephens College, Columbia, Missouri.

GAUTHIER, EVA—Contralto. Born in Ottawa, Canada, 1886. *Education:* Pupil of Dubulle and Bouhy in Paris, William Shakespeare in London, Carignani and Oxilia in Italy. *Debut:* As *Micaela* in *"Carmen,"* Parma (1909). *Appearances:* As *Yniold* in London premiere of *"Pelleas et Melisande."* Concert tours of the Far East and the United States.

GAY, MARIA—Contralto. Born in Barcelona, Spain, 1879. *Education:* Spain and Paris; pupil of Mme. Adiny. *Debut:* Metropolitan Opera, New York (1908). *Appearances:* Concert, Brussels (1902); La Monnaie, Metropolitan Opera, Boston, Chicago and London (1906); Paris, Barcelona, Madrid, Milan and Buenos Aires. Since retirement from concertizing, teaching in New York.

GAYLE, TIM—Composer, Arranger (Popular); Editor. Born in Sheboygan, Michigan, 1911. Has been representative for Paul Specht, Archie Bleyer, Pickens Sisters and others. Editor and Publisher, *The Baton. Compositions: Put A Nickel In The Music Box* (Encore Music Publishers); *The Waltz Of Love, Kentucky Moon, Someone Else* and *Another Dream. Author of:* A syndicate column, "Gone With The Gayle"; also, articles in national publications. *Address:* Petoskey, Mich.

GEBERT, ERNST E.—Conductor. Born in Berlin, Germany, 1901. *Appearances:* As Conductor, Landestheater, Prague; State Opera House, Berlin; Co-Conductor, Philharmonic and Symphony Orchestras, Berlin; guest conductor, Residenz - Orchestra, The Hague; Municipal Opera, Augsburg, Bavaria; German Opera, Brunn, Czechoslovakia. *Radio:* Berlin, Amsterdam, Paris, Brussels, Budapest, Warsaw, and Prague. At present, Director of Seattle Lyric Theatre; Director of Orchestra, Chorus, and Opera Department of Cornish School. *Address:* Cornish School, Seattle, Wash.

GEBHARD, HEINRICH—Pianist, Teacher, Composer. Born in Soberheim, Germany, 1878. *Education:* Studied with Clayton Johns in Boston, Leschetizky in Vienna. *Debut:* Boston (1900). *Appearances:* In recitals, Boston; as member of ensembles; as soloist with Boston Symphony Orchestra. Teacher in Boston. *Compositions:* Works for piano, string quartet; violin and piano sonata and waltzes for orchestra.

GEE, RUSSELL LOWELL—Organist. Born in Ann Arbor, Mich, 1897. *Education:* Michigan State Normal College, Columbia University and Juilliard Institute; pupil of T. Tertius Noble. Head of Music Department, Lake Erie College, Painesville, O. *Member:* A.G.O.

GEER, E. HAROLD—Organist, Choral Conductor. Born in Tabor, Ia., 1886. *Education:* Doane College, Amity College and Oberlin Conservatory of Music; Fontainebleau, France; pupil of Hans Albert, Charles Widor, Ernest Hutcheson, Andre Bloch and others. *Degrees:* B.A., Doane College (1906); Mus. B., Oberlin Conservatory (1907); M.A., Doane College (1910); F.A.G.O. (1916). *Debuts:* European, in organ recital, Municipal Auditorium, Prague, Czechoslovakia (1924); American, as Conductor, Vassar College Choir, Town Hall, New York (1930). *Appearances:* In recital, York, England (1924); Sesquicentennial Exposition, Philadelphia; Springfield, San Francisco, San Diego, Smith College, Wellesley College, Mt. Holyoke College, Wesleyan University, Stanford University, Vassar College. Former teacher at various colleges, and organist. Organist and Professor of Music, Vassar College, Poughkeepsie, N. Y. (since 1916). *Compositions:* Works and arrangements for organ and choral music (published by Schirmer, Carl Fischer, H. W. Gray Co., Arthur P. Schmidt Co., Boston Music Co.; Oxford University Press, Stainer and Bell, London; Durand et Cie., Paris). *Author of:* Articles for musical periodicals. *Recordings:* Musicraft (1939). *Address:* Vassar College, Poughkeepsie, N. Y.

GEHRING, CARL E.—Critic, Composer. Born in Cleveland, Ohio, 1897. *Education:* University School of Music, Ann Arbor, Mich.; University of Michigan; pupil of Thorwald and Otterstrom (composition). *Degree:* B.A., University of Michigan (1923). Music Editor, Ann Arbor *Daily News. Compositions:* Songs; piano and violin pieces; marches for military band.

GEHRKENS, KARL WILSON—Educator. Born in Kelleys Island, O., 1882. *Education:* Oberlin College; also in New York City. *Degrees:* A.B., A.M., Oberlin; Hon. Mus. D., Illinois Wesleyan University (1939), Capital University, Columbus, O. (1939). Head of Music Education Department, Oberlin Conservatory of Music (since 1907). Adviser and Professor of Music Education, Summer Sessions, Chicago Musical College. *Author of: Music Notation and Terminology* (Laidlaw Brothers, 1914); *Essentials in Conducting* (Oliver Ditson, 1919); *An Introduction to School Music Teaching* (C. C. Birchard, 1919); *Fundamentals of Music* (Oliver Ditson, 1924); *Handbook of Musical Terms* (Oliver Ditson, 1927); *Twenty Lessons in Conducting* (Oliver Ditson, 1930); *Universal School Music Series,* by Damrosch, Gartlan and Gehrkens, song books and teachers' manuals (1923-36); *Music in the Grade Schools* (C. C. Birchard, 1934); *Music in the Junior High School* (C. C. Birchard, 1936). Music Editor, *Merriam-Webster New International Dictionary,* Second Ed. (1936); Editor, *School Music,* magazine for school music supervisors (1925-34); Department Editor, *The Etude.* Contributor to various musical periodicals. *Member:* Music Teachers' National Association (President, 1932); Music Educators' National Conference; Research Council of Music Education. *Address:* 285 E. College St., Oberlin, O.

GEIRINGER, KARL—Musicologist, Author. Born in Vienna, Austria, 1899. *Education:* Pupil of Adler, Kretzschmar, Wolf and Sachs. Custodian of the Collections of the Gesellschaft der Musikfreunde, Vienna (since 1930). *Author of: History of the Lute in the Middle Ages;* biography of Josef Haydn (1932); biography of Johannes Brahms (1934); special studies of Haydn, Brahms and of music of the seventeenth and eighteenth centuries. *Editor of: Monuments of Austrian Music;* works by Boccherini, Brahms, Caldara, Gassmann, Josef and Michael Haydn, Schubert, Schumann, Stamitz and Wagenseil; others.

GELBTRUNK, ADAM—Pianist. Born in Warsaw, Poland, 1898. *Education:* Hochschule fuer Musik, Berlin; pupil of Mihalowski, Lieberman, and Xaver Scharwenka. *Appearances:* With Original Piano Quartet in Paris, Berlin, Brussels, Vienna and Budapest; in concert with Lys Sauty throughout France and North Africa; in Gaumont-British motion pictures, London (1932-33). *Radio:* WNYC. At present appearing with Original Piano Quartet. *Recordings:* Odeon, Berlin. *Address:* 325 W. 45th St., New York City.

GELLERT, MAX—Violinist, Teacher. Born in Warsaw, Poland, 1889. *Education:* Music Academy, Prague; pupil of Sevcik. *Appearances:* Concerts in Prague, Copenhagen, Paris and Nice (1907-13); with Cleveland Symphony Orchestra (1927). *Compositions: L'Amour Jeune,* for violin and piano (Paris, 1930); *En Pensant a Vous,* for violin and harp or piano (Scherbel, Vienna). *Address:* 619 N. Alta Vista Blvd., Hollywood, Cal.

GELLING, HILDA GRACE—Contralto, Teacher. Born in Cork City, Ireland. *Education:* Rosetta Academy, Belfast, and Rutland College, Dublin; pupil of Miss Roche, Dublin; Miss Taylor, Belfast (piano); A. E. McCreary, Belfast; Walter J. Bausmann, Percy Rector Stephens, New York (voice); Gustave Ferrari (repertoire). *Debut:* New York (1918). *Appearances:* As first alto, Brahms Quartet, throughout

eastern United States, at Strand Theatres, New York and Brooklyn. Choir Director, First M. E. Church, Plainfield, N. J. (1919-22). At present, teaching in New York. *Member:* New York Singing Teachers Association (1st Vice-Pres.); Council of New York Music Teachers Association (Secretary). *Address:* 171 W. 71st St., New York City.

GEMMER, EDWIN J.—Pianist, Teacher of Piano. Born in Indiana, 1888. *Education:* Graduate, Elmhurst College, Elmhurst, Ill.; pupil of Emil Liebling, Victor Heinze, Walter Spry and Howard Wells (piano); Olaf Anderson (harmony and composition). Formerly maintained own studio in Chicago. At present, member of faculty, Cosmopolitan School of Music, Chicago. *Address:* 1625 Kimball Bldg., Chicago, Ill.

GENHART, CECILE—Pianist. Born in Basel, Switzerland. *Education:* Zurich Conservatory, Munich Academy of Music; pupil of her father, Gottfried Staub; Emil Frey, Zurich, Joseph Pembaur, Munich. *Debuts:* European, as soloist with Tonhalle Orchestra of Zurich; American, as soloist with Rochester Philharmonic Orchestra (1927). *Appearances:* Concerts in Berlin, Munich and the United States. Member of faculty, Eastman School of Music, Rochester, N. Y. (since 1926).

GENOVESE, ANTHONY VINCE—Cornetist. Born in Murphysboro, Ill., 1909. *Education:* Pupil of Joseph Gustat. *Appearances:* Vince Genovese Orchestra and Territory Band of Midwestern States. *Radio:* WEBQ. *Address:* 247 S. 8th St., Murphysboro, Ill.

GENOVESE, NANA—Mezzo-Soprano. Born in Genoa, Italy, 1882. *Debut:* Florence (1900). *Appearances:* Manhattan Opera Company, Los Angeles National Grand Opera, San Carlo Opera; De Segurola Grand Opera, Havana; tours of France and Italy.

GENTILE, AMERICO—Conductor, Clarinetist. Born in New York City, 1888. *Education:* Pupil of Pietro Floridia; Angelo and Albert Chiaffaretti, New York. *Appearances:* Sousa's Band, Victor Herbert Orchestra and National Symphony of New York. *Compositions: King Justice March, The New Crusade. Recordings:* R.C.A. Victor. *Address:* 3222 Bronxwood Ave., New York City.

GENTLE, ALICE—Mezzo-Soprano. Born in Charsworth, Ill., 1888. *Debuts:* American, with Manhattan Opera Company (1909); European, La Scala, Milan (1917). *Appearances:* In light and grand opera; with Hammerstein's Company in London; Metropolitan Opera Company (1918); Chicago Opera Company, Scotti Opera Company; San Carlo, Ravinia, Havana, Los Angeles, and San Francisco Companies.

GENTRY, TOM—Orchestra Conductor (Popular), Percussionist, Baritone. Born in Milton, Florida, 1907. *Appearances:* World's Fair, Chicago (1933-34); Blackstone Hotel (1936); Roosevelt Hotel, New Orleans (1937-38), and Riviera Club, Lake Geneva (1939). At present, on tour with own orchestra. *Address:* 180 W. Washington St., Chicago, Ill.

GENTSCH, AUGUSTA—Pianist, Accompanist, Teacher. Born in Salt Lake City, Utah. *Education:* Kroeger School of Music, St. Louis; New England Conservatory of Music, Boston; pupil of Ernest Kroeger, Carl Baermann, Antoinette Szumowska, Leopold Godowsky and others. Diplomas from Kroeger School of Music, and New England Conservatory. *Appearances:* Tours throughout the United States as soloist, accompanist, and with chamber music ensembles. Former Director, Piano Department, Mt. Ida School, Newton, Mass.; former Director, Music Department, Whitworth College, Spokane, Wash. Conducts own studio in Spokane. *Member:* Mu Phi Epsilon; Pi Kappa Lambda; National Guild of Piano Teachers (faculty member). *Address:* 405 Norfolk Bldg., Spokane, Wash.

GEON, MARCELLA—Lecture-Recitalist. Born in East Liverpool, Ohio. *Education:* Mt. de Chantal Academy, Seymour Musical Re-Education Center, New York University; Vienna, Paris. *Appearances:* Conversational concerts on operas and symphonies; as choral conductor and accompanist. *Radio:* Conversational concerts on Wagner operas, WQXR, WMCA, New York. Conductor of Marcella Geon Choral Group. *Address:* 834 Carnegie Hall, New York City.

GEORGE, ANNA EVANS—Pianist, Composer, Teacher. Born in Enterprise, Miss., 1884. *Education:* Mississippi State College for Women, Columbus, Miss.; Bush Conservatory and American Conservatory, Chicago; Matthay Piano School, London (composition); also with private teachers in Chicago, New York and Paris (piano and composition). Winner of composition contest, Mississippi Federation of Music Clubs (1939). *Degree:* Mus. M., Bush Conservatory. *Appearances:* Performances of own compositions throughout the United States. Former Co-Director, Music Department, Flora McDonnell College, Red Springs, N. C.; and Teacher of Piano, Harmony and Composition, Bush Conservatory. Member of faculty, Baylor College, Belton, Tex. (9 years). At present, member of faculty, Mississippi Southern College, Hattiesburg, Miss. *Compositions: May Night* (1920), *Twilight* and *Ship O' Dreams* (1925) (Gamble Hinged). *Member:* National League of American Pen Women, Mu Phi Epsilon, Pen and Pencil Club of Chicago. *Address:* Mississippi Southern College Hattiesburg, Miss.

GERARD, RUBY—Violinist. Born in New York, 1887. *Education:* Liège Conservatoire; pupil of Ovide Musin in Liege, Richard Arnold in New York, César Thomson in Brussels. *Debut:* As soloist with orchestra under Anton Seidel, New York (1901). *Appearances:* Soloist with Sousa's Band (1902-03); in concert and recital in the United States and Europe (1902-10).

GERHARDT, ELENA—Soprano. Born in Leipzig, 1883. *Education:* Leipzig Conservatory; pupil of Nikisch. *Debut:* (1903). *Appearances:* Recitals in Brahms, Schumann and Schubert Lieder in England and the United States.

GERHART, RUSSELL—Conductor. Born in Altoona, Pa., 1904. *Education:* Pupil of Ralph Lewando, Pittsburgh, Pa.; Elias Breeskin, Hollywood, and Mischa Mischakoff, New York. Founder and Conductor, Altoona Civic Symphony (since 1929); Conductor, Hagerstown Symphony (since 1938). *Address:* 1104 11th St., Altoona, Pa.

GEROW, RUSS—Conductor, Arranger (Popular). Born in Simcoe, Canada, 1904. *Debut:* As conductor of own orchestra over amateur radio station (1920). *Radio:* "Waltz Serenade," CBC-CBS (1940). Former manager of own piano studio (1929-37). *Author of: Russell Gerow's Method of Professional Piano Playing* (Russ Gerow, 1930). *Address:* 363 Fairlawn Ave., Toronto, Ontario, Canada.

GERRY, ARTHUR—Tenor, Teacher. Born in Boston, Mass., 1895. *Education:* Pupil of Vittorio Trevisan, Chicago; Franco Capuana, Guiseppe Pais and Franco Mannucci, Milan, Italy; Rosenstein, Mahler and Knoch, New York. *Debuts:* American, Chicago Opera Association, *La Nave* (1919); European, Modena, Italy as *Siegfried* (1927). *Address:* Gerry Studios, 269 W. 72nd St., New York City.

GERSCHEFSKI, EDWIN—Pianist, Composer. Born in Meriden, Conn., 1909. *Education:* Yale University and Matthay Pianoforte School, London; pupil of Bruce Simonds, Harold Samuel, Matthay and Schnabel. *Degree:* Mus. B., Ph.B., Yale University. Winner of Band Music Competition, New York World's Fair, for *American Fantasy* (1939). *Appearances:* Piano soloist with New Haven, Brooklyn and Bridgeport Symphony Orchestras. *Compositions: Streamline,* for band (Witmark, 1937). *Recordings:* New Music Quarterly. *Address:* 516 E. 89th St., New York City.

GEST, ELIZABETH A.—Music Editor, Pianist, Teacher, Lecturer. *Education:* Peabody Conservatory, Baltimore, and Juilliard Institute, New York; pupil of Nadia Boulanger, Paris. *Appearances:* As lecturer and in two-piano recitals throughout the east. Member of Editorial Staff, *Etude;* teacher of piano. *Compositions: Tone and Tunes Series* (Schirmer); *What Every Junior Should Know About Music* (Boston Music Co.); *Keyboard Harmony for Juniors* (Ditson); others. *Address:* 5979 Drexel Rd., Philadelphia, Pa.

GEYER, CARL—Manufacturer of French Horns. Born in Germany, 1880. *Education:* Apprentice of Adolph Heinel. Formerly with firms of Schmidt, Cologne; Baum-Gartel, Muelhausen; and Kruspe, Erfurt, Saxony. At present, owner of French Horn Company, Chicago, manufacturers of French horns. *Address:* 218 S. Wabash Ave., Chicago, Ill.

GFELLER, KENNETH ARNOLD—Cornet Player, Percussionist, Tenor. Born in Alleman, Iowa, 1910. *Education:* Drake University. *Degree:* PSM, Drake University. Formerly with Drake University Male Quartet, Men's Glee Club, Oratorio Chorus, Drake Band, Des Moines Civic Orchestra and Des Moines All-City Choir. At present, Director of Lutheran Male Chorus and St. John's Church Vested Choir. *Member:* Phi Mu Alpha, Kappa Phi Kappa. *Address:* 914 Walnut St., Des Moines, Ia.

GHIONE, FRANCO—Violinist, Conductor, Composer. Born in Acqui, Italy, 1889. *Education:* Regio Conservatory, Parma, Italy; pupil of Tullo Battioni, Acqui; Romeo Franzoni (violin), Ildebrando Pizzetti, G. A. Fano (composition), Parma. Diplomas in Composition, Violin and Gregorian Chant, Regio Conservatory. *Debut:* As conductor, Royal Opera House, Parma. *Appearances:* As conductor, throughout Italy; in Barcelona, assistant to Toscanini at La Scala, Milan; at the Regio, Turin. *Radio:* "Sunday Evening Hour," CBS. Artistic Director, Detroit Civic Opera Co. (1937). *Compositions: Suol d'Aleramo,* suite for chamber orchestra (Ricordi); Sonata for Violin and Piano; songs, and works for piano. *Addresses:* Orchestra Hall, Detroit, Mich.; Villa Ghione, Rapallo, Italy.

GIANNINI, DUSOLINA—Soprano. Born in Philadelphia, 1904. *Education:* Pupil of Marcella Sembrich. *Debuts:* American, in concert, Carnegie Hall, New York (1923); European, Ham-

burg, Germany, in opera (1925). *Appearances:* Tours throughout the United States (since 1925); tours of Australia and New Zealand (1929). With Metropolitan Opera, New York, in *Aida* (1936); with Chicago Opera and San Francisco Opera. At present, appearing in opera and concert. *Recordings:* Victor, Electrola. *Member:* Beethoven Association, Sigma Alpha Iota (Hon. Member). *Address:* NBC Artists Service, 30 Rockefeller Plaza, New York City.

GIANNINI, VITTORIO—Composer, Teacher. Born in Philadelphia, Pa., 1903. *Education:* Royal Academy of Music Giuseppe Verdi, Milan, Italy; American Academy of Rome; Juilliard Graduate School; pupil of Albert Spalding (violin), Hans Letz (violin, chamber music); Rubin Goldmark and Trucco (composition). Winner of the Juilliard Publication Prize (1930); Grand Prize in Composition, American Academy in Rome (1932); publication prizes of Society for Publication of American Music (1932), and the American Academy in Rome (1936). *Degrees:* F.A.A.R.; Mus. Doc. *Appearances:* As violinist and conductor in concerts throughout the United States and Europe. Musical Supervisor and Consultant, U. S. Steel Co. motion picture, *Men Make Steel;* Musical Secretary to Albert Coates; Conductor of Rochester Philharmonic. At present, member of faculty, Juilliard Graduate School; member of faculty, Juilliard Institute; Head of Theory Department, Julius Hartt School of Music, Hartford, Conn.; member of faculty, New York College of Music; member of faculty, Queens College. *Compositions: Lucedia,* opera (Drei Masken Verlag, Berlin premiere, National Theatre, Munich, 1934); *Springtime,* chamber cantata (premiere, NBC, 1935); *Symphony in Memoriam Theodore Roosevelt* (premiere, NBC, 1936); *Requiem* (Universal, Vienna; premiere, Gesellschaft der Musik-freunde, Vienna, 1937); Concerto for Piano (premiere, Carnegie Hall, 1937); *Tryptych,* for voice and strings (premiere, Saratoga Festival, 1937); *The Scarlet Letter,* opera (Shimrock, Berlin; premiere, Hamburg Civic Theatre, 1938); *International Business Machines Symphony* (premiere, 1938); *Beauty and the Beast,* and *Blennerhasset,* radio operas (commissioned by CBS; premieres, WABC, New York, 1938 and 1939); An Opera Ballet (premiere, NBC Orchestra, 1939); Concerto for Two Pianos (premiere, Town Hall, New York, 1940); smaller works for piano, voice, vocal ensemble, chamber groups and orchestra (published by Simrock, Universal, Schirmer, Birchard & Co., Ricordi, Affiliated Music Corp., Drei Masken Verlag and others). *Recordings:* Victor, Electrola, others. *Member:* ASCAP, Council of Alumni, American Academy in Rome, and The Bohemians. *Address:* American Academy in Rome, 101 Park Ave., New York City.

GIAUQUE, ALICE HOLMEN—Soprano, Teacher. Born in Kenyon, Minn., 1896. *Education:* Oberlin College, University of Cincinnati, Barnard College, New York University, University of Minnesota, Institute of Musical Art and Teachers College, Columbia University; pupil of Witherspoon and Mehan (voice); Dethier and Ysaye (violin). *Degrees:* B.S., M.A., Columbia University. *Appearances:* With American Orchestra Society and Women's String Orchestra. Former teacher of voice and solfege at Ohio University, Athens, O. At present, teaching and supervising in music education, Susquehanna University, Selinsgrove, Pa. *Address:* 211 W. Pine St., Selinsgrove, Pa.

GIBBS, CECIL ARMSTRONG—Composer, Teacher. Born in Great Baddow, England, 1889. *Education:* Trinity College, Cambridge, Royal College of Music; pupil of Charles Wood and Vaughan Williams. Awarded Cobbett Gold Medal, Musicians' Company. Professor of Harmony and Counterpoint, Royal College of Music (since 1920). *Compositions: The Highwayman; Songs of Enchantment; La Belle Dame sans Merci; Ballad of Gil Morrice; Deborah and Barak,* for chorus and orchestra; incidental music for *The Betrothal, The Blue Peter* and others; other works for orchestra; songs.

GIDEON, HENRY—Organist, Choral Conductor. Born in Louisville, Ky., 1877. *Education:* Harvard University, Institut Catholique and Schola Cantorum in Paris; University of Vienna and University of Chicago. *Degree:* M.A., Harvard (1906). Organist and Musical Director, Temple Israel, Boston (1908); former Conductor, Cecilia Society. *Compositions:* For voice and voice ensembles. *Author of:* Articles in periodicals; collection of Yiddish folksongs, *From the Cradle to the Chuppe.*

GIESEKING, WALTER—Pianist. Born in Lyons, 1895. *Education:* Hanover Conservatory; pupil of Karl Leimer. *Appearances:* World tours (since 1923). *Compositions:* Quintet for piano and wind instruments, piano pieces and songs. *Management:* Charles L. Wagner, 511 Fifth Ave., New York City.

GIGLI, BENIAMINO—Tenor. Born in Recanti, Italy, 1890. *Education:* Conservatory of Rome; pupil of Enrico Rosati. *Debuts:* European, as *Enzo* in *"La Gioconda"* at Rovigo, near Venice (1914); American, as *Faust* in Boito's *"Mefistofele,"* Metropolitan Opera (1920). *Appearances:* Operatic roles in Italy, Spain, Germany, France, England, and America. With Metropolitan Opera Company (1920-32). In German, English and Italian motion pictures. *Recordings:* Victor.

GILBERT, ELIZABETH HALLENBECK—Soprano, Teacher. Born in Saginaw, Mich., 1888. *Education:* Cosmopolitan School of Music, Chicago, and Master School of Music, Brooklyn. Former member of faculty, Lawrence Conservatory, Appleton, Wis.; State Teachers College, Pittsburg, Kan., and Peabody Conservatory, Baltimore, Md. At present, Teacher of Voice, La Grange College; Director, La Grange College Glee Club, and Choir Director, First Baptist Church, La Grange. *Address:* La Grange College, La Grange, Ga.

GILBERT, ELLA LORD—Teacher of Piano and Voice. Born in Derry, N. H., 1878. *Education:* North Carolina College; Temple University; New England Conservatory; Matthay School, London; pupil of Lincoln, Elson, Campbell, Matthay, Helen Kelley, John Lane, and others. Conducted private studios (1905); taught at Pinkerton Academy (1917-28); Dean of Music, Campbell College, N. C. (1930-32). Founder of choral and music clubs. Has written articles for periodicals. Active in various music clubs. *Member:* New Hampshire Federation of Music Clubs (President); National Federation of Music Clubs (Executive Board); New Hampshire Music and Allied Arts Extension Society (Founder, 1933; President); Seacoast Music Festival Association; D.A.R. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 530 Wilson St., Manchester, N. H.

GILBERT, GAMA—Violinist, Critic. Born in Philadelphia, Pa., 1906. *Education:* Curtis Institute of Music; pupil of Flesch, Auer, Edwin Bachmann and Louis Bailly. *Debut:* New York (1929). *Appearances:* As violinist with Swastika Quartet (Curtis Institute). Reviewer on staff of New York *Post* (1935-36). Member of music staff of New York *Times* (since 1936).

GILBERT, LOUISE—Soprano, Teacher. Born in Antioch, Ill. *Education:* Chicago Musical College and American Conservatory; pupil of LaForge and Edith Helena. *Degree:* Master in Piano and Voice, American Conservatory. *Debut:* As soloist, Red Path Lyceum, Chautauqua (1913). *Appearances:* With American Opera Co.; Balaban & Katz motion picture theatres. At present, conducts own studio in Chicago; arranger for "The Northerners," octet. *Member:* Illinois Pen Women. *Address:* 1531 Kimball Hall, Chicago, Ill.

GILDERSLEEVE, GLENN—Baritone, Educator. Born in Wayne, Neb., 1894. *Education:* Nebraska Wesleyan Conservatory; Teachers College, Columbia University; David Mannes School, New York, and Eastman School of Music. *Degrees:* B.A., Nebraska Wesleyan, and M.A., Teachers College. Former member of faculty, Teachers College, Columbia, and University of Pennsylvania. At present, State Director of Music Education, Delaware. *Author of: Singing Days* (Ginn); *Living Songs* (Carl Fischer, 1940). *Member:* Eastern Music Educators Conference (Pres.). *Address:* State Department of Public Instruction, Dover, Del.

GILLESPIE, MARIAN—Pianist, Composer, Author. Born in Muncie, Ind. *Education:* New York University and Columbia University. *Radio:* Educational programs for schools, WNYC, NBC. *Compositions: Twilight Lullaby, Japanese Garden, When You Look in the Heart of a Rose* and *Ashes of Dreams.* Wrote books and lyrics of *Bandbox Follies, The Greenwich Villagers* and *Barefacts 1927. Address:* 44 W. 44th St., New York City.

GILLESPIE, MARY EDITH—Soprano, Educator. Born in Uniontown, Ind. *Education:* Teachers College, Columbia University; Oberlin Conservatory of Music. *Degrees:* B.S., M.A., Teachers College, Columbia. Director of Music Department, University of Delaware (1925-30). Director, Conservatory of Music, and Dean of Women, Lebanon Valley College. *Address:* Lebanon Valley College, Annville, Pa.

GILLETTE, JAMES ROBERT—Organist, Composer. Born in Roseboom, N. Y., 1886. *Education:* Syracuse University; pupil of William Berwald, Harry Vibbard and Alfred Goodwin. *Degree:* Mus. B., Syracuse. *Debut:* In concert, Syracuse (1913). *Appearances:* In recitals, Chautauqua, N. Y.; Sesquicentennial Exposition, Philadelphia (1926); conventions of National Association of Organists; tours throughout the United States. Head of Organ and Theory Department, Carleton College (1923-37). At present, maintains own studio in Lake Forest; Organist, First Presbyterian Church. *Compositions:* Works for band, orchestra, piano, organ, ensemble and voice (published by Ditson, Schmidt, Fischer, Neil Kjos Music Co., Witmark, White-Smith Music Co., Summy, Presser and others). *Member:* ASCAP, American Bandmasters Association, Kappa Sigma and Sin-

fonia. *Address:* 169 N. Washington Circle, Lake Forest, Ill.

GILLETTE, MICKEY—Saxophonist, Clarinetist, Teacher. Born in Eureka, Cal., 1905. *Education:* Pupil of Charles Ruud and Harold Randall. *Radio:* Soloist on leading networks; member of Meredith Wilson Orchestra (8 years); NBC, CBS. At present, teaching; orchestra manager for Hollywood radio shows. *Recordings:* "Mickey Gillette and His Romanciers." *Address:* 1735½ N. Vine St., Eureka, Cal.

GILLI, JULIA M.—Soprano. Born in Russia. *Education:* Conservatory of St. Petersburg; pupil of M. Ancona, Florence, Italy, and F. Corrado, Milan. *Appearances:* Concert tour of Europe (1917); with Maria Safonoff, pianist, concerts and recitals in the United States. *Member:* Friends of Music, Milan, Italy. *Address:* 780 Lexington Ave., Chicago, Ill.

GILLY, DINH—Baritone. Born in Algiers, North Africa. *Education:* Pupil of Cotogni. *Debut:* Covent Garden, London, as *Amonasro* in *"Aida"* (1911). *Appearances:* Metropolitan Opera, New York (1909-14). Established singing school in London.

GILMORE, WILLIAM J.—Percussionist, Teacher (Popular). Born in Richmond, Ind., 1904. *Education:* Pupil of Jack Kurkowski. *Appearances:* With Bob Armstrong, Tommy Lines and Paul Kring Orchestras. *Radio:* KXYZ, KGKB, WIRE and WLW. Member of faculty, Richmond Conservatory. At present, traveling with dance band. *Address:* 441 South 11th St., Richmond, Ind.

GINGOLD, JOSEF—Violinist. Born in Poland, 1909. *Education:* Pupil of Ysaye, Brussels. *Debuts:* American, Aeolian Hall, New York (1926); European, Brussels Conservatoire (1928). *Appearances:* Amsterdam (1928); with Minneapolis Symphony (1931); recitals in Town Hall, New York. At present, with NBC Symphony Orchestra and Primrose String Quartet. *Recordings:* Bloch Sonata, with Beryl Rubinstein (Victor). *Address:* 235 W. 71st St., New York City.

GIORDANO, UMBERTO—Composer. Born in Foggia, Italy, 1867. *Education:* Naples Conservatory; pupil of Serrao. *Compositions: Marina* (1889), *Mala Vita* (1892), *Regina Diaz* (1894), *Andrea Chenier* (1896), *Fedora* (1898), *Siberia* (1904), *Marcella* (1907), *Mese Mariano* (1910), *Madame Sans-Gene* (1915), *Giove a Pompei* (1921), *La cena delle beffe* (1924), *Il Re* (1929), operas; others.

GIROUX, PAUL HENRI—Flutist, Baritone, Coach. Born in Humboldt, Ariz., 1916. *Education:* Arizona State Teachers College; pupil of George F. Backe (voice and flute) and Eldon A. Ardrey (conducting). *Appearances:* As solo flutist, Prescott Municipal Band (1931-38). Former Assistant Head, Department of Music, Arizona State Teachers College. At present, Musical Director, Arizona Broadcasting Co.; Conductor, KTAR Choral Symphony; Cantor, Temple Beth Israel. *Compositions:* Choral works. *Member:* Delta Phi Alpha (Exec. Sec.) and Arizona State Music Teachers Association. *Address:* Station KTAR, Phoenix, Ariz.

GITTELSON, FRANK—Violinist, Teacher. Born in Philadelphia, Pa., 1896. *Education:* Pupil of Paul Meyer in Philadelphia, Daniel Visanska in New York, Flesch and Auer in Berlin. *Debuts:* European, Berlin (1913); American, as soloist with Philadelphia Orchestra (1914). *Appearances:* Tours of Germany, Austria, Holland, England and America. Professor of Violin, Peabody Conservatory of Music in Baltimore (since 1919). Member of faculty, Curtis Institute, Philadelphia.

GIURANNA, MARIO—Conductor. Born in Naples, Italy, 1899. *Education:* San Pietro di Maiella Conservatory, Naples. *Debut:* With Naples Symphony Orchestra (1923). *Appearances:* As conductor, Cremona Opera (1924), Padua Opera (1925), La Fenice, Venice (1926), Teatro Reggio, Parma (1927), Florence (1928), Chicago Civic Opera (1928-29) and Covent Garden (1930).

GIVEN, THELMA—Violinist. Born in Columbus, Ohio, 1898. *Education:* Pupil of Leopold Auer in Petrograd and Norway. *Debuts:* European, as soloist under Georg Schneevoigt, Stockholm (1916); American, Carnegie Hall, New York (1918). *Appearances:* Concerts and recitals in Scandinavian countries; soloist with Philadelphia and other American orchestras; tours of Europe (1927-31).

GLADE, COE—Mezzo-Soprano. Born in Chicago, Ill. *Education:* Studied voice in the United States. *Debut:* New York, as *Amneris* in *"Aida"* (1928). *Appearances:* With Chicago Civic, San Francisco, New York Stadium, Cincinnati Summer, Los Angeles, Philadelphia, Cleveland and St. Louis Municipal Opera Companies; as guest artist, San Carlo, Milwaukee Municipal and Birmingham City Opera Companies; also at Hollywood Bowl, Cal. *Management:* Feature Presentations, 745 Fifth Ave., New York City.

GLASS, DAVID A.—Violinist, Teacher. Born in Russia. *Education:* Pupil of Ludwig Becker, Sametini. *Appearances:* As conductor of own orchestra (1913-18). Conducts studio in Chicago (since 1918). *Address:* 4804 N. Kedzie Ave., Chicago, Ill.

GLASS, WINIFRED—Pianist, Teacher of Piano and Theory. Born in Indianapolis, Ind. *Education:* Cornell College, Drake University, Eastman School of Music and Chicago Musical College. *Degrees:* B.M., Drake; M.M., Eastman School. *Appearances:* With symphony orchestras and in recitals throughout the middle west. *Radio:* Des Moines, Ia. Former member of faculty, Drake University; Editor, National Songbook, Kappa Kappa Gamma (1932). At present, teaching and writing. Contributor, *Who Is Who In Music* (1940-41 Edition). *Member:* Mu Phi Epsilon, Pi Kappa Lambda, Kappa Kappa Gamma (National Chairman of Music, 1930-36). *Address:* 5344 Greenwood Ave., Chicago, Ill.

GLASSON, T. BATH—Piano Teacher, Conductor, Organist, Composer. Born in England, 1873. *Education:* National Conservatory of Music, New York City; Guilmant Organ School and Pratt Institute of Music; pupil of Coleridge Taylor, London; also of William C. Carl, Charles Heinroth and Henry Hanchet. *Appearances:* Conductor, H. E. S. Symphony, Brooklyn Choral Society (1902-18) and the Brooklyn Orchestral Society (1903-31); guest conductor, Russian Symphony Orchestra; appearances conducting choral works with symphony orchestras; piano recitals in New York City and environs. Director, H. E. S. College of Music, Brooklyn (since 1908). *Compositions: Practical Studies in Reading Vocal Music* (1908); Cantatas for chorus and orchestra, *Village Blacksmith* and *Eternal Season* (1926) and *Tale of Two Cities* (1927); works for violin, piano, orchestra, and songs; all published by J. Fischer and Bros., New York City. *Member:* Music Teachers National Association. *Address:* Metropolitan Opera House Studios, New York City.

GLAZ, HERTHA—Contralto. Born in Vienna. *Education:* Vienna Music Academy; pupil of Rosa Papier and Mildenburg. *Debuts:* European, Breslau, Germany; American, soloist with Los Angeles Philharmonic. *Appearances:* Tours of the United States, Canada, and Cuba in recital and opera. *Radio:* Soloist with Toscanini Orchestra, NBC. Member of Chicago, St. Louis and San Francisco Opera Companies. *Address:* 160 Cabrini Blvd., New York City.

GLAZER, FRANK—Pianist. Born in Chester, Wis., 1915. *Education:* Pupil of Leonard Shure, New York, and Artur Schnabel. *Debut:* Town Hall, New York (1936). *Appearances:* With Boston Symphony, Koussevitzky conducting (1939); Milwaukee (1939). At present, appearing in recitals. *Address:* 444 Madison Ave., New York City.

GLEASON, HAROLD—Organist, Teacher, Choral Conductor. Born in Jefferson, O., 1892. *Education:* Throop Polytechnic Institute, California Institute of Technology; pupil of Homer Grunn, M. F. Mason, Ernest Douglas, Lynwood Farnam, Joseph Bonnett, Albert Coates and Eugene Goossens. Former Director, Boston Music School Settlement and David Hochstein Memorial Music School; Organist, Fifth Avenue Presbyterian Church, New York; Organist and Music Director for George Eastman; Organist and Choir Director, Brick Church, Rochester, N. Y. Head of Organ Department, Eastman School of Music (since 1920). *Member:* A.G.O., Sinfonia and National Association of Organists.

GLEMEE, SERGE—Violinist. Born in Iffendic, France, 1895. *Education:* University of Rennes, France. Winner of First Prize for Violin, Voice and Theory, National Conservatory of Music, Rennes, France (1914). *Degree:* B.S., University of Rennes. Concertmaster, Oak Park, Ill. Symphony Orchestra (since 1935). *Address:* 1133 Westgate, Oak Park, Ill.

GLEN, IRMA—Organist, Pianist. Born in Chicago, 1908. *Education:* American Conservatory of Music, Chicago. *Degree:* Mus. B., American Conservatory. *Debut:* As pianist (1925). *Appearances:* As piano soloist and guest conductor, Teatro Empire, Buenos Aires, Argentina; with Edison Symphony. *Radio:* "Housework Hannah," "Girl Alone," "Josh Higgins," "Words and Music" and "How Do You Know." At present, Staff Organist, NBC, Chicago. *Address:* National Broadcasting Company, Merchandise Mart, Chicago, Ill.

GLENN, CARROLL—Violinist. Born in South Carolina. *Education:* University of South Carolina, Juilliard Institute and Juilliard Graduate School; pupil of Mme. Felice de Horvath, Edouard Déthier. *Debut:* As winner of Naumburg Award, Town Hall, New York (1939). *Appearances:* Recitals and concerts in New York, southern, eastern, middle western states, and Canada. *Address:* 552 Riverside Dr., New York City. *Management:* Ray Halmans, 119 W. 57th St., New York City.

GLENN, MABELLE—Educator, Author. Born in Oneida, Ill., 1881. *Education:* Galesburg Kindergarten Normal School, Monmouth College Conservatory, Northwestern University, Columbia University; studied in Europe.

Degrees: Mus. B., Monmouth; Hon. Mus. D., Chicago Musical College. Music Supervisor, Monmouth Public Schools (1908-12), Bloomington, Ill., Public Schools (1912-21); former member of faculty, summer sessions, Northwestern University, San Jose Teachers College, University of Southern California, Columbia, University of Idaho, Washington State College, Juilliard Institute, University of Wisconsin, University of Cincinnati. Director of Music, public schools of Kansas City (since 1921); Director, Grace and Holy Trinity Cathedral Choir (since 1922); Director, Kansas City Conservatory of Music and Kansas City Philharmonic Orchestra. *Author of: Music Appreciation for Every Child,* with Margaret Lowry (1927); *Psychology of School Music Teaching,* with J. L. Mursell (1931). *Editor of: Glenn Glee Club Book for Boys, Glenn Glee Club Book for Girls, Glenn Glee Club Book for Young Men, with Virginia French* (1928); *Art Songs for School and Studio,* with Alfred Spouse, (Vol. 1, 1930), (Vol. 2, 1933); *Classic Italian Songs for School and Studio* (1936) and *Classic French Songs for School and Studio* (1937), with B. U. Taylor; *World Music Series,* co-editor (1936). *Member:* Music Educators National Conference, Southwest Music Educators Conference, Society of Arts and Sciences, National School Vocal Association, Mu Phi Epsilon, Delta Kappa Gamma, Woman's City Club, Kansas City Music Club. *Address:* 222 W. Armour Blvd., Kansas City, Mo.

GLICKMAN, EDA—Pianist, Teacher of Piano and Theory. Born in Russia. *Education:* Christian College, Columbia, Mo.; University of Missouri; Teachers Normal, Art Publication Society, St. Louis; Lennox Hall, Kirkwood, Mo.; Wisconsin Conservatory, Milwaukee, Wis.; also studied in Russia; pupil of Harry Loudenbach and Mrs. Frohman. *Degrees:* Mus. B., Mus. M., University of Missouri; M.A., Christian College. *Debut:* In recital (1919). Founder, Glickman College of Music, Columbia, Mo. (1919). At present, Director, Glickman College of Fine Arts, Chicago. Founder, All Arts Scholarship Foundation (1937). *Member:* Phi Mu. *Address:* 228 S. Wabash Ave., Chicago, Ill.

GLICKMAN, HARRY—Violinist. Born in Poland, 1910. *Education:* Paris Conservatoire, Juilliard Graduate School and Malkin Conservatory. Winner of First Prize, Paris Conservatoire. *American Debut:* Recital, Aeolian Hall (1923). *Appearances:* Soloist with Chautauqua Symphony. Former member, Metropolitan Opera Orchestra. At present, member of NBC Symphony. *Address:* 162 W. 54th St., New York City.

GLIERE, REINHOLD MORITZOVITCH—Composer, Teacher. Born in Kieff, Russia, 1875. *Education:* Moscow Conservatory; pupil of Grimaly, Arensky, Taneieff, and Ippolitoff-Ivanoff. Professor of Composition, Kieff Conservatory (1913); Director (1914-20); member of faculty, Moscow Conservatory (1920). *Compositions: The Sirens,* symphonic poem (1908); *Ilya Murometz,* Symphony No. 3 (1909-11); *Trizna,* symphonic poem (1915); *Shah-Senem,* opera (1923-25); *Cleopatra,* ballet-mimodrama (1925); *Red Poppy* (1926-27); other works for orchestra, the theatre, and violin and piano; chamber music; songs; incidental music to *Oedipus King, Lysistrata* and *The Marriage of Figaro.*

GLOMSKI, HYACINTH M.—Pianist, Teacher. Born in Chicago, 1896. *Education:* Chicago Musical College and De Paul University; pupil of Glenn Dillard Gunn and Felix Borowski. *Degree:* Mus. M., Chicago Musical College; Ph.B., M.A., De Paul. Has directed operas and oratorio. Former Director of Music and Fine Arts, Wright Junior College, Chicago. At present, Principal, Chopin School, Chicago. *Address:* Chopin School, 2440 Rice St., Chicago, Ill.

GLUSKIN, LUD—Conductor (Popular). Born in New York City, 1901. *Education:* Yale University. *Appearances:* With band, tour of Europe, including Paris, Deauville, Biarritz, Vienna, Warsaw, before royalty; in the United States. *Radio:* NBC; CBS. At present, CBS West Coast Music Director.

GNESSIN, MICHAEL—Composer. Born in Rostoff-on-the-Don, Russia, 1883. *Education:* Petrograd Conservatory; studied in Germany; pupil of Rimsky-Korsakoff and Glazounoff. Former member of faculty, Moscow Conservatory. *Compositions: Balagan* (1909); *The Rose and the Cross* (1911); *Dedication* (1910); *Vrubel* (1911); *Requiem,* piano quintet (1912-13); *Weep, O Daughters of the Earth* (1913); *Abraham's Youth* (1922); other works for orchestra and the theatre.

GODFREY, ARTHUR—Pianist, Banjoist, Baritone. Born in New York City, 1903. *Education:* Pupil of Esther Stoll. *Radio:* MBS, NBC, CBS, commercial shows; others (since 1929). *Compositions: Pale Potomac Moon, Grandma's Minuet. Recordings:* Bluebird, Decca. *Address:* 808 Earle Bldg. Washington, D. C. *Management:* Adams & Adams, New York City.

GOETSCHIUS, PERCY—Theorist, Teacher of Composition. Born in Paterson, N. J., 1853. *Education:* Stuttgart Conservatory of Music. *Degree:* Mus. D., Syracuse University (1892). Royal Wuerttemberg Professor of Music (1885). Teacher of harmony, Stuttgart Conservatory (1876-85); Professor of theory and history of music (1885-90); Professor, College of Fine Arts, Syracuse University (1890-92); Professor of composition, history and harmony, New England Conservatory, Boston (1896-1905); faculty member Juilliard Institute, New York (1905-25). *Author of: The Material Used in Musical Composition* (1882, 1889, 1914); *Models of the Principal Musical Forms* (1895); *Elementary Counterpoint* (1909); *Masters of the Symphony* (1929); *The Structure of Music* (1933), and other books. Contributor to musical periodicals.

GOLD, ERNEST—Pianist, Composer (Popular). Born in Vienna, Austria, 1921. *Education:* Music Academy, Vienna. *Compositions:* Popular songs, *Here in the Velvet Night, Boogie Woogie to You, Montevideo, Practice Makes Perfect, G'Wan Now, Somethin' Grand; Instrumentals,* symphonic jazz; *Pied Piper Jr.,* for solo clarinet and orchestra; *The Shining Hour,* for piano and orchestra, and *American Miniature,* for orchestra (all published by BMI, 1940), and others, including an opera. *Address:* BMI, 580 5th Ave., New York City.

GOLDBERG, ALBERT L.—Pianist, Conductor. Born in Shenandoah, Iowa. *Education:* Chicago Musical College, Gunn School of Music and University of Nebraska; pupil of Glenn Dillard Gunn, Percy Grainger and Eric De Lamarter. Member of faculty, Gunn School of Music (1921-31); Chicago Musical College (1931-33); former music critic for periodicals. At present, Co-Conductor, Illinois Symphony Orchestra; State Supervisor, Illinois Music Project, W.P.A. *Address:* Illinois Music Project, 632 N. Dearborn St., Chicago, Ill.

GOLDBLATT, MAURICE HENRY—Violinist. Born in Reval, Estonia, 1883. *Education:* Chicago Musical College. *Degrees:* Mus. B. (1904), D. Mus. and Fine Arts, Chicago Musical College (1930); LL.D., University of Notre Dame (1934). *Debut:* St. Louis (1896). *Appearances:* As concertmaster of Italian Grand Opera Co., New York (1908); Chicago Philharmonic Orchestra (1909). First violinist with Chicago Opera Association (1915-18). Instructor of violin, Chicago Musical College, (since 1910); Director, Sinai Symphony Orchestra (since 1918). *Compositions:* Pieces for violin and piano. *Author of:* Books and articles on art.

GOLDE, WALTER—Pianist, Voice Teacher. Born in Brooklyn, N. Y., 1887. *Education:* Dartmouth College; pupil of Hugo Troetschel, Brooklyn, Robert Fuchs in Vienna (counterpoint), William Vilonat in New York. *Degree:* A.B., Dartmouth (1910). *Debut:* As accompanist in Vienna (1911). *Appearances:* As accompanist for various artists; as conductor, Beethoven Opera Company (1913); Assistant Conductor, De Feo Opera Company (1922).

GOLDEN, ANNA—Violinist, Violist. Born in Boston, Mass., 1897. *Education:* New England Conservatory of Music and Longy School, Boston; pupil of Felix Winternitz and Richard Burgin, Boston; and Jan Hamburg, Paris. *Appearances:* In concert and recital throughout the eastern states. At present, member of the Durrell String Quartette. *Recordings:* Victor. *Address:* 1463 Beacon St., Brookline, Mass.

GOLDEN, JULIE GOMEZ—Trumpet Player. Born in Havana, Cuba. *Education:* Paris. *Radio:* General Electric program. Former member of Phil Spitalny All-Girl Orchestra. At present, member of Cari Garcia's Cuban Girl Orchestra. *Address:* 808 West End Ave., New York City.

GOLDMAN, EDWIN FRANKO—Bandmaster. Born in Louisville, Ky., 1878. *Education:* National Conservatory of New York; pupil of Jules Levy and Carl Sobst. *Degrees:* Hon. Mus., D., Phillips University (1934). Member, Metropolitan Opera House Orchestra (1895-1905); teacher of band instruments; member of faculty, Columbia University (1919-26). Founder and Conductor, Goldman Band (since 1911); Conductor of Goldman Band Free Summer Concerts, Central Park, New York (since 1918), and in Prospect Park, Brooklyn (since 1934). *Compositions:* Marches and other works for band; solo pieces for wind instruments. *Author of: The Band Guide and Aid to Leaders* (1916); *Band Betterment* (1934); *The Goldman Band System for Developing Tone, Intonation, and Phrasing* (1935). *Member:* ASCAP; American Bandmasters Association. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* The Goldman Band, 194 Riverside Drive, New York City.

GOLDMAN, MAURICE—Composer, Conductor. Born in Philadelphia, Pa., 1910. *Education:* Cleveland Institute of Music and Western Reserve University. Winner, Paul Whiteman Symphonic Competition (1934). *Degree:* B.S. in Mus. Ed., Western Reserve. *Appearances:* As conductor at American premiere of own choral work, *By the Waters of Babylon,* at Severance Hall, Cleveland (1940). Choral Director, Western Reserve University (1936-37).

Worked in Hollywood. At present, Associate Conductor, Cuyahoga Opera Association; Associate Conductor, and Coach, Akron Civic Opera Co.; Conductor and Supervisor of choral and operatic groups of Federal Music Project. *Compositions:* Friday Evening Service for the Synagogue (Witmark, 1933); *By the Waters of Babylon,* for chorus (won First Prize in Jewish Choral Music Contest) (published by J. Fischer & Bros., 1940). *Address:* 11316 Whitmore Ave., Cleveland, O.

GOLDSAND, ROBERT—Pianist. Born in Austria, 1911. *Education:* Vienna Conservatory of Music; pupil of Rosenthal. *Debuts:* European, Vienna (1921); American, New York (1927). *Appearances:* Soloist with New York Symphony Orchestra; tours throughout the United States and Europe in concert and recital.

GOLDSMITH, ELSIE BORG—Sponsor of Music Activities, Educator, Author. Born in New York City. *Education:* Misses Wreaks' Private School, New York City; Mrs. Finch's School for Girls, New York City; Vassar College, Columbia University, and Child Study Association of America. *Activities:* Club Directress, Henry Street Settlement (1910-20); member, Scholarship Committee, Henry Street Settlement; member, Board of Managers and later, of the Board of Advisors, Vocational Service for Juniors; member, Executive Committee, Women's Peace Party (1914-17), Teachers Union Auxiliary (now Teachers Guild Associates) for several years, Committee of Visiting Mothers of the Child Study Association of America, Committee of One Thousand of the Federation of Jewish Philanthropic Societies of New York (1937), Advisory Committee of the Progressive City Committee (1937), Thomas Dewey Non-Partisan Committee (1937), and the Independent Citizens' Committee for Re-Election of Governor Lehman and William Bray. *Author of:* Chairman of Committee which compiled *Opportunities for Vocational Training in New York* (1918); pamphlet, *Employers' Viewpoint Concerning Vocational Training* (1920); book for children, *Gewallopus, The Story of A Playful Horse* (Albert and Charles Boni, 1926). *Member:* Women's City Club of New York, New York League of Women Voters, National Council of Jewish Women, Modern Art Museum, Federal Arts Committee, Neighborhood Playhouse, Inc., Public Education Association, Associated Alumnae of Vassar College, Survey Associates, Foreign Policy Association, First International Congress of Mental Hygiene, United Parents Association, Academy of Political Science, Metropolitan Opera Guild, Musicians' Emergency Fund, Goldman Band Association of America, Stadium Concerts (New York City), Visiting Nurse Service (Henry Street Settlement), National and New York City Child Labor Committee, National Mental Hygiene Committee, American Red Cross, National Consumers League, Union of American-Hebrew Congregations, American Friends of Hebrew University, United Palestine Appeal, American Jewish Joint Distribution Committee, and various others. *Address:* 123 W. 57th St., New York City.

GOLSCHMANN, BORIS—Pianist. Born in Paris, 1906. *Education:* Paris Conservatoire; pupil of Faxenburg, Philipp, Max D'Ollone, L. Cuignache, and H. Chaumont. *Appearances:* Tours throughout Europe with Enesco, Szigeti, and Marechal; as soloist with orchestras in Europe and the United States. Concert appearances in America (since 1938).

GOLSCHMANN, VLADIMIR—Conductor. Born in Paris, 1893. *Education:* Buffon College, Paris; pupil of Paul de Saunieres, Paul Braud (piano); Peter Moeller, Henri Berthelier, Lucien Capet (violin); Louis Dumas, Georges Caussade, and others, Paris. *American Debut:* As guest conductor, New York Symphony (1924). *Appearances:* Founder and Conductor, Concerts Golschmann, Paris (1919); Conductor, Orchestra Symphonique, Concerts Pasdeloup, Concerts of the Cercle Musical at the University of the Sorbonne, Paris; conducted ballets of Diaghileff, Pavlova and others; Conductor, Theatre Royal de la Monnaie, the Philharmonic, Brussels; International Festival of Music, Liege; Philharmonic, Oslo; Portugal, Spain, Scotland and England; guest conductor, New York Philharmonic; Philadelphia, Cleveland, Detroit and Rochester Orchestras; Stadium Concerts, New York; Hollywood Bowl Concerts; Robin Hood Dell Concerts, Philadelphia; Portland, Ore.; Ravinia Park, Ill. Conductor, St. Louis Symphony. *Recordings:* Columbia. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Municipal Auditorium, St. Louis, Mo. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

GOMBERG, MAURICE—Violinist, Teacher. Born in Chicago, Ill., 1909. *Education:* University of Pittsburgh and Institute of Musical Art; pupil of Auer and Held. *Degree:* Mus. B., De Paul University. *Appearances:* As assisting artist, with Mary Louis, Juliette Lippe and Eugene Marvey in New York (1927-30). Former member, Chicago Philharmonic Orchestra. At present member of faculty, De Paul University, School of Music. *Member:* Society of American Musicians. *Address:* De Paul University, 64 E. Lake St., Chicago, Ill.

GOMEZ, VICENTE—Guitarist, Composer. Born in Madrid, Spain, 1911. *Education:* Pupil of Exquembre. *Debuts:* European, Concert, Teatro Espanol, Madrid (1924); American, recital, Town Hall, New York (1938). *Appearances:* Concert and recital tours of the United States, Europe and North Africa. *Radio:* "Magic Key," NBC. At present, appearing in concert and recital. *Compositions:* Spanish Gypsy music (published by Exclusive Publications, Inc.). *Recordings:* Decca. *Address:* 1270 6th Ave., New York City.

GONZALEZ, ENYA—Soprano. Born in Philippine Islands. *American Debut: Madame Butterfly,* San Carlo Opera Company. *Appearances:* Toronto, Canada (1939). At present appearing in the Celebrity Series in Massey Hall, Toronto, Canada.

GOODMAN, BENNY—Clarinetist, Conductor (Popular). Born in Chicago, Ill., 1909. *Education:* Lewis Institute; pupil of Schoepp and Schillinger. Winner of Paramount Theatre Poll for Bands (1937-38-39). With Bix Beiderbecke, Jules Herbuveaux and Arnold Johnson orchestra; joined Ben Pollack band (1925-29); with pit orchestras of Broadway shows, *Strike Up the Band, 9:15 Revue,* and *Girl Crazy.* Organized own orchestra (1933). *Appearances:* Billy Rose Music Hall (1934-35); Roosevelt Hotel, New York (1935); cross-country tour; Palomar Ballroom, Los Angeles; Congress Hotel, Chicago. As Conductor, "Swing Concerts" at Carnegie Hall, New York; Symphony Hall, Boston; Taft Auditorium, Cleveland; Ravinia Park, Ill.; Hollywood Bowl. As clarinetist, with the Budapest String Quartet at Town Hall, New York, and Mills College, Oakland, Cal.; in joint recital with Josef Szigeti at Carnegie Hall, playing Bartok's Sonata for Violin and Clarinet (premiere); soloist with Buffalo Symphony Orchestra, playing Mozart Concerto (1939). *Radio:* "Let's Dance," NBC; "Camel Caravan," NBC (1937-40); remote pick-ups, major networks and stations. *Motion Pictures: Big Broadcast of 1938, Hollywood Hotel.* Billed as "King of Swing," and "The Swing Master." Currently appearing at leading hotels, night clubs, theatres, restaurants and ballrooms throughout the country. *Author of: Kingdom of Swing* (Stackpole Sons, Ltd.). *Recordings:* Mozart Quintet for Strings and Clarinet, with Budapest String Quartet; popular recordings (Columbia). *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

GOODMAN, LAWRENCE—Pianist, Teacher. Born in Baltimore, 1889. *Education:* Peabody Conservatory, Baltimore; pupil of Ernest Hutcheson, O. B. Boise; Josef Lhevinne, and Ferrucio Busoni. *Appearances:* Tours of the United States. Director of piano at Ward-Belmont Conservatory of Music, Nashville, Tenn.

GOODRICH, FREDERICK WILLIAM—Organist. Born in England, 1867. Organist at St. Mary's Cathedral, Portland, Ore. (since 1907). *Compositions:* Church music. *Editor of: Oregon Catholic Hymnal,* (1912), *List of Approved Church Music* (1917).

GOODRICH, WALLACE—Conductor, Educator. Born in Newton, Mass., 1871. *Education:* Royal Academy of Music, Munich; pupil of Rheinberger, Widor, Dunham and Chadwick in Paris, Leipzig, Munich, and Boston. *Degree:* Hon. Mus. D., Northwestern University (1931). Fellow of the American Academy of Arts and Sciences; Chevalier of the French Legion of Honor. *Appearances:* In organ recitals; conductor of various choral societies, and of Boston Opera Co. (1909-12). Member of faculty, New England Conservatory (1897-1907); Dean of faculty (1907-30). Director of New England Conservatory (since 1931). Has translated French works on organ and Gregorian music. Directs Conservatory orchestra. *Compositions: Ave Maria,* for chorus and orchestra (Schirmer, 1902); *Requiem Mass* (H. W. Gray, 1920). *Author of: The Organ in France* (Schirmer, 1917). *Address:* New England Conservatory of Music, Boston, Mass.

GOODSON, KATHARINE—Pianist. Born in Watford, England, 1872. *Education:* Royal Academy of Music, London; pupil of O. Beringer and Leschetizky. *Debuts:* European, Popular Concerts, London (1896); American, as soloist with Boston Symphony Orchestra (1907). *Appearances:* Tours of Europe and the United States; tour with Kubelik (1902-04).

GOOSSENS, EUGENE, JR.—Conductor, Composer. Born in London, 1893. *Education:* Bruges Conservatory, Liverpool College of Music and Royal College of Music, London. *Appearances:* Guest conductor, San Francisco Symphony Orchestra, Hollywood Bowl. Member of Queen's Hall Orchestra (1911-15); Conductor, Russian Ballet and operas, Covent Garden (1921-22); Conductor, Rochester Symphony Orchestra. At present, regular conductor of the Cincinnati Symphony Orchestra.

Compositions: Opera, music for orchestra and chamber combinations; works for piano and violin. *Address:* 1316 American Building, Cincinnati, Ohio.

GORDON, DOROTHY—Soprano. Born in New York City, 1895. *Education:* New York and Europe. *Debut:* Town Hall, New York (1923). *Appearances:* In concerts for young people.

GORDON, EDDIE—Violinist, Pianist, Conductor, Composer, Arranger (Popular). Born in New York, 1867. *Education:* Koenigliche Hochschule; Kullack's Konservatorium, Berlin; also with private teachers in Berlin. Arranger of popular songs (since 1920). At present, conducts orchestras in New York theatres. *Address:* 1587 Broadway, New York City.

GORDON, GRAY—Conductor (Popular). Born in Freeport, Ill., 1910. *Education:* University of Chicago and Bush Conservatory of Music. *Appearances:* Tours with own orchestra throughout the United States; clubs, hotels and theatres. *Radio:* "Magic Key," NBC. At present conducting own orchestra. *Recordings:* Bluebird, Victor. *Management:* Consolidated Radio Artists, Inc., New York City.

GORDON, JACQUES—Violinist. Born in Odessa, Russia. *Education:* Graduate, Imperial Conservatory of Music, Odessa (1913); Juilliard Institute. Former member of Berkshire String Quartet and Concertmaster of Chicago Symphony Orchestra. Head of Violin Department, American Conservatory of Music, Chicago (1921-30). Founded and has appeared with Gordon String Quartet (since 1924).

GORDON, JEANNE—Contralto. Born in Wallaceburg, Ont., Canada, 1893. *Education:* With private teachers in Toronto, and Detroit, Mich. *Debut:* As *Azucena* in *"Il Trovatore,"* with Creatore Opera Company, Brooklyn Academy of Music, New York (1918). *Appearances:* Rialto Theatre, New York; on tour with Scotti Opera Company; with Metropolitan Opera Company (1919-29); in Europe.

GORDONI, DON—Baritone (Popular), Guitarist. Born in Wilmington, Del., 1918. *Appearances:* Roxy Theatre, New York; hotels, clubs, theatres. *Radio:* Original "Jack Armstrong" on CBS. At present, with Phil Levant's Orchestra; vocalist and master of ceremonies. *Address:* 1258 S. Michigan Ave., Chicago, Ill.

GORDONI, LILLIAN—Teacher of "Blues" Singing. Born in St. Clair, Pa. *Education:* Lake Erie College, Painesville, Ohio; Wyoming Seminary, Kingston, Pa. *Appearances:* Soloist with Oreste Vessella Band, R.K.O. Circuit. *Radio:* Program Director, WGCP; author and producer of "Big City Parade," WLS, Chicago; director of own programs, local stations, Chicago. Maintains radio school and recording studio (since 1930). Teacher of Mary Jane Walsh of RKO Pictures, and Don Gordoni, soloist with Phil Levant's Orchestra. *Address:* 1258 S. Michigan Ave., Chicago, Ill.

GORIN, IGOR—Baritone. Born in the Ukraine. *Education:* Vienna Conservatory. *Appearances:* In opera, concert and recital throughout Europe; in recital throughout the United States; in motion pictures. *Radio:* Soloist, "Hollywood Hotel," CBS; guest artist, "Sunday Evening Hour," CBS; "Magic Key," NBC, and "Ethyl Hour." Member of the Czechoslovakian State Opera. *Compositions:* Songs; arrangements of Ukrainian and Caucasian folk-songs. *Recordings:* Victor. *Management:* Evans and Salter, 113 W. 57th St., New York City.

GORNO, ROMEO—Pianist, Teacher. Born in Cremona, Italy, 1870. *Education:* Conservatory of Milan; pupil of his father and others. *Debuts:* European, in Italy; American, in Cincinnati. *Appearances:* Tours with Cincinnati Trio Ensemble. At present in Cincinnati. *Member:* Sinfonia Musical Fraternity (Hon. President).

GORNSTON, DAVID—Teacher, Author. Born in 1905. *Education:* Columbia University. *Degrees:* B.S., M.A., Columbia University. At present owns publishing firm; conducts own studio. *Author of:* Books on music (published by Mills, Robbins and Carl Fischer). *Address:* 117 W. 48th St., New York City.

GOSS, JOHN—Baritone. Born in England, 1894. *Education:* Ruskin College, Oxford; pupil of Victor Beigel and Reinhold von Warlich. *Appearances:* In recitals throughout the United States, Canada and the East. *Author of: Oxford Song Anthology, Ballads of Britain* and the *Daily Express Community Song Book. Editor of: Week-End Book.*

GOTTFRIED, ANTON—Organ Builder. Born in Germany, 1862. *Education:* Missionschule, Basle, Switzerland. Former member of firm of August Laukhuff, Weikersheim, Germany; Eberhard Walcker & Cie, Ludwigsburg, Germany; Hillbourne Rosevelt, New York. Founded Organ Supply House, Philadelphia. Founder and President, A. Gottfried Company, Erie, Pa. (since 1894). *Address:* A. Gottfried Organ Co., 19th and Myrtle Sts., Erie, Pa.

GOULD, HERBERT—Basso. Born in Saranac, Mich., 1886. *Education:* New England Conservatory; pupil of Leila A. Breed and Geraldine Damon. *Degree:* Hon. Mus. D., Cincinnati Conservatory of Music. *Debut:* Recital, Chicago (1917). *Appearances:* Soloist with New York Oratorio Society; Philadelphia Symphony Orchestra (1929), and Chicago Symphony Orchestra (1928-29-30). With Philadelphia Civic Opera Company (1928-30). Member of Chicago Civic Opera Company (1922); Cincinnati Zoo Opera (1926-29). At present in concert and recital; Dean of College of Fine Arts, Drake University, Des Moines, Ia. *Address:* Drake University, Des Moines, Ia.

GOULD, MORTON—Pianist, Conductor, Composer. Born in Long Island, N. Y., 1913. *Education:* Temple University. *Appearances:* Conductor, New York Philharmonic-Symphony and other orchestras. *Radio:* MBS. *Compositions:* Three piano sonatas; Sonatina, Little Symphony, three American symphonettes, Piano Concerto, Violin Concerto, *Chorale and Fugue in Jazz, Cowboy Rhapsody* and others (published by G. Schirmer, C. Fischer, E. B. Marks, Flammer, Robbins and Mills). *Address:* 7734 Austin St., Forest Hills, N. Y.

GOYA, CAROLA—Spanish Dancer. *Appearances:* Tour of the United States, Brazil, Argentina, with Beatrice Burford, harpist, and Emilio Osta, Pianist. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

GRABILL, GLENN GRANT—Organist, Pianist. Born in Cadiz, Ohio, 1882. *Education:* Otterbein College and Bush Temple Conservatory; pupil of Emil Liebling, Fannie Bloomfield-Zeisler, E. Weidig, A. Brune, D. Protheroe, Lambrino and J. Sidney Williamson. *Degrees:* A.A.G.O., Mus. B., Otterbein College. *Appearances:* Recitals throughout midwestern states. Director of Music, Otterbein College (since 1908); Organist, Director of Music, First Congregational Church, Columbus, Ohio; Organist for Scottish Rite Bodies and Shrine of Columbus, Ohio. *Member:* A.G.O. *Address:* Otterbein College, Westerville, Ohio.

GRACEY, STUART—Baritone. Born in Geneva, N. Y., 1902. *Education:* Ithaca Conservatory of Music; Eastman School, Rochester, and Peddie School, Highstown, N. J.; pupil of La Forge. *Debuts:* European, as *Tonio* in *"Pagliacci,"* Naples (1926); American, *Valentin* in *"Faust,"* Philadelphia Grand Opera Company (1929). Director of Manhasset Glee Club, Manhasset, L. I. At present, in concert and recital, and church work. *Address:* 49-06 39th Ave., Woodside, Long Island, N. Y.

GRADOVA, GITTA—Pianist. Born in Chicago, Ill. *Education:* Pupil of Djane Lavoie-Herz. *Appearances:* Soloist with Chicago Symphony, Los Angeles Philharmonic, Cincinnati Symphony, Minneapolis Symphony and New York Philharmonic-Symphony Orchestras; recital tours throughout the United States. At present, living in Chicago, Ill.

GRAENER, PAUL—Composer, Teacher. Born in Berlin, Germany, 1872. *Education:* Veit's Conservatory; pupil of Veit, Hasse, Becker and Horwitz. *Appearances:* As guest conductor, theatres in Koenigsberg, Bremerhaven and London; others. Member of faculty, Royal Academy of Music (1896-1908); Director, New Conservatory, Vienna (1908-10); Director, Mozarteum, Salzburg (1910-13); Professor of Composition, Leipzig Conservatory (1920-25). *Compositions: Der vierjahrige Posten, Das Narrengericht, Don Juan's Last Adventure, Byzanz, Schirin and Gertrude, Friedemann Bach* and *Prinz von Homburg,* operas; *Aus dem Reiche des Pan,* suite for orchestra; Symphony in D minor; Romantic Fantasy, *Musik am Abend, Einsame Feldwacht,* for orchestra; *Wilhelm Raabe-Musik, Romance, Impressions,* for piano; *Wiebke Pogwisch,* for soli, chorus and orchestra; other works for orchestra and piano; chamber music; songs.

GRAF, HERBERT—Stage Director, Lecturer, Teacher. Born in Vienna, Austria, 1903. *Education:* University of Vienna and State Academy of Music, Vienna; pupil of Max Graf, Joseph Marx (composition) and Alfred Roller (stage design). *Degree:* Ph.D., University of Vienna. State Director, Municipal Opera House, Breslau (1926-29); Municipal Opera House, Frankfort (1929-33); staged performances in Basle, Switzerland and Prague (1933-35); at Florence and Salzburg Festivals with Bruno Walter; Vienna State Opera, Paris Grand Opera and in Rome (1935-36-37-38); also guest producer at Cleveland, Los Angeles, New York World's Fair and San Francisco Opera (1936-39). Head of Opera Departments, Frankfurt Conservatory of Music (1930-33), and Salzburg Mozarteum (1936-37). Stage Director, Metropolitan and San Francisco Opera Companies (since 1936). At present lectures on opera. Head of Opera Department, Berkshire Music Center, and Academy of Vocal Arts, Philadelphia. *Author of:* Articles for periodicals in both United States and Europe. *Address:* Metropolitan Opera Co., New York City.

GRAF, MAX—Writer. Born in Vienna, 1873. Teacher, Academy of Music, Vienna. *Author of: German Music in the 19th Century* (1898); *Wagner Problems and other Essays* (1900); *Music in the Renaissance Period* (1905); *Wagner*

in his "Flying Dutchman" (1905). At present, living in New York.

GRAHAM, GEORGE—Baritone. Born in Philadelphia, Pa., 1902. *Education:* Oberlin Conservatory and Chicago Musical College; pupil of Witherspoon, Proschowsky, Klibansky and Van Grove. *Degree:* Mus. B., Chicago Musical College. Director and Organist, First Calvary Lutheran Church, Chicago. *Address:* Chicago Musical College, 64 E. Van Buren St., Chicago, Ill.

GRAHAM, MARTHA—Dancer. Born in Pittsburgh. *Appearances:* With major American orchestras. Founder, Dance Repertory Theatre, New York (1930). Creator of dances, *Fragments: Tragedy and Comedy* (1928), *Frontier, American Provincials, Primitive Mysteries* and other dances; Louis Horst, Wallingford Riegger, Lerman Engel, Henry Cowell, George Antheil, Paul Nordoff and David Diamond have composed for her. *Management:* Frances Hawking, 11 W. 42nd St., New York City.

GRAHAM, ROSS—Bass-Baritone. Born in Hot Springs, Ark., 1907. *Radio:* Cities Service Concert, NBC. At present, appearing in concert and oratorio. *Address:* Hotel Wellington, New York City.

GRAINGER, PERCY ALDRIDGE—Pianist, Composer. Born in Brighton, Victoria, 1882. *Education:* Victoria, Melbourne, Germany and Norway; pupil of Louis Pabst, James Kwast, Busoni, and Grieg. *Debuts:* European, London (1900); American, New York (1915). *Appearances:* Melbourne, Germany, Great Britain, New Zealand, South Africa and New York. Professor and Head of Music Department, Washington Square College, New York University. *Compositions: In a Nutshell,* suite for piano and orchestra (1916); *Molly on the Shore,* for orchestra (1921); *Eastern Intermezzo,* for piano (1922); *Shepherd's Hey,* for orchestra (1922); *Country Gardens,* for orchestra (1925); *The Hunter in His Career,* for piano (1930); *Love Verses from "The Song of Solomon,"* for mixed voices (1931); others.

GRANDJANY, MARCEL—Harpist. Born in Paris, France, 1891. *Education:* Paris Conservatoire; pupil of H. Renié, Hasselmans, Caussade, and Vidal. Winner of several prizes of the Conservatoire. *Appearances:* Tours of Europe and the United States. Teacher of harp, American Conservatory, Fontainebleau, France. *Compositions: Poème Symphonique,* for harp, horn, and orchestra; other works for harp and piano; songs, transcriptions.

GRANT-SCHAEFFER, GEORGE ALFRED—Organist, Composer, Teacher. Born in Williamstown, Ont., Canada, 1872. *Education:* In Montreal, Chicago, and London. *Appearances:* As organist, Chicago (since 1896). Member of voice faculty, Northwestern University (since 1908.) *Compositions:* Operettas, songs, and piano pieces.

GRANVILLE, CHARLES NORMAN—Baritone, Voice Teacher. Born in London, 1876. *Education:* Columbia College; pupil of Emilio Agramonte (1901-02), and Victor Maurel (1909-12), New York. *Degree.* Mus. D., Chicago Conservatory of Music (1930). *Appearances:* Soloist with Boston Festival Orchestra, Philadelphia Orchestra, Minneapolis Symphony, Detroit Symphony Orchestra; recitals, concerts, and oratorio soloist throughout the United States (1912-33). Assistant to Maurel (1911-12); Head of Voice Department, Louisville Conservatory of Music (1918-21); member of faculty, Dunbar Opera School, Chicago (1921-22); President of Chicago Conservatory (1930-31). *Author of: Voco Study Plan* (Gamble-Hinged Music Co. 1931); *Nine Voco Songs* (Gamble Hinged, 1933); *Home Study Plan* (1940); *Scientific Principles of Voice and Vocal Science.* Conducts private studio (since 1931). Teacher of Jack Fulton, Margery Maxwell, Lorna Doone Jackson, Bob Kirk, Marvel Maxwell, Russell Morrison, Ethel Reid, Norman Jolliffe, Alfred Cornell, Guy Cherny and others. *Address:* 701 N. Michigan Ave., Chicago, Ill.

GRASSE, EDWIN—Violinist, Composer. Born in New York, 1884. *Education:* Belgian Conservatory, Brussels; pupil of Carl Hauser, New York, and Cesar Thomson, Brussels. Winner of first prize at Belgian Conservatory (1900); Diploma de Capacite (1901). *Debuts:* European, Berlin (1902); American, New York (1903). *Appearances:* Tours of the United States and Europe; tour with Helen Keller for American Foundation for the Blind. *Compositions:* Suite for orchestra; symphony; violin concertos; string quartet; trios; sonatas for violin and piano; *American Fantasie,* for violin and orchestra; *Song Without Words, In a Rowboat,* and Polonaise in C Major (Carl Fischer); Arioso in A Major and Scherzo in A minor (Boston Music Co.); transcriptions and other works for violin and organ (published by Schirmer and others). *Address:* 220 W. 107th St., New York City.

GRAUDAN, JOANNA—Pianist. Born in Libau, Latvia. *Education:* Charkow Conservatory of Music and Music Academy, Berlin; pupil of Kreutzer and Schnabel. *Debuts:* European, Berlin Philharmonic (1929); American, Town Hall, New York (1938). *Appearances:* Tours in Europe, Dutch East Indies and the United States. At present, in concerts with Nikolai Graudan. *Address:* 3325 York Ave., Minneapolis, Minn.

GRAUDAN, NIKOLAI—Violoncellist. Born in Libau, Latvia. *Education:* Petrograd State Conservatory, Russia. *Debut:* American, Town Hall, New York (1938). *Appearances:* Soloist with Berlin Philharmonic Orchestra; Concerts Lamoureux, Paris; tours in Europe and Dutch East Indies, as soloist, and in cello and piano duos with Joanna Graudan. First 'cellist, Minneapolis Symphony Orchestra. *Address:* 3325 York Ave., Minneapolis, Minn.

GRAVES, GEORGIA—Contralto. Born in Colorado. *Education:* Colorado State College; pupil of Schumann-Heink, Emilio de Gogorza. *Degree:* Mus. B., Colorado State College. *Appearances:* Recitals in New York, eastern and middle western states; tour of Europe. *Management:* Charles L. Wagner, Inc. 511 Fifth Avenue, New York City.

GRAVEURE, LOUIS—Tenor. *Debuts:* As baritone, Aeolian Hall, New York (1915-16 season); as tenor, Town Hall, New York (1929). *Appearances:* Recital tours throughout the United States; as tenor, opera and motion pictures in Germany. Taught summer classes in San Francisco and Los Angeles; former member of faculty, Michigan State Institute of Music and Allied Arts, E. Lansing, Mich.

GRAVINA, GILBERTO—Conductor. Born in Palermo, Italy, 1890. *Education:* Pupil of Jean Louis Nicode and Arnold Schoenberg. *Appearances:* As conductor of major European orchestras. *Radio:* EIAR, Italy. At present, conducting orchestras and opera companies. *Address:* Merano, Italy.

GRAY, CECIL—Composer, Critic. Born in Edinburgh, Scotland, 1895. *Education:* Merchiston Castle School, Edinburgh; Haileybury College, England; Edinburgh University; Bantock, Birmingham, England. Co-Editor of *The Sackbut,* London (1919); Music Critic for *The Nation* and *Athenaeum* (1925-30); member of staff, London *Daily Telegraph* (1928-32); Music Critic, Manchester *Guardian* (1931-32). *Author of: A Survey of Contemporary Music* (1924, 1927); *Sibelius* (1931, 1934); *Sibelius: the Symphonies* (Musical Pilgrim series, 1935); *The 48 Preludes and Fugues of Bach* (1938); others.

GRAY, GLEN—Conductor (Popular), Saxophonist. Born in Metamora, Ill., 1903. *Education:* Illinois Wesleyan. Organizer, Casa Loma Orchestra (1929). *Appearances:* Throughout New England; Steel Pier, Atlantic City; Rainbow Room, Radio City, New York; Congress Casino, Chicago, and Palomar Ballroom, Los Angeles. *Radio:* Burns and Allen program, NBC (1938); others. At present playing in the United States. *Address:* National Broadcasting Company, RCA Bldg., New York City.

GRAZZINI, SYLVIA—Soprano. Born in New York City. *Education:* Pupil of Eugene d'Avigneau, Paolo Giaquinto and Eugene Plotnikoff, New York; Reginald Somerville, London. *Debuts:* Concert, Provincetown Playhouse (1929); operatic, in *Rigoletto,* Washington, D.C. (1937). *Appearances:* in Concert, Carnegie Hall, New York (1929); recitals, John Golden Theatre, New York; Providence, R.I.; Allentown, Pa. (1930); Century Theatre Club (1933); Barbizon-Plaza, New York (1934); Plaza Hotel; with New York Civic Orchestra (1935-36); Municipal Chamber Symphony (1935); soloist, Metropolitan Opera String Ensemble (1937); in *Manon,* Washington, D.C. (1939); in *Rigoletto* (concert form, 1939), and others. *Radio:* WINS, WOR, WMCA, New York. At present, appearing in concert and radio. *Address:* 137 MacDougal St., New York City.

GRECO, YOLANDA—Harpist. Born in New York City. *Education:* New York College of Music; pupil of Dirk Haageman, August Fraemcke and Pinto. *Debut:* Town Hall, New York (1929). *Appearances:* Concert tours throughout the United States. *Address:* c/o G. F. MacFarlane, 1425 Broadway, New York City.

GREEN, EMANUEL—Violinist. Born in New York City, 1909. *Education:* St. John's College, Institute of Musical Art. *Degree:* LL.B., St. John's. *Debut:* Town Hall, New York (1919). *Radio:* With Kostelanetz and Whiteman orchestras; Columbia Symphony; also NBC. *Address:* 18 E. 41st St., New York City.

GREEN, HOWARD SYLVESTER—Teacher of Piano, Composer. Born in Butler, Pa., 1903. *Education:* New York School of Music and Art; pupil of K. Smith, Friedheim, Riesberg and Siloti. *Debut:* Steinway Hall, New York. *Appearances:* Recital tours throughout the United States. *Radio:* Guest artist, KDKA. At present, teaching and accompanying. *Compositions: A Lament, To a Dear Little Home, You Are the Evening Star* and works for piano, voice and orchestra (published by H. S. Green). *Address:* 251 S. Main St., Butler, Pa.

GREEN, JOHNNY—Pianist, Composer, Conductor (Popular). Born in New York City, 1908. *Education:* Harvard Uni-

versity; pupil of Walter Spalding, Edward Ballatyne, Clair Leonard, Herman Wassermann and Ignace Hilsberg. *Degree:* B.A., Harvard. *Debuts:* American, as soloist with Philharmonic Symphony Society, New York (1933); European, as soloist with BBC Orchestra, London (1934). *Appearances:* As soloist with Paul Whiteman, Carnegie Hall, New York (1933). *Radio:* Soloist and Conductor, CBS Symphony Orchestra; with own orchestra on General Motors, Socony, General Foods, Packard and Philip Morris programs. *Compositions: Night Club Suite; Music for Elizabeth; Coquette, I'm Yours, Out of Nowhere, I Cover the Waterfront,* other popular songs. *Recordings:* Columbia, Brunswick, Royale. *Address:* 654 Madison Ave., New York City.

GREEN, WILLIAM HATTON—Pianist, Teacher. Born in West Chester, Pa., 1864. *Education:* Pupil of Mauritz Leefson and Constantin Von Sternberg, Philadelphia; Philipp and Swayne, Paris, and Katharine Goodson, London. *Appearances:* In concert with Louise Homer. Former Principal, William Hatton Green School of Pianoforte Playing, Philadelphia (27 years). *Address:* 105 W. Gay St., West Chester, Pa.

GREENFIELD, JACK R.—Pianist, Accordionist. Born in Chicago, Ill., 1913. *Education:* Chicago College of Music and University of Chicago. *Degree:* B.S., University of Chicago. *Appearances:* With popular and classical orchestras. *Address:* 1818 S. Hamlin Ave., Chicago, Ill.

GREENWALD, IRVING SYDNEY—Saxophonist, Clarinetist. Born in Schenectady, N. Y., 1910. *Education:* Western Reserve University, Cleveland Institute of Music. *Radio:* Member of staff orchestra, WHK, Cleveland. Former member, Ted Fio Rito, Merle Jacobs and Richard Bono Orchestras. *Address:* Station WHK, Cleveland, O.

GREENWELL, ROBERT HOLMES—Composer, Conductor. Born in Washington, D.C., 1905. *Education:* Peabody Conservatory; pupil of Siegfried Scharbau, Howard Thatcher and others. *Appearances:* As member of Washington orchestras; as guest conductor of orchestras. *Compositions: Viennese Paradise, A 'Ricksha Ride;* symphony; songs and works for instrumental combinations.

GREGOR, HENRY—Composer, Pianist. Born in Moscow, Russia. *Education:* University of Berlin, Royal Academy of Music, Germany; pupil of Max Bruch, H. Barth, Karl Krebs, R. Hausmann and R. Roessler. *Appearances:* European tours in recitals with A. Petschnikoff (1918-22); annual recitals, Phillips Memorial Gallery, Washington, D.C. (since 1934); lecture-recitals, University of Miami. *Radio:* WQAM, WIOD. *Compositions:* Songs (Ries & Erler, Berlin, 1920), *Norrland-Scherzo,* for piano (Clayton F. Summy, 1925-26); *Oriental Lovesongs* (G. Schirmer, 1930); *East Indian Impressions,* for piano (G. Schirmer, 1931). *Address:* 2025 Brickell Ave., Miami, Fla.

GREIM, HELEN A.—Teacher of Piano. Born in Moline, Ill., 1901. *Education:* MacPhail School of Music, Minneapolis; Northwestern University; pupil of Carl M. Beecher, Arne Oldberg, Gabriel Fenyves. *Degree:* Mus. M., Northwestern. At present, teaching in St. Cloud, Minn. *Compositions:* Small ensemble pieces for piano teaching (published by Carl Fischer). *Address:* 105 S. 6th St., St. Cloud, Minn.

GRENFELL, LEROY K.—Pianist, Saxophonist, Tenor, Conductor (Popular). Born in Colusa, Cal., 1906. *Education:* With private teachers. *Radio:* MBS. At present, conducts own dance band. *Address:* 1924 Jay St., Colusa, Cal.

GRENVILLE, LILLIAN—Soprano. Born in New York City, 1888. *Education:* Paris (1903-05), Milan and Naples; pupil of Algier, Aramis, Rossi, and Sebastiani. *Debuts:* European, Nice, France (1906); American, Chicago, as *Mimi* in *"La Boheme"* (1910). *Appearances:* Teatro Lirico, Milan (1906); Theatre de la Monnaie, Brussels (1907); Lisbon, Genoa, Naples and Philadelphia.

GRETCHANINOFF, ALEXANDER—Composer. Born in Moscow, Russia, 1864. *Education:* Moscow Conservatory, St. Petersburg Conservatory; pupil of Safonoff and Rimsky-Korsakoff. *Compositions: Lullaby; Sister Beatrice,* opera; *Three Miniatures,* for piano; *In modo antico,* for violin and orchestra; *Liturgie de St. Jean Chrysostome,* for A Cappella chorus; *Pensees fugitives,* for piano; other works for the theatre, orchestra, chorus and piano; chamber music; songs.

GREVE, SENIA ARNOLD—Teacher of Voice. Born in Vienna, 1892. *Education:* Academy, Vienna; pupil of Habich, Berlin, and Muck, Hamburg. *Appearances:* Volksoper, Vienna; Prague; State Opera, Hamburg; guest artist, Berlin Opera, and in opera in Barcelona and Holland. At present, member of faculty, Sherwood Music School, Chicago; appearing in concerts. *Address:* Sherwood Music School, Chicago, Ill.

GREVER, MARIA—Composer, Coach. Born in Mexico, 1894. *Education:* Sacred Heart Convent, Spain; pupil of Debussy, others. *Appearances:* Throughout the United States and Mexico. Winner of First Prize, Arts and Letters Academy of Spain Contest; First prize for *Tipitin,* Ateneo Contest, Mexico City. Spanish coach of Jessica Dragonette, Alexandra Gray, Sylvia Miller and Corinna Mura. *Compositions:* Songs, *Jurame, Lamento Gitana, Make Love With A Guitar, Tipitin,* and others (published by major publishing houses). *Recordings:* Victor, Columbia, Decca. *Member:* ASCAP; Ateneo, Mexico City. *Address:* RCA Building, New York City.

GREY, FRANK HERBERT—Conductor, Composer. Born in Philadelphia, Pa., 1883. *Education:* New England Conservatory, Harvard University; pupil of Charles Dennee, John K. Paine, Walter Spalding and Frederick Converse. *Radio:* Former Program Director WOV, New York. Former Conductor of Broadway musical comedies. *Compositions: Sue Dear, Matinee Girl, Happy* and musical comedies. *Recordings:* Ampico and Duo Art. *Member:* Association for American Composers and Conductors, Verdi Club, Pleiades Club, Author's League. *Address:* Harvard Club, 27 W. 44th St., New York City.

GRIEB, HERBERT—Organist. Born in Syracuse, N. Y., 1898. *Education:* Syracuse University. *Radio:* Piano soloist, "Music Room" program; with Birala Trio; Musical Director, WBRC. At present, Director of Music at Church of Advent Episcopal and Temple Emanuel. *Address:* Station WBRC, Birmingham, Ala.

GRIEVES, WALLACE—Violinist, Teacher, Conductor. Born in Illinois, 1894. *Education:* Pupil of Auer and others. Head of Violin Department, Illinois Wesleyan University (1915-17), and Millikin University, Decatur, Ill. (1923-25). Director and Head of Violin Department, Springfield College of Music and Allied Arts (since 1916); Conductor of Springfield Civic Orchestra (since 1920). *Address:* 520 S. Second St., Springfield, Ill.

GRIFFIN, GEORGE—Baritone. Born in Ballinger, Texas, 1906. *Education:* Bethany College, Lindborg Kan.; David Mannes School, New York; pupil of Carolina Lazzari and Franz Proschowski. *Appearances:* New York Opera Comique (1931); in concert (1939); soloist, Little Church Around the Corner, New York; staff soloist, Warner Brothers. *Radio:* Soloist, NBC. *Recordings: A Pretty Girl is Like a Melody,* and *Have a Heart,* from Ziegfeld Follies productions, with Nat Shilkret's Orchestra (Victor, 1940) · *Sweethearts, Moonlight Madonna, Missouri Waltz, Three O'clock in the Morning. Address:* National Broadcasting Company. RCA Bldg., New York City.

GRIFFIS, FLLIOT—Composer. Born in Boston, Mass., 1893. *Education:* Ithaca Conservatory, N. Y.; New England Conservatory, Yale School of Music and Mannes School. *Degree:* Hon. Mus. D., New York College of Music. Recipient of Juilliard and Pulitzer Fellowships. *Compositions: A Persian Fable,* ballade (1925); *Colossus,* symphonic poem (1924); Symphony No. 1 (1932); Variations for Strings (1924); three string quartets (1926-37), and Sonata for violin and piano (1931). *Address:* The Composers Press, Inc., 853 Seventh Ave., New York City.

GRIFFITH, CHAUNCEY LAURIE—Pianist, Organist, Baritone. Born in Elbe, Wash., 1906. *Education:* William Normal School, Bellingham; Eastman School of Music, Rochester, N. Y.; Northwestern University, and Western Washington Teachers College. *Degrees:* Mus. B., University of Rochester; B.A., Western Washington Teachers College. Member of faculty, Hebron Academy, Hebron, Me. (1933-35); Francis W. Parker School, Chicago (1935); Organist and Director of Music, Kenilworth Union Church, Kenilworth, Ill. *Address:* 330 Webster Ave., Chicago, Ill.

GRIFFITH, YEATMEN—Basso, Teacher. Born in Cincinnati, Ohio, 1874. *Education:* Cincinnati and Berlin; pupil of Bush Foley, Otto Lessman and others. *Debut:* Soloist with Cincinnati Symphony Orchestra (1898). *Appearances:* Recitals. Master classes, London and the United States.

GRIFFITHS, SAMUEL—Composer, Teacher. Born in England, 1903. *Education:* New England Conservatory, Boston University and Chicago Conservatory. *Degree:* Mus. B., Chicago Conservatory. At present, composing and teaching, Hyannis, Mass. *Compositions:* Tone poem for orchestra, overture and marches for band, two string quartets and teaching material. *Member:* New England Music Festival Association and New Hampshire Music Camp, Inc. (President, 1940). *Address:* Whidden Ave., Hyannis, Mass.

GRIGAITIS, WALTER—Violinist, Conductor. Born in Kurland, Baltic Province, 1888. *Education:* University of Warsaw, Polytechnic Institute of Petrograd, Warsaw Conservatory of Music; pupil of Noskowski, Barcewicz and Glazounov. *Appearances:* Tours of Poland and Russia with opera companies; recital, Gewandhaus, Leipzig; tours of the United States and Canada as Conductor of French-Italian Opera

Co. Former Conductor, La Scala Opera Co.; Musical Director and Conductor, Pennsylvania Opera Co.; Conductor, Florentine Grand Opera Co. At present, Musical Director and Conductor, Century Grand Opera Company of New York. *Address:* 1714 Chestnut St., Philadelphia, Pa.

GRIGGS, HAZEL—Pianist. Born in Dallas, Texas. *Education:* Kidd-Key Conservatory; Cincinnati Conservatory; David Mannes School of Music, New York; Southern Methodist University and Ecole Normale, Paris; pupil of Alfred Cortot, Bertha Bert, Josef Lhevinne and Egon Petri. Recipient of Walter Scott Foundation Scholarship, Ecole Normale. *Debut:* New York (1934). *Appearances:* Texas Centennial Exposition (1936), New York World's Fair (1939), Chicago (1939); tour of the United States (1940). *Radio:* WXQR, WNYC, New York (1940). Editor, *Monthly Teachers Bulletin.* At present, appearing in recitals and concerts. *Recordings:* Gamut. *Member:* National Guild of Piano Teachers. *Address:* Steinway Hall, 113 W. 57th St., New York City.

GRILL, ANDREW—Cornetist, Violinist. Born in Bohemia, 1869. *Education:* With private teachers, Bohemia. *Radio:* WEDC (1929). Former Bandmaster, Krumlov, Bohemia. At present, conducts own orchestra. *Compositions:* Bohemian dance pieces (published by Jiran, Vitak and Elsnie, 1903-39). *Recordings:* Bohemian dances (Victor, Columbia, 1930). *Address:* 4130 W. 26th St., Chicago, Ill.

GRIMALDI, MARIE—Dancer. Born in New York City. *Education:* Pupil of Luigi Albertierf, M. Fokine and William Dollar. Member, Radio City Music Hall Ballet. *Address:* Radio City Music Hall, New York City.

GRIMM, CARL HUGO—Organist, Teacher, Composer. Born in Zanesville, O., 1890. *Education:* Cincinnati. Taught piano, organ and theory, Cincinnati; Organist, Reading Road Temple (1911-12) and Mount Auburn Baptist Church. Member of faculty, Cincinnati Conservatory of Music (since 1931). *Compositions: Erotic Poem,* for orchestra (1927); *Song of Songs,* choral work (1931); four symphonic poems; other works for orchestra, chamber orchestra, wind instruments, cello and piano; cantatas, anthems, services; songs and organ pieces.

GRIMM, CARL WILLIAM—Teacher. Born in Dayton, O.; 1863. *Education:* Leipzig Conservatory; pupil of Julius Fuchs and Homeyer. Lecturer, teacher of piano, organ and theory, Cincinnati (since 1893). *Author of: Modern Harmony;* other text books.

GROB, LINDA—Soprano. Born in Sandusky, O. *Education:* Cincinnati Conservatory of Music and Chicago Musical College; pupil of Graham Reed. Former member of Red Path Light Opera Co. and Chicago City Opera Co. *Radio:* "Silhouettes Hour," CBS; television broadcasts for Zenith experimental station. At present, Conductor, Hamilton Park Choral Singers. *Address:* 7431 Lafayette. Chicago, Ill.

GROFE, FERDE—Composer, Arranger. Born in New York City, 1892. *Education:* With mother and grandfather; pupil of Pietro Floridia. *Appearances:* As violist, Los Angeles Symphony Orchestra; violinist and pianist, various theaters and dance orchestras; pianist and arranger, Paul Whiteman Orchestra (1920). *Radio:* With own orchestra. *Compositions: Broadway at Night,* tone poem; *Mississippi Suite, Metropolis, Grand Canyon, Tabloid;* others.

GROLLE, JOHN—Violinist. Born in Amsterdam, Holland. *Education:* Amsterdam Conservatory, Cologne Conservatory. Former Concertmaster, Cologne Musikalische Gesellschaft; first violinist, Amsterdam Concertgebouw and Philadelphia Orchestra. At present, Director, Settlement Music School, Philadelphia.

GRONOWETTER, FREDA—Violoncellist, Teacher. Born in Toronto, Ont., Canada, 1918. *Education:* Toronto Conservatory of Music; pupil of Alfred Wallenstein, Joseph Schuster, and Feuermann. Scholarship, Toronto Conservatory; New York Women's Club Scholarship (1935-36); scholarships under Wallenstein, Schuster and Feuermann. *Appearances:* With Toronto Symphony; at Eaton Auditorium, Toronto; Hart House, Toronto; guest soloist, White House (1939); MacDowell Club of New York (1939); Carnegie Hall, New York (1939); in recital, Canadian Club of New York; Waldorf and Hotel Beekman, New York. *Radio:* CBS. At present, teaching and appearing in concerts. *Address:* 541 E. 78th St., New York City.

GROOM, LESTER W.—Organist, Pianist, Teacher. Born in Brooklyn, N. Y., 1894. *Education:* Columbia University and University of Chicago; pupil of Mason Slade and Harrison Wild (piano and theory), and Wilhelm Middelschulte (organ). *Debut:* In recital, Church of the Ascension (1914). *Appearances:* Soloist, A. G. O. (1925). Member of faculty, Evergreen Summer Conference (1932) and Chicago Conservatory of Music (1937). At present, member of faculty, Wheaton College; recitalist. *Author of: Accompaniments for Plainsong Psalter. Address:* Wheaton College, Wheaton, Ill.

GROSBAYNE, BENJAMIN—Violinist, Conductor. Born in Boston, 1895. *Education:* Harvard University; pupil of Ernst Schmidt, Willis Goldthwaite, Monteux, Weingartner and Koechlin. *Degree:* A.B., Harvard (1917). *Appearances:* As conductor, with symphony orchestras in Prague, Paris, Brussels, Budapest, Helsinki, Palestine and Boston (1938). Chairman, Music Department, Brooklyn College (1931-37). Music Staff, New York *Times* (1929-30). *Author of:* Articles in periodicals and newspapers. *Member:* London Musical Association, International Society of Musicology (Paris, Basle). *Address:* 175 Amity St., Brooklyn, N. Y.

GROSS, ROBERT—Violinist, Teacher. Born in Colorado Springs, Colo., 1914. *Education:* Juilliard Institute and Juilliard Graduate School; pupil of Edouard Déthier (violin) and Bernard Wagenaar (composition). Winner of second place in finals, National Young Artists Contest (1933, 1937). *Appearances:* Concerts throughout United States; soloist with symphony orchestras. At present, member of faculty, Colorado College, Colorado Springs, and of Lamont School of Music, Denver, Colo.; Concertmaster, Colorado Springs Symphony. *Compositions:* String quartets, string trio, Suite for Violin, Viola and Piano; Overture for Symphony Orchestra; songs, works for piano; others. *Member:* American Composers Alliance. *Address:* Colorado College, Colorado Springs, Colo.

GROSS, WALTER—Pianist. Born in Brooklyn, N. Y., 1909. *Education:* Pupil of Julius Koehl, Brooklyn. *Appearances:* Soloist, Paul Whiteman's Orchestra, Carnegie Hall, New York. *Radio:* Pianist, Rudy Vallee program (1930-32); in recitals of popular and classical music, CBS (since 1933); with Howard Barlow and Columbia Symphony Orchestra in the Gershwin Concerto; with Andre Kostelanetz and Orchestra; and with Whiteman's Orchestra in own compositions. *Compositions: Improvisation in Several Keys, A Slight Case of Ivory, Creepy-Weepy;* arrangements. *Recordings:* Bluebird, Victor. *Address:* 405 East 54th St., New York City.

GROSSMAN, F. KARL—Violinist, Conductor. Born in Cleveland, Ohio, 1886. *Education:* Pupil of John Putz, Johann Beck, Th. Spiering and G. Remy (violin); C. V. Rychlik, P. Scharwenka and Nadia Boulanger (composition). Violinist, St. Paul Symphony Orchestra (1911-13); former Concertmaster, Cleveland Municipal Orchestra; Assistant Professor of Music, Western Reserve University (1930). At present, Conductor, Cleveland Philharmonic Orchestra and Western Reserve University Orchestra; Musical Director, Lakewood M. E. Church. *Compositions: Cantate Domino,* for orchestra and chorus; String Quartet; *American Fantasy; Christmas Fantasy* (Ludwig); songs and anthems. *Address:* Western Reserve University, Cleveland, Ohio.

GROVLEZ, GABRIEL—Composer. Born in Lille, France, 1879. *Education:* Paris Conservatoire; pupil of Diémer, Lavignac, Gédalge and Fauré. Winner of First Prize for piano (1899). Professor of piano, Schola Cantorum; Chorusmaster and Assistant Conductor, Opera-Comique (1905); Musical Director, Theatre des Arts (1911-13); Conductor, Opéra (1914); conductor of opera, Lisbon, Chicago. *Compositions:* songs; *L'Almanach aux Images, London Voluntaries,* for piano; *Madrigal Lyrique, La Vengeance des Fleurs, Ile Reposoir des Amants,* symphonic works; *Maimouna, Le Vrai Arbre de Robinson,* ballets; *Psyché,* lyric drama; *Le Marquis de Carabas,* opéra-bouffe; sonatas for violin and piano.

GRUEN, HERTA—Pianist, Coach. Born in Vienna, 1905. *Education:* Vienna Conservatory; pupil of Steuerman and others. *Appearances:* Recitals in Vienna (1924-32). *Radio:* WHN, WQXR, New York. *Address:* 215 W. 75th St., New York City.

GRUEN, RUDOLPH—Pianist. Born in St. Louis, 1900. *Education:* Juilliard Graduate School; pupil of Louis Hammerstein and Ottmar Moll, St. Louis; Harold Bauer, Ernest Hutcheson and Rubin Goldmark, New York. *Debut:* St. Louis (1918). *Appearances:* As soloist with St. Louis Symphony, National Orchestral Association and the NBC Orchestra; tours throughout the United States, Canada, Hawaii, New Zealand, Australia, and Germany. *Radio:* NBC, CBS, MBS. At present, member of faculty, Manhattan School of Music; member of faculty, Juilliard Institute. *Compositions:* Works for piano, violin and voice. *Address:* 420 Riverside Dr., New York City. *Management:* Vera Bull Hull, New York City.

GRUENBERG, EUGENE—Violinist. Born in Lemberg, 1854. *Education:* Vienna Conservatory; pupil of Heissler, Bruckner, Dessoff and Hellmesberger. *Appearances:* As member, Gewandhaus Orchestra, Leipzig; Boston Symphony Orchestra (1891-98); violin teacher, Boston Conservatory. Teacher of violin, viola and ensemble playing, New England Conservatory (since 1898). *Compositions: Tanzbilder,* ballet; Sym-

phony in A minor; Suite; Sonata for Violin and Piano; two *Scenes de Ballet;* various songs. *Author of: The Violinist's Manual* (1897) and the *Theory of Violin Playing* (1901).

GRUENBERG, LOUIS—Composer. Born in Russia, 1884. *Education:* Vienna Conservatory and Berlin; pupil of Margulies (piano), and Busoni (composition, piano). Winner of Flagler Prize (1919), RCA Victor Company Prize (1930), and Lake Placid Club Prize (1937). *Appearances:* Tour of Europe. Chairman, Composition Department, Chicago Musical College (1930-36); Co-founder, League of Composers. *Compositions: Jack and the Beanstalk, Emperor Jones, Green Mansions, Queen Helena, The Witch of Brocken,* and *The Bride of the Gods,* operas; *Vagabondia* (1920), *Jazz-Suite* (1925), *Enchanted Isle* (1927), *Music to an Imaginary Ballet* (1929) and *Nine Moods* (1929), for orchestra; *Daniel Jazz,* for tenor and eight instruments, and *Creation,* for baritone and eight instruments; two violin sonatas; Suite, for violin and piano; *Indiscretions,* for string quartet; *Diversations,* for string quartet; *Jazetts,* quartet for piano and strings (1937). At present, composing in Hollywood, Cal.

GRUENSTEIN, SIEGFRIED E.—Organist, Editor. Born in Charlestown, Ind., 1877. *Education:* Lake Forest College; pupil of Angelo De Prosse, Harrison Wild and others. *Degree:* M.A., Lake Forest College. *Appearances:* Organ recitals throughout the United States. Organist, First Presbyterian Church, Lake Forest, Ill. (1891-1939). Founder and Editor, *The Diapason,* monthly news-magazine for organists, choir directors, and organ builders (since 1909). *Member:* A.G.O. *Address:* 1511 Kimball Bldg., Chicago, Ill.

GRUNN, HOMER—Composer, Pianist. Born in West Salem, Wis., 1880. *Education:* Sternsches Conservatory, Berlin; pupil of Emil Liebling and W. S. B. Matthews. *Debuts:* European, Beethoven Hall, Berlin (1903); American, Kimball Hall, Chicago (1903). *Appearances:* With Brahms Quintet, Los Angeles (8 seasons); soloist with Los Angeles Symphony Orchestra; assisting artist, Zoellner Quartet and Los Angeles Chamber Music Society; concert tours in middle west. Member of faculty, Chicago Musical College (4 years); Head of Piano Department, Arizona School of Music, Phoenix, Ariz. (3 years). Teacher of Ferde Grofe. At present, teaching in Los Angeles. *Compositions: Desert Suite* (Sam Fox Co.); *Zuni Indian Suite,* for orchestra (Boston Music Co.); *Humoresque Negre* (Schirmer); *'Tis Raining, Indian Lament, Temple Dance* (Ditson), and other works, including ballets, comic operas and songs. *Recordings:* Ampico. *Address:* 911 Westchester Pl., Los Angeles, Cal.

GRUNWALD, HUGO—Pianist. Born in Stuttgart, Germany, 1869. *Education:* Royal Conservatory of Music, Stuttgart; pupil of Lebert and Dionys Pruckner Faisst. Accompanist, Frank Van der Stucken's opera class (1892); member of faculty, New York College of Music (1894); Assistant Director (1911-14). Teaches privately (since 1914).

GRUPP, M.—Wind Instrument Instructor. Born in Russia, 1902. Originator of M. Grupp method of natural wind-instrument playing. Has appeared with various orchestras in radio broadcasts and in recordings. Maintains New York Studio (since 1933). *Author of: In The Name of Wind-Instrument Playing,* The First Guide to Natural and Correct Wind-Instrument Playing (1939). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 172 W. 48th St., New York City.

GRUPPE, PAULO MESDAG—Violoncellist. Born in Rochester, N. Y., 1891. *Education:* Royal Conservatory, The Hague; pupil of Charles van Isterdael, J. Salomon and Pablo Casals. *Debut:* The Hague (1907). *Appearances:* Tours throughout the United States and Europe; with Pavlova Ballet, others. Former member, Letz Quartet and Tollefsen Trio.

GRUSS, HERMANN—Pianist, Teacher. Born in Magdeburg, Germany, 1885. *Education:* Royal Conservatory of Leipzig; pupil of Robert Teichmueller. *Debuts:* European, Magdeburg, Germany (1908); American, Mount Union College, Alliance, Ohio (1929). *Appearances:* In recital and as soloist with orchestras throughout Europe and the United States. Winner in competition with 25 pianists from Central Europe to conduct Piano Master Classes at State Conservatory, Zagreb, Jugoslavia. Teacher of piano, Mt. Union College, Alliance, Ohio (1929-35). *Radio:* WTAM, Cleveland. At present, teaching in Youngstown, Ohio. *Member:* Monday Musical Club, Youngstown, and Youngstown Symphony Society. *Address:* 32 E. Boston Ave., Youngstown, Ohio.

GRYB, ARTHUR CHARLES—Saxophonist, Clarinetist. Born in Mt. Vernon, N. Y., 1913. *Education:* Pupil of Frank Chase, New York. *Appearances:* With Russ Morgan's Orchestra, tour of the United States; International Casino and Paramount Theatre, New York; Chez Paree, Chicago (1939). *Radio:* "Johnny Presents" NBC (1938-39); "Bandwagon," NBC (1940). Member of Dick Mansfield's Orchestra (3 years). With Russ Morgan's Orchestra (since 1938). *Recordings:* With Russ Morgan's Orchestra. *Address:* 49 S. Terrace Ave., Mt. Vernon, N. Y.

GUALILLO, NICHOLAS DEMI—Violinist, Teacher, Conductor, Composer. Born in Utica, N. Y., 1903. *Education:* New England Conservatory, Boston College of Fine Arts and Syracuse University; pupil of Bernard Wagenaar. *Degrees:* Mus. B., Mus. M., Ph.D., Syracuse. Fellow in Musical Composition, Munson-Williams-Proctor Institute. *Appearances:* Conductor, Stanley Theatre Symphonic Orchestra, Utica, N. Y. (1928-29); Director, Studio of Violin Art and Associated Studios of Music, Utica (1928-34); Conductor, Utica Symphonic Orchestra and New Utica Orchestra (1933-38); Associate Professor of Music, Hartwich College, Oneonta, N. Y. (1935-36); Assistant Conductor, Syracuse Symphony (1936-37); Conductor, Syracuse Symphony Orchestra (1940). *Compositions: Journeys of a Hero,* symphonic poem; *Cathedral Symphony; Overture to Macbeth;* String Quartet in E minor; Theme and Variations, for two pianos; Prelude and Fugue, for organ. *Member:* Musicians Forum; Civic Musical Society, Utica, N. Y. (Conductor), and Pi Kappa Lambda. *Address:* 310 Beattie St., Syracuse, N. Y.

GUDERYAHN, RICHARD J.—Violinist, Violoncellist, Conductor. Born in Chicago, Ill., 1904. *Education:* American Conservatory, Chicago; Augustana College, Sioux Falls, S. D.; pupil of Aschenbrenner, Butler, Hess, Arthur Olaf Andersen, and others. *Degrees:* Mus. B., Mus. M. (1937), American Conservatory. Former member of faculty, Central College, Fayette, Mo. (1926-27); American Conservatory; Starrett School for Girls; Northwestern Conservatory of Music. *Appearances:* Tours of middlewest with orchestra (1939-40). At present, Conductor, Augustana Symphony Orchestra; Director, Augustana College Band; Director of Music, East Side Lutheran Church, Sioux Falls, S. D. *Member:* Phi Mu Alpha-Sinfonia; Cooperative Club of Sioux Falls. *Address:* Augustana College, Sioux Falls, S. D.

GUENTHER, FELIX—Conductor, Accompanist, Teacher. Born in Trautenau, Austria. *Education:* Vienna; pupil of Epstein and Leschetizky. *Appearances:* As accompanist; tour of Europe with Selma Kurz and Alicia Darbi; accompaniment of Ysaye, Slezak, Amato, Melchior; Schlusnus, Heineman and others on American tours. *Radio:* As soloist and conductor. Former Conductor, Berlin Symphony Orchestra; member of faculty, Volks Hochschule, Berlin. At present, Instructor of Music History, Queens College. *Author of:* Books on Mozart, Schubert, Da Ponte, and others. *Address:* 230 Riverside Dr., New York City.

GUERRIERI, FULGENZIO—Conductor. Born in Fermo, Italy. *Education:* Liceo Musicale Rossini. *Debut:* As conductor of the Lombardi Grand Opera Co. (1905). *Compositions: Puccettino* (Ricordi), and others. *Address:* 343 W. 28th St., New York City.

GUERRINI, GUIDO—Composer. Born in Faenza, Italy, 1890. *Education:* Royal Liceo Musicale, Bologna, Italy; pupil of Ferruccio Busoni and Consolini. At present, Director, Royal Conservatory of Music Luigi Cherubini, Florence, Italy. *Compositions: Zalebi, Nemici, La Vigna* and *Isora,* operas; *La Certa D'Achille, Vision Dell'Antico Egitto* and *Poemetto, Trifons,* symphonic works; chamber music, works for voice and piano, choral and sacred music, and other symphonic works (published by Ricordi, Bongiovanni, Carisch and Curci). *Address:* Royal Conservatory of Music Luigi Cherubini, Florence, Italy.

GUERRY, OPHELIA SMITH—Pianist, Soprano. Born in Macon, Ga., 1885. *Education:* Wesleyan College, with private teachers. *Degrees:* A.B. and B.M., Wesleyan College (1905). *Member:* Advisory Committee, Atlanta Light Opera Company and Atlanta Philharmonic Orchestra; Georgia Federation of Music Clubs; Atlanta Music Club. Member, Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Atlanta Athletic Club, Atlanta, Ga.

GUIDI, SCIPIONE—Violinist. Born in Venice, Italy, 1884. *Education:* Royal Conservatory of Milan; Parma Conservatory. *Appearances:* As soloist, England, France, Italy and America. Taught in New York; Concertmaster, New York Philharmonic Orchestra (1921-31). Founder, New York Philharmonic String Quartet.

GUILFORD, NANETTE—Soprano. Born in New York City, 1905. *Education:* Benjamin School, New York; pupil of Albert Sannotte (piano). *Debut:* Metropolitan Opera, as *Magda* in *"La Campana Sommersa"* by Respighi (1928). *Appearances:* Metropolitan Opera House.

GUION, DAVID WENDELL—Composer. Born in Ballinger, Tex., 1895. *Education:* Polytechnic College, Fort Worth; Royal Conservatory of Music,

Vienna. Director, Daniel Baker College School of Music, Brownwood, Tex. (1915-18); teacher at Fairmount Conservatory, Dallas, Tex. (1918-21); Southern Methodist University (1921-23). Later at Chicago College of Music. *Compositions: Shingandi,* primitive African ballet; Suite, *Sheep and Goat Walking to Pasture, Alley Tunes, Mother Goose* Suite, *Southern Nights* Suite; choral arrangements of folksongs, piano transcriptions; others.

GULEZ-YAN, H. ARAM—Lutanist, Composer. Born in New York, 1906. *Education:* New Jersey College of Law; pupil of Naue-Auer; with private teachers in Montreal. *Appearances:* Before Arabian, Armenian and Egyptian musical and social organizations (1928-40); Music Guild, The Enclosure, N. J. (1934); others. *Compositions: Arabian Dance, Song of the Snake Charmer, Dance of the Dervishes, Procession of the Llama Priests, Oriental Lullaby* and *Hedjaz Kar. Recordings:* Songs (Pharaoh, 1930). *Member:* Egyptian Association, Roerich Museum and Academy of Arts. *Address:* 52 Chester Ave., Newark, N. J.

GUNDRY, ROLAND—Violinist. Born in France, 1922. *Education:* Paris Conservatoire; pupil of Maurice Hayot and Jean Gamalian. *Debuts:* European, Salle Gaveau, Paris (1935); American, Town Hall, New York (1937). *Appearances:* Recitals in France, soloist with Monte Carlo Symphony Orchestra; recitals and concerts in the United States. *Management:* NBC Artists Service, RCA Bldg., Radio City, New York City.

GUNN, GLENN DILLARD—Pianist, Teacher, Music Critic. Born in Topeka, Kan., 1879. *Education:* Royal Conservatory of Music, Leipzig, and University of Leipzig. *Degrees:* Mus. D., Hon. Mus. D. *Appearances:* Concert tour of Europe (1898-99); as conductor, Chicago Symphony's American programs (1910-14); founder, American Symphony (1914-18); guest conductor, Minneapolis Symphony (1919); Chicago Civic Opera Orchestra (1935-37); piano soloist, Chicago Symphony, Minneapolis Symphony, New York Symphony, New York Civic and Boston Opera Orchestras; recitals in midwest and Washington, D.C. Lecturer, University of Chicago Extension Faculty (1905); member of faculty, American Conservatory, Chicago (1901); member of faculty, Chicago Musical College (1901-06); founder, Gunn Piano Studios (1906). Music Editor, Chicago *Journal* (1902-04), Chicago *Inter-Ocean* (1904-10); Chicago *Tribune* (1910-14); Chicago *Herald and Examiner* (1922-36). Former President, Gunn School of Music; Vice-President, Chicago Musical College; and Director, Chicago Conservatory. At present, music critic, Washington, D.C. *Author of: History and Esthetics of Music* (1912) and *Music, Its History and Enjoyment* (1939). *Address:* 1325 G St., N. W., Washington, D.C.

GUNZBOURG, MARK—Pianist. Born in Charkow, Russia, 1879. *Education:* University of Moscow, Russia; Conservatory of Moscow, Vienna Master School and University of Leipzig; pupil of A. Schulz Evler, Careno and Sauer. First Austrian State Prize from Vienna Piano Master School. *Degree:* Ph.D., University of Leipzig. *Debut:* Philharmonic Orchestra, Berlin (1903). *Appearances:* Philharmonic Orchestra, Dresden, and others. *Radio:* WOR, New York; WXYZ and WWJ, Detroit. *Address:* 449 W. Ferry, Detroit, Mich.

GURNEY, JOHN—Bass-Baritone. Born in Jamestown, N. Y. *Education:* Oberlin College. *Degree:* B.A., Oberlin College. *Debut:* Metropolitan Opera (1936). *Appearances:* With New York Philharmonic, under Barbirolli (1939); others. *Radio:* NBC. *Address:* National Broadcasting Company, RCA Bldg., New York City.

GUROWITSCH, SARA—Violoncellist. Born in New York City, 1892. *Education:* Hochschule fuer Musik, Berlin; pupil of Hans Kronold, Leo Schulz and Hausmann. Winner of Mendelssohn Prize. *Debuts:* European, Berlin (1908); American, with New York Symphony, New York (1910). *Appearances:* European tour.

GUSTAFSON, LILLIAN—Soprano. Born in Jamestown, N. Y. *Education:* Jamestown Conservatory of Music and Juilliard Institute. Recipient of Artist's Diploma and Morris Loeb Memorial Prize. *Appearances:* With New York Oratorio Society, New York Schola Cantorum; New York, Cleveland and Ottawa Symphony Orchestras; in concert, recital and oratorios throughout the United States. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

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HAAGE, GEORGE D.—Organist, Choral Conductor, Teacher, Concert Manager. Born, Landis Store P. O., Berks County, Pa., 1875. *Education:* Royal Conservatory, Dresden; pupil of Percy Sherwood, Eduard Reuss (piano); Iffert (voice); Felix Draseke (theory and composition). *Debut:* Reading, Pa. (1902). Manager, Haage Concert Series, Reading, Pa. (since 1907). At present, teaches piano, organ, and voice; Organist and Choirmaster, St. Peter's Church, Reading; Conductor, Harmonie Maennerchor; Conductor, Rotary Chorus. *Member:* Reading Music Teachers Association (President). *Address:* 226 S. Fifth St., Reading, Pa.

HAAKE, CHARLES JOHN—Pianist, Organist, Educator. Born in Chicago, Ill., 1878. *Education:* University of Illinois and Northwestern University. *Degree:* B. Mus., Northwestern. Former member of faculty, Northwestern University. Member of Editorial Board, Oxford Piano Course (Oxford University Press). At present, Educational Director, American Conservatory, Chicago. *Member:* Phi Mu Alpha, Pi Kappa Lambda, Cliff Dwellers Club of Chicago. *Address:* American Conservatory, Kimball Bldg., Chicago, Ill.

HAAKE, GAIL MARTIN—Pianist, Teacher, Editor. Born in Liscomb, Ia., 1884. *Education:* Pupil of August Hyllested, Adolph Weidig, Chicago. Member of faculty, Northwestern University. At present, member of faculty, American Conservatory of Music, Chicago. Member of Editorial Board, *Piano Stories* and *Oxford Piano Course. Address:* American Conservatory of Music, Kimball Bldg., Chicago, Ill.

HAAS, ALEXANDER-SANDOR—Conductor. Born in Budapest, 1886. Selects and orchestrates music for dramatic plays; provides and directs orchestras for theatres. Has appeared in theatres of New York and Hollywood, at hotels, and in broadcasts over networks. Director of folk music ensembles. Musical Director, Henry Miller's Theatre (since 1930). *Address:* 151 E. 80th St., New York City.

HAAS, JOSEPH—Composer, Teacher. Born in Maihingen, Germany, 1879. *Education:* Leipzig Conservatory; pupil of Reger. Professor of Composition, Stuttgart (1911-21). Member of faculty, Akademie der Tonkunst, Vienna (since 1921). *Compositions: Tobias Wunderlich,* opera (1937); *Serenade,* for orchestra; other works for orchestra, and piano; chamber music; songs.

HABA, ALOIS—Composer. Born in Wisowitz, Moravia, 1893. *Education:* Prague, Vienna and Berlin; pupil of Vitezslav Novak and Franz Schreker. Teacher, Prague Conservatory. Advocate of quarter-tone music, and sixth and twelfth tones. *Compositions: The Mother,* opera; *The Unemployed,* opera; *Fantasy,* for violin and piano; Suite, for clarinet and piano; *New Earth,* opera; *The Way of Life,* symphonic phantasy; *Symphonic Variations,* for piano and orchestra; choruses. *Author of: Harmony Book.*

HABA, KAREL—Composer. Born in Wisowitz, Moravia, 1893. *Compositions:* Suite for Piano (1925); piano trio (1926); three pieces for violin and piano (1927); other experimental works in half-tones and quarter-tones.

HABENICHT, WALTER FRIEDRICH—Violinist, Teacher. Born in Germany, 1877. *Education:* Klindworth-Scharwenka Conservatory. *Appearances:* Bayreuth Wagner Festival. Member of Boston Symphony (1912-18); Assistant Concertmaster, Metropolitan Opera (1919-29); former faculty member, Conservatory, Kiel. At present conducts own studio. *Address:* 156 Main St., Bangor, Me.

HABICH, EDUARD—Baritone. Born in Cassel, 1885. *Appearances:* Berlin State Opera (1910-30); Bayreuth; Covent Garden, London; Chicago Civic Opera (1928-29); Metropolitan Opera (1935-36).

HACKER, WILLIAM PENNY—Pianist, Conductor. Born in Albany, N. Y., 1917. *Education:* Pupil of Jose Iturbi and Yella Pessl. *Appearances:* In tours throughout the United States as pianist and conductor. Soloist and Conductor, Albany Philharmonic Orchestra (1935-37); soloist and Conductor, Havana Philharmonic Orchestra, Cuba (1937); soloist and Conductor, Schumann Club (1937); recital, Havana, Cuba (1940). *Address:* 34 Chestnut St., Albany, N. Y.

HACKETT, ARTHUR—Teacher of Voice, Tenor. Born in Portland, Me., 1884. *Education:* Worcester (Mass.) High School; pupil of Michael Reidel (violin), and Arthur Hubbard (voice). *Debut:* Paris Opera (1924). *Appearances:* Tours of the United States, and Europe; soloist in New York Churches and at music festivals; Professor of Voice and Head of Voice Department, University of Michigan.

HACKETT, CHARLES—Tenor. Born in Worcester, Mass., 1889. *Education:* Pupil of Arthur Hubbard (Boston), and Vincenzo Lombardi (Florence). *Debuts:* European, Pavia, as *Faust* in *"Mefistofele"* (1915); American, Metropolitan Opera, in *"The Barber of Seville"* (1919). *Appearances:* Chicago Opera and Ravinia Opera; Costanzi Theatre, Rome; Covent Garden, London; Montevideo and Rio de Janeiro; Paris Opera and Opera-Comique; Madrid and Barcelona.

HADLEY, GRANT—Baritone. Born in Eldora, Ia., *Education:* American Conservatory, Chicago Conservatory, Hinshaw Conservatory; pupil of C. Voelker, Berlin; also with private teachers in Chicago and New York. *Degree:* Mus. D. *Appearances:* Soloist, Minneapolis Orchestra, two seasons; oratorio and concert. Has sung baritone roles in the field of oratorio. Teacher of Annamary Dickey of the Metropolitan Opera. Faculty member, Milli-

kin Conservatory, Decatur, Ill. *Member:* Chicago Singing Teachers' Guild. *Address:* Millikin Conservatory, Decatur, Ill.

HAENSEL, FITZHUGH WILLIAM—Concert Manager. Born in Richmond, Va., 1879. Formerly wrote music criticism for newspapers in New York. Founder, President, and General Manager of Haensel & Jones, management firm. Vice-President of Columbia Concerts Corporation; Treasurer of Community Concerts Corporation.

HAGAN, HELEN EUGENIA—Organist, Pianist. Born in New Haven, Conn., 1895. *Education:* New Haven and Paris. Pianist and organist in New Haven. *Compositions:* Pieces for the piano.

HAGEMANN, RICHARD—Composer, Conductor, Accompanist. Born in Leuwarden, Holland, 1884. *Education:* Brussels Conservatory; pupil of his father, and of De Greef and Gevaert in Brussels; others. *Appearances:* Assistant Conductor, and later, Conductor Royal Opera, Amsterdam (1900-06); Conductor, Metropolitan Opera, Chicago Opera, and Ravinia Park; guest conductor of Philadelphia, Pittsburgh, Chicago, Los Angeles, and San Francisco Symphony Orchestras; as accompanist; tour of the United States with Yvette Guilbert and Macmillen. *Compositions: Do Not Go, My Love; At the Well; Christ Went Up into the Hills; Sundown;* and other songs; *Caponsacchi,* opera. Affiliated with Paramount Studios (since 1937). *Address:* Paramount Studios, Hollywood, Cal.

HAGER, MINA—Singer. Born in Madison, S. D. *Education:* Pupil of Estelle Liebling. *Appearances:* Tours throughout the United States, Europe, Cuba, Canada and other countries; in concert, recital, oratorio and opera. *Address:* 327 W. 57th St., New York City.

HAGERTY, DELLA—Violinist, Pianist, Teacher. Born in Detroit, Mich. *Education:* Graduate, Michigan Conservatory of Music; Ithaca Conservatory of Music; pupil of Auer, Victor Kuzdo, Caesar Thomson, May Leggett Abel and William Grafing King. *Appearances:* Concert and radio. Former faculty member, Institute of Musical Art, Detroit, and Detroit Conservatory of Music. Member of National Orchestral Association, New York (3 years). At present, Director, New York Conservatory of Music. *Address:* 402 Carnegie Hall, New York City.

HAGUE, ELEANOR—Musicologist. Born in the United States, 1875. *Education:* New York, France and Italy. Lectured on folk-music throughout the United States and Canada; in Europe and Latin America. *Author of: Spanish American Folk Songs; Folk Songs of Mexico and South America; The Music of Ancient Arabia and Spain;* and *Latin American Music, Past and Present.*

HAHN, FREDERICK—Violinist, Teacher. Born in New York City, 1869. *Education:* Leipzig Conservatory; pupil of Sitt, Brodsky and Kneisel. *Appearances:* In concert tours; as member, Boston Symphony Orchestra; founder of a string quartet. President and Director, Zeckwer-Hahn Musical Academy, Philadelphia.

HAIGH, ANDREW COMSTOCK—Pianist, Teacher. Born in Detroit, Mich., 1895. *Education:* University of Michigan; Institute of Musical Art; pupil of Stojowski, Lhevinne, Schnabel, Goetschius, Goldmark and Juon. *Degree:* A.B., University of Michigan. *Debuts:* American, recital, New York (1923); European, recital, Berlin (1928). *Appearances:* Tours throughout the United States and Europe. At present faculty member, Cornell University. *Compositions:* Chamber music; sonatas for piano and violin; string quartets; and others. *Address:* Cornell University, Ithaca, N. Y.

HALE, EDWARD DANFORTH—Teacher. Born in Aquebogue, N. Y., 1859. *Education:* Williams College, New England Conservatory of Music. Member of faculty, New England Conservatory (1885-1905). Dean of the School of Music, Colorado College (since 1905).

HALE, RICHARD—Baritone. Born in Rogersville, Tenn., 1892. *Education:* Columbia University. *Debut:* Aeolian Hall, New York (1921). *Appearances:* Opera in New York, Cincinnati, and Syracuse; on tour; as soloist with symphonies in America and Paris. At present, appearing on stage and as recitalist.

HALL, JUANITA—Choral Director. Born in Keyport, N. J. *Education:* In New Jersey and New York; pupil of Mme. Gitterman, others. *Appearances:* In Ziegfeld's *Show Boat;* tour of America in *Green Pastures;* in *Run Little Chillun* and *Stevedore.* Organized own choir, which has appeared at Carnegie Hall, The New York World's Fair and in concert elsewhere. *Radio:* With choir, "Columbia Workshop," CBS; "Good Time Society," "March of Time," and "Pursuit of Happiness." Has appeared in short features for Paramount Pictures. At present concertizing with choir. *Address:* 225 W. 110th St., New York City.

HALL, LELAND—Teacher, Lecturer, Author. Born in Malden, Mass., 1883. *Education:* Harvard University, University of Wisconsin; also studied in Paris. *Degrees:* B.A., Harvard; M.A., University of Wisconsin. Teacher of Music History, University of Wisconsin (1910-12); Lecturer, Columbia University (1913-17); Harvard and Radcliffe (1920-22). Professor of Music, Smith College (since 1930). *Author of: Sinister House* (1919); *Timbuctoo* (1927); *Salah and His American* (1934); *They Seldom Speak* (1936); *Listener's Music* (1937); articles for various periodicals. *Editor of: Art of Music* (1914-17); *With American Red Cross in France* (1918). *Address:* Smith College, Northampton, Mass.

HALL, NORMAN H.—Publisher. Born in Chicago, Ill., 1872. Originator and organizer of National Week of Song. President, Hall & McCreary Co., publishers. *Address:* 434 S. Wabash Ave., Chicago, Ill.

HALL, RUTH JULIA—Pianist, Teacher, Lecturer. Born in London, England. *Education:* Studied in Germany and at Anglo-American College, Italy. *Appearances:* Tours of the United States as assisting artist. *Radio:* WOR, New York. At present conducts own studio. *Author of:* Articles in periodicals. *Address:* 159 E. 56th St., New York City.

HALSTEAD, MARGARET—Soprano. Born in Pittsfield, Mass. *Education:* Pupil of Marcella Sembrich, Florence Page Kimball, William S. Brady. Recipient of Lilli Lehman Medal from the Mozarteum in Salzburg, Austria (1933). *Debuts:* European, as soloist with Berlin Symphony (1930); American, Metropolitan Opera (1932). *Appearances:* Soloist with orchestras and with opera companies of the United States and Europe. Member of Metropolitan Opera. *Address:* 40 W. 57th St., New York City.

HAMBOURG, BORIS—Violoncellist. Born in Voronezh, Russia, 1884. *Education:* Frankfort Conservatory; pupil of his father, Michael Hambourg, Walenn, Becker, and Knorr. *Debuts:* European, Pyrmont (1903); American, Pittsburgh (1910). *Appearances:* London (1904-1907); Berlin (1916); tour of Australia, New Zealand, and South Africa; New York, Boston, Chicago (1910); Toronto recitals (1911, 1920, 1925, 1930); tours of United States and Canada, including those with Hart House String Quartet and with Hambourg Trio. Founder, with father and brother Jan, of Hambourg Conservatory, Toronto (1911). *Compositions:* Works for cello and piano; songs. *Editor:* 18th Century Italian Cello Masters; others (G. Schirmer). *Member:* Arts and Letters, Toronto; The Bohemians; Beethoven Association. *Address:* 194 Wellesley St., Toronto, Canada.

HAMBOURG, JAN—Violinist. Born in Voronezh, Russia, 1882. *Education:* Pupil of Sauret and Wilhelmj (London); Heermann (Frankfort); O. Sevcik (Prague), and Ysaye (Brussels). *Debut:* Berlin (1905). *Appearances:* Tours of Europe and America. Edited *Sonatas and Partitas* for solo violin by J. S. Bach (London, 1934).

HAMBOURG, MARK—Pianist. Born in Bogutchar, Russia, 1879. *Education:* Pupil of Leschetizky. *Debut:* With Moscow Philharmonic Society (1888). *Appearances:* Tour of Australia (1895-96), Germany (1897); American tours. *Compositions: Variations on a Theme by Paganini,* Impromptu-Minuet; *Romance;* others. *Author of: How to Become a Pianist.*

HAMILTON, GERALD LEE—Conductor, Flutist. Born in Hutchinson, Kan., 1901. *Education:* Washburn College, Harvard University, Boston University; New England Conservatory. *Degrees:* A.B., Washburn (1923); A.M., Boston University (1926). Former member, New England Conservatory Symphony. Lynn (Mass.) Little Symphony Orchestra; Marietta Civic Orchestra. At present Conductor of Marietta College Choral Society, Orchestra, and Glee Club. *Radio:* NBC, CBS, WLW, others. *Address:* Marietta College, Marietta, Ohio.

HAMILTON, G. MAY—Pianist, Educator. *Education:* Combs Conservatory of Music; pupil of G. R. Combs, Hugh A. Clark, W. Geiger and Alberto Jonas. *Degree:* Mus. B. Member of faculty, Combs Conservatory of Music. Founder and Director, Hamilton School of Music and Dramatic Art. *Address:* 7038-40 W. Garrett Rd., Upper Darby, Pa.

HAMMER, HEINRICH ALBERT EDUARD—Conductor, Composer. Born in Thuringia, 1862. Conductor in Europe and Washington, D.C.; established Washington Symphony Orchestra and choral societies. *Compositions:* An opera; *St. George,* oratorio; *Indian Rhapsodies,* for orchestra; *Columbia Triumphant in Peace,* ode.

HAMMOND, BILL—Saxophonist, Clarinetist. Born in Peoria, Ill., 1910. *Education:* Pupil of Merle Johnston, New York. *Appearances:* Paramount Theatre, New York (1938); Hotel Edison, New York (1938-40). *Radio:* With orchestra, NBC. Member of Blue Barron's orchestra. *Recordings:* Bluebird. *Address:* Capitol Hotel, New York City.

HAMMOND, RICHARD—Composer. Born in Kent, England, 1896. *Education:* Yale School of Music; pupil of Emerson Whithorne, Mortimer Wilson and Nadia Boulanger in Paris. Established Composers Music Corporation. *Compositions: Fiesta* (1929) and *Carnival* (1931), ballets; *Five Chinese Fairy Tales* (1921), *Voyage to the East* (1926), *Sinfonietta, Dance Music,* and *West Indian Dances,* for orchestra;

choruses, chamber music, songs, and piano works. *Member:* League of Composers; Franco-American Music Society.

HAMMOND, VERNON—Pianist, Conductor. Born in Radnor, Pa., 1910. *Education:* Curtis Institute and Philadelphia Conservatory. *Degree:* Mus. B., Philadelphia Conservatory. Assistant Conductor of opera, Robin Hood Dell, Philadelphia; Executive Manager, Academy of Vocal Arts, Philadelphia. *Compositions:* Communion Service (G. Schirmer). *Address:* 1920 Spruce St., Philadelphia, Pa.

HAMPTON, HOPE—Soprano. Born in Houston, Tex. *Debut:* With Philadelphia Grand Opera Company (1928). *Appearances:* With Franco-Italo Opera Company, Paris Opera-Comique, San Francisco, Los Angeles, Chicago and Boston opera companies; concert tours of the United States.

HAMRICK, GEORGE LEE—Organist. Born in Carrollton, Ga., 1889. *Education:* Shorter College, Rome, Ga. *Appearances:* Recitals throughout Alabama and Florida. *Radio:* WGST. Former Director, Atlanta Philharmonic Society. Organist and Choirmaster, First Baptist Church, Atlanta, Ga. *Author of:* Articles in magazines. *Address:* 754 Peachtree St., N. E. Atlanta, Ga.

HANDY, WILLIAM CHRISTOPHER—Composer, Music Publisher. Born in Florence, Alabama, 1873. *Education:* General schooling and research in Negro folk music and "Blues" style. *Debut:* With orchestra, as cornet soloist, Payret Theatre, Havana, Cuba (1900); as conductor, program of Negro music, Carnegie Hall, New York (1926). *Appearances:* First Blues Concert at Meharry College, Nashville, Tenn. (1915); radio programs and personal appearances at theatres (1918-40). Musical director of "Mahara Minstrels" (1896-1900); member of faculty, A. & M. College, Normal, Ala. (1900-02); Leader of Handy's Band, Memphis, Tenn. *Compositions: Memphis Blues* (1912); *Yellow Dog Blues* (1914); *St. Louis Blues* (1914); *Beale St. Blues* (1917) (Handy Brothers Music Co., Inc., New York). *Editor of: Blues: An Anthology. Member:* ASCAP, Music Publishers Protective Association, Song Writers Protective Association, Negro Actors Guild of America (Treasurer). *Recordings: Way Down South Where the Blues Began, Loveless Love* (Varsity Record 8162); *St. Louis Blues, Beale St. Blues* (Varsity Record 8163); recordings for Columbia (1917); Okeh (1922-26); and other companies. At present, President and Treasurer, Handy Brothers Music Co., Inc., New York. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 1587 Broadway, New York City.

HANKS, HOWARD—Pianist, Teacher, Author. Born in Nebraska City, Neb., 1907. *Education:* American Conservatory of Music; pupil of Louise Robyn, Adolf Weidig and Tomford Harris. *Degree:* M.M., American Conservatory. At present faculty member, American Conservatory. *Author of: Harmony Books,* with L. Robyn (Oliver Ditson Co.); articles for periodicals. *Address:* American Conservatory of Music, Chicago, Ill.

HANNAS, RUTH—Musicologist. Born in Greeley, Colo., 1893. *Education:* University of California; University of Rochester (Eastman School of Music); pupil of Ashley Pettis, George McManus, Albert Elkus, Carolyn Alchin, E. G. Stricklen. *Degrees:* A.B. and M.A., University of California; Ph.D., University of Rochester. First graduate to receive Ph.D. from Eastman School of Music; first woman in the United States with Ph.D. in Music. Head of Theory Department, Woman's College, University of North Carolina. *Author of: Evolution of Harmonic Consciousness; Carone, Philosopher and Teacher (Musical Quarterly,* Oct., 1935). Member: American Musicological Society. *Address:* Woman's College, University of North Carolina, Greensboro, N. C.

HANNUM, HAROLD BYRON—Organist, Pianist. Born in Cleveland, Ohio, 1901. *Education:* Washington Missionary College, Northwestern University and Peabody Conservatory; pupil of Austin Conradi (piano); R. Deane Shure, T. Guy Lucas (organ) and Percy Goetschius (theory). *Degrees:* B.A., Washington Missionary College (1923); Mus. M., Northwestern University (1935); A. A. G. O. *Appearances:* Organ recitals. At present, Professor of Music, Emmanuel Missionary College. *Member:* A. G. O. *Address:* Berrien Springs, Mich.

HANSEN, CECILIA—Violinist. Born in Stanitza Kamensko, Russia, 1898. *Education:* Pupil of Leopold Auer. *Debut:* With Chicago Symphony Orchestra (1923). *Appearances:* Tours of the United States and Europe.

HANSON, BETTY RUNYON—Pianist, Teacher, Accompanist. Born in Carthage, Ill., 1910. *Education:* Carthage College and Drake University; pupil of Paul Stoye (piano). Accompanist for Holmes Cowper, Drake University, and Belle Forbes Cutter, Chicago Musical College. At present, teaching in Chicago; Organist and Director, Gethsemane Lutheran Church, Cicero, Ill.; accompanist for Lola Fletcher. *Member:* Mu Phi Epsilon. *Address:* 963 Cuyler Ave., Chicago, Ill.

HANSON, HOWARD—Composer, Conductor, Educator. Born in Wahoo, Neb., 1896. *Education:* Luther College; Northwestern University; Juilliard Institute; American Academy of Music, Rome. *Degrees:* Hon. Mus. Doc., Northwestern University, Syracuse University, Horner Institute of Music, Augustana College and Theological Seminary, University of Nebraska, and American Conservatory of Music; F.A.A.R. (1921); F.R.A.M., Sweden (1938). *Appearances:* Guest Conductor, throughout the United States and Europe; Conductor, Eastman School Symphony, Rochester Philharmonic and Rochester Civic Orchestra. *Radio:* "Milestones in American Music," NBC. Former Professor of Theory (1916-19) and later Dean of Fine Arts Department, College of the Pacific, Stockton, Cal. (1919-21). Commissioned to write for Elizabeth Sprague Coolidge Foundation, Washington, D.C., Boston Symphony Orchestra, and for radio. At present, Director, Eastman School of Music (since 1924); conducting and composing. *Compositions: Three Miniatures,* Opus 12 (Composers' Music Corp., Carl Fischer, 1918-19); *Clog Dance,* from Scandinavian Suite (Composers' Music Corp., 1920); *Nordic Symphony* (C. C. Birchard, 1922); String Quartet (C. C. Birchard, 1923); *Lux Aeterna,* symphonic poem, with viola obbligato (G. Schirmer, 1923); *Pan and the Priest,* symphonic poem (C. C. Birchard, 1926); *Romantic Symphony* (C. C. Birchard, 1930); *Merry Mount,* opera (Harms, 1932); transcription of Palestrina's *Pope Marcellus Mass* (J. Fischer & Bros., 1937); *Vermeland,* for organ, from *Scandinavian* Suite (White-Smith); others. *Member:* Music Teachers National Association; National Association of Schools of Music (President). *Address:* Eastman School of Music, Rochester, N. Y.

HAPPICH, WILLIAM F.—Violinist, Theorist. Born in Philadelphia, Pa., 1884. *Education:* Private schools, Philadelphia; Conservatory of Vienna. *Degree:* Mus. M., Temple. Conductor of two orchestras, Symphony Club. At present, Head of Theory Department, Temple University School of Music. *Address:* 1726 Chestnut St., Philadelphia, Pa.

HARDER, ERWIN E.—Clarinetist, Composer, Teacher. Born in Beaver Dam, Wis., 1883. *Education:* Pupil of Henry Harder, Albert Brendel, Joseph Schreurs. Member of St. Louis Symphony (1919-21); Detroit Symphony, Lewisohn Stadium Concerts; Chicago Symphony; Chicago City Opera Orchestra. Former member of faculty, Sherwood Music School, Chicago. Lecturer on "The Clarinet Family," "Clarinet Pedagogy," and similar subjects. *Compositions:* Clarinet Concerto; two Symphonies; smaller works for piano, voice, choral ensemble, violin, clarinet; chamber music; studies (all privately published). *Business Address:* 175 W. Washington Blvd., Chicago, Ill. *Residence Address:* 2115 Dayton St., Chicago, Ill.

HARDIN, BRISTOW—Teacher, Lecturer. Born in Terrell, Texas, 1895. *Education:* Cincinnati Conservatory of Music and Atlantic University; pupil of Shailer Evans (piano); George Leighton (theory) and Edgar Stillman Kelley (composition). Former teacher at Cincinnati Conservatory (7 years). Founder, Bristow Hardin School of Music, Norfolk. Originator, "Study-Vacation" plan for music teachers. Former Musical Examiner, Department of Education, State of Virginia (6 years). At present, appearing as commentator, Young Peoples Concerts, Norfolk; lecturing on music appreciation. *Member:* Virginia Music Teachers Association; Norfolk Community Concert Association (Board of Directors). *Address:* 413 Boissevain Ave., Norfolk, Va.

HARDING, WILL A.—Theorist, Composer, Educator. Born in Mexico, Mo., 1873. *Education:* Pupil of Xaver Scharwenka, Leopold Godowsky (piano); Herman Walkerling (violin); Thomas Taylor Drill, Edward Nell (voice); Cuthbert Clarkson, Theodore Evans (theory). *Degrees:* Mus. B., M.M., Sherwood Music School. Teacher of voice and piano, and Choir Director at Aspen, Col. (1891-92), and Mexico, Mo. (1893-96). Teacher of Theory, Sight Singing and Ear Training; Director of String Ensemble, Hardin Conservatory, Mexico, Mo. (1897-98); Director, Tabernacle Choir; teacher of voice and piano, Columbus, Ind. (1899-1917); Director, Sherwood Music School, Columbus Branch (1914-17). Head of Extension Department, Teacher of Theory, Sight Singing, History of Music, Normal Methods; Head of Ear Training Department, Sherwood Music School, Chicago. Conducted Music Pedagogy classes in principal cities of the United States. *Compositions:* Works for voice, piano, orchestra, and choral ensemble. *Author of:* Text for Sight Singing and Ear Training (three year course). Contributor to national musical publications and periodicals. *Member:* Phi Mu Alpha-Sinfonia Fraternity, The Bohemians, Chicago City Club. *Address:*

Sherwood Music School, 410 S. Michigan Ave., Chicago, Ill.

HARDY, E. B. L.—Tenor, Choral Director, Teacher. Born in Elmo, Texas, 1900. *Education:* Northwestern State College; American Conservatory of Music, Chicago; Eastman School of Music. *Degrees:* B.A., Ed., Northwestern State College (1922); B. Mus., American Conservatory, Chicago (1927). Organizer and Conductor, A Cappella Choir, Northwestern State College, Alva, Okla. Head of Music Department, Northwestern State College (since 1924); teaching voice, theory, and public school music. *Compositions: He That Dwelleth, The White Peacock,* for a cappella chorus; *The Lord's Prayer, Pearl of the Sea* and *Song of the Drouth,* for voice with accompaniment; *Goblin Dance,* for piano; *Light and Darkness,* a cantata; and choral and orchestral arrangements. *Address:* Northwestern State College, Alva, Okla.

HARLING, W. FRANKE—Organist, Composer. Born in London, 1887. *Education:* Grace Church Choir School, New York, and Academy of Music, London; pupil of Ysaye, Brussels. Organist and Choir Director, Church of the Resurrection, Brussels (1907-08); at West Point Military Academy (1909-10). *Compositions: A Light from St. Agnes,* opera; *Deep River,* lyric drama; *Venetian Fantasy; Jazz* Concerto; cantatas, songs, and music for films.

HARMS, JOHN—Conductor, Organist. Born in Savannah, Ga., 1907. *Education:* Institute of Musical Art, New York; University of Toronto; organ under David Mc K. Williams; England, Germany. *Degree:* F.A.G.O. Conductor, Inter-Faith Choral Society of Long Island; Choir Director, Grace Episcopal Church, Plainfield, N. J.; Director, Temple Israel, Lawrence, N. Y. *Member:* A.G.O. *Address:* 39 W. 76th St., New York City.

HARMS, WILLIAM—Pianist, Teacher. Born in Kansas, 1913. *Education:* Kansas City Conservatory of Music; Curtis Institute; studied with Rosenthal and Hofmann. *Appearances:* Concert tours in the United States. At present assistant to Rudolph Serkin, teacher, Curtis Institute; Head of Piano Department, Manhattanville College, New York. *Address:* Curtis Institute of Music, Philadelphia, Pa.

HARNER, PAUL ABRAHAM—Band Director. Born in Hanover, Pa., 1903. *Education:* Virtuoso Music School, Buffalo, N. Y.; Peabody Conservatory of Music, Baltimore, Md. *Appearances:* As cornet soloist; with York City Band and P.O.S. of A. Band, Hanover. At present, Conductor of 4 bands playing at parades, festivals, and concerts. *Compositions: President Washington,* march (Harner, 1932). *Member:* Pennsylvania Bandmasters, Pennsylvania School Music Association, and In and About Harrisburg Music Club. *Address:* 401 E. Hanover St., Hanover, Pa.

HARP, ERNEST LYNNWOOD—Conductor, Composer. Born in Dawson, Ga., 1879. *Education:* Grayson College; Beethoven Conservatory, St. Louis; National Conservatory of Music; Juilliard School of Music, New York; pupil of Charles Straeper, Adolf Schmidt and others. Organizer and General Chairman, Great Southwestern Musical Festival. At present, Director, Pecos Valley Orchestra, Roswell-Artesia-Carlsbad, New Mexico. *Compositions: Carlsbad Cavern Chimes* (1937); *Lone Star State March* (1907); *Reverie* (1905); others. *Member:* National Music Festivals Committee. *Address:* 321 W. Dallas St., Artesia, N. M.

HARRELD, KEMPER—Violinist, Conductor. Born in Muncie, Ind., 1885. *Education:* Chicago Musical College, Sherwood Music School, Frederickson Violin School, Chicago; Sternsches Conservatory, Berlin. *Appearances:* Tours of the United States in concert. Former Conductor, Intercollegiate Chorus. Conductor, Negro Chorus, Baptist World Alliance, Atlanta, Ga. (1939). At present, Conductor of choral and orchestral groups, Atlanta University System. *Address:* Atlanta University, Atlanta, Ga.

HARRELL, MACK—Baritone. Born in Celeste, Texas, 1909. *Education:* Graduate, Oklahoma City University; Settlement Music School, Philadelphia; Juilliard Graduate School; pupil of Robert Weer, Mme. Anna Schoen-Rene and Coenraad V. Bos. *Debuts:* American, in concert, Boston (1935); European, The Hague (1937). *Appearances:* Concerts in Europe; soloist with Boston Symphony (1937-38); also with Philadelphia Orchestra, Amsterdam Concertgebouw Orchestra and New York Philharmonic-Symphony. At present, member, Metropolitan Opera Association; concertizing. Repertoire includes roles of *Biterolf, Wolfram, Telramund, Herald, Amfortas, Donner,* and others. *Editor of: The Sacred Hour of Song* (Carl Fischer, 1939). *Address:* 162 W. 56th St., New York City.

HARRINGTON, HOWARD—Tenor. Born in Andover, Mass. *Education:* New England Conservatory of Music; Boston University. *Appearances:* Toured the United States and West Indies in concert and recital. *Compositions:* Songs (published by R. D. Row & Co., Rikes, Brown & Wellington). *Address:* 227 Newburg St., Boston, Mass. *Management:* Bentra Wells, Boston, Mass.

HARRIS, EDWARD—Pianist, Organist. Born in Elizabeth, N. J., 1899. *Appearances:* Tours throughout the United States as accompanist. Former Organist, Emory Methodist Church, Pittsburgh, Pa.; Fourth Church of Christ, Scientist, New York; former Music Critic, *Bulletin;* former Conductor, Bohemian Club. At present, Conductor, Plainfield Choral Club, Plainfield, N. J.; conducts own studio. *Compositions:* Songs; works for piano and choruses. *Address:* 25 Park Ave., New York City.

HARRIS, GEORGE WESLEY—Author, Editor. Born in Buffalo, N. Y., 1876. *Education:* University of Michigan. News reporter and Music Critic, Buffalo *Courier* (1897-1900); member of editorial staff, New York *Tribune* (1900-05); Music Critic and reviewer, *The Independent* (New York, 1904-17); Associate Music Editor, New York *Evening Post* (1918-23); Assistant Editor, *Musical America* (1922-24), Associate Editor (since 1937); book reviewer, New York *Times* (since 1928).

HARRIS, HENRY—Pianist. Born in New York City, 1911. *Education:* Juilliard School of Music; Royal Conservatory of Leipzig; pupil of Olga Samaroff Stokowski, Robert Teichmueller, others. *Appearances:* Recitals in Berlin, Leipzig, Munich and Vienna (1929-31); soloist, Philadelphia Orchestra, Robin Hood Dell (1938-39); with Pittsburgh and Cincinnati orchestras (1935). At present member of piano faculty, Philadelphia Conservatory of Music; appearing in recitals. *Address:* 1812 Spruce St., Philadelphia, Pa.

HARRIS, IRENE LEFTWICH—Pianist, Organist. Born in Atlanta, Ga., 1908. *Education:* Brenau College Conservatory, Gainesville, Ga.; Atlanta Conservatory of Music; Fontainebleau School, France; pupil of Robert Casadesus and Nadia Boulanger, Paris; Hugh Hodgson, Lionel Sinclair and George Lindner. *Appearances:* In concert, as soloist and accompanist. *Address:* 855 Piedmont Ave., N.E., Atlanta, Ga.

HARRIS, PHIL—Drummer, Vocalist, Conductor (Popular). Born in Linton, Ind., 1906. *Education:* Hume-Fog Military Academy, Nashville, Tenn. *Radio:* Jack Benny program, NBC; remote pickups from Wilshire Bowl, Hollywood. *Compositions: That's What I Like About The South; What's the Matter with Dixie. Recordings:* Bluebird, Vocalion, U. S. Records. *Address:* 4544 Encino Ave., Encino, Cal.

HARRIS, RALPH ARTHUR—Organist, Pianist, Choral Director. Born in Nova Scotia, Canada, 1895. *Education:* Arcadia University, Union Theological Seminary, Guilmant Organ School; pupil of T. Tertius Noble, Father Finn, Clarence Gale and Clarence Dickinson. *Degrees:* B.A., Arcadia University (1915); M.S.M., Union Theological Seminary (1933). Organist and Conductor, St. Paul's Choristers, St. Paul's Church, New York. *Compositions: Te Deum* (H. W. Gray Co.); choral works, including *Rejoice in the Lord, Star of the Morning* and others. *Member:* A.G.O. (General Secretary). *Address:* 157 St. Paul's Place, Brooklyn, N. Y.

HARRIS, ROY—Composer. Born in Lincoln County, Okla., 1898. *Education:* Pupil of Farwell, Bliss, Altschuler, Scalero, and Nadia Boulanger. Awarded Guggenheim Fellowship (1927-28); Creative Fellowship from Pasadena Music and Arts Association (1930). Former Head of Composition Department, Westminster Choir School, Princeton, N. J.; Director of Princeton Festival of American Music. *Compositions:* Andante; Symphony (1929); Toccata, Overture, Andantino; Symphony *1933; Concert Piece;* Chorale for String Orchestra; *Farewell to Pioneers;* Second Symphony (1935); *Johnny Comes Marching Home;* Prelude and Fugue for String Orchestra; *Time Suite* (1937), for orchestra; Third Symphony; *Whitman Suite, Song for Occupations, Story of Noah, Sanctus,* Symphony for Voices, and others for chorus; *Four Minutes and Twenty Seconds,* for string quartet and flute; *Poem,* for violin and piano; Piano Quintet, Suite for String Quartet, other chamber works; sonatas. *Member:* American Composers Alliance (Executive Committee).

HARRIS, VICTOR—Conductor, Composer. Born in New York City, 1869. *Education:* Pupil of Courtney, Schilling and Anton Seidl. Organist, New York (1889-95); coach, Metropolitan Opera (1892-95); Conductor, Utica (N.Y.) Choral Union (1893-94); assistant to Seidl, summer concerts (1895-98). Conductor of St. Cecilia Club, New York (since 1902) and teacher of singing. *Compositions:* Choruses and songs.

HARRISON, GUY FRASER—Conductor, Pianist, Organist. Born in Guildford, Surrey, England, 1894. *Education:* Royal College of Music, London. *Appearances:* Rochester Civic and Rochester Philharmonic Orchestras, Cleveland and Minneapolis Symphonies, Philadelphia and Washington Orchestras. *Address:* 26 Gibbs St., Rochester, N. Y.

HARRISON, THEODORE—Baritone, Teacher. Born in Hulmeville, Pa., 1881. *Education:* In Italy, Germany, France and England. *Appearances:*

)peras in Italy; concerts and oratorios n Germany; sang with Concertgebouw)rchestra, Amsterdam; Lamoureux Or-.hestra, Paris; Philadelphia Philharmonic Orchestra, Stokowski conducting; Chicago Symphony Orchestra, Stock :onducting; Detroit Symphony Orchestra, Gabrilowitsch conducting; also appeared in festivals at Evanston, Ann Arbor, Spartanburg, and Augustana. At present teacher at American Conservatory, Chicago. *Address:* 1210 Central St., Evanston, Ill.

HARSANYI, ALEXANDER—Violinist. Born in New York City. *Education:* Columbia University; Juilliard School of Music; Liszt Academy, Budapest, Hungary. *Degree:* A.B., Columbia University. *Debut:* Recital, Town Hall, New York (1936). *Appearances:* Concerts in New York, Philadelphia, other eastern cities; in concert in European cities. At present concertizing, studying in Europe. *Address:* 468 Riverside Drive, New York City. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

HARSHA, RUTH—Organist, Pianist, Choral Conductor. Born in Rochester, N. Y. *Education:* University of Rochester; Eastman School of Music, Rochester, N. Y.; School of Sacred Music of Union Theological Seminary, New York; studied with Joseph Bonnet, Abel Decaux, Clarence Dickinson (organ); Alf Klingenberg, Selim Palmgren, and Max Landow (piano). Organist and Choral Director of Central Methodist Church, Brooklyn, N. Y.; instructor at Ernest Williams' School of Music, Brooklyn, N. Y. At present appearing in concert and radio. *Member:* A.G.O.; Sigma Alpha Iota; Musicians Club of America. *Address:* 300 8th Ave., Brooklyn, N. Y.

HART, FREDERIC—Composer, Teacher. Born in Aberdeen, Wash., 1898. *Education:* American Conservatory; pupil of Andrew, Goldmark, Wilson, Boulanger, Hutcheson, Gunn and Quaile. Member of faculty, Diller-Quaile School (1923-29); member of faculty, Sarah Lawrence College (since 1929); lecturer at Mills College. *Compositions: The Wheel of Fortune* (1934); *The Romance of Robot,* opera in one act (1937); *Falling Asleep, Fireflies, On a Fete-Night, Seagulls, Squads Right,* for piano; works for orchestra; chamber music; other operas.

HARTLEY, WALTER E.—Organist. Born in Wilmington, O., 1883. *Education:* Yale University; Wabash College of Music; pupil of Horatio Parker, David Stanley Smith, H. B. Jepson. *Degree:* B.A. (1908), Mus. B. (1910), Yale University. *Compositions: A Prayer, Christmas Lullaby* (H. W. Gray). *Member:* A.G.O. *Address:* 1873 Campus Rd., Los Angeles, Cal.

HARTMAN, IMRE—Violoncellist. Born in Budapest, Hungary, 1895. *Education:* Budapest Academy of Music; pupil of David Popper and A. Schiffer. *Debut:* Budapest (1912). *Appearances:* Member of Léner String Quartet; tour of the United States (1929).

HARTMANN, ARTHUR MARTINUS—Violinist. Born in Mate Szalka, Hungary, 1881. *Education:* Pupil of Van Gelder and Loeffler. *Appearances:* As soloist with orchestras throughout the United States; recitals with Debussy, Paris; has also taught. *Compositions:* Orchestral works, a string quartet, and songs. Member, Editorial Board of *Who Is Who In Music* (1940-41 Edition).

HARTY, SIR HAMILTON—Conductor, Pianist, Composer. Born in Hillsborough, Ireland, 1879. *Education:* Pupil of his father. *Degree:* Hon. Mus. D., Dublin University. *Appearances:* As organist, Magheracoll Church; also in Dublin and Belfast; accompanist; Conductor, London Symphony Orchestra; toured the United States as conductor. Conductor, Halle Orchestra, Manchester (1920). *Compositions: Ode to a Nightingale,* for soprano and orchestra (1907); *With the Wild Geese* (symphonic poem, 1910); *The Mystic Trumpeter,* for voices and orchestra (1913); other orchestral works; songs; works for piano; arrangements.

HASKELL, BLANCHE—Soprano. Born in Natick, Mass. *Education:* Boston University; pupil of Geraldine Damon, Emil Mollenhauer, Charles Baker, Paul Althouse and Alice Nichols. *Appearances:* Soloist, Handel and Haydn Society, People's Symphony Orchestra, Fabian Sevitzky Ensemble, and Boston Opera House. *Member:* Handel and Haydn Society. *Address:* 35 Tyler St., North Quincy, Mass.

HASKINS, VIRGINIA—Soprano. Born in Centralia, Ill., 1916. *Education:* Pupil of Bernard Ferguson and Rosa Raisa. *Debuts:* European, as *Gilda* in *"Rigoletto,"* Verona, Italy (1938); American, as *Filina* in *"Mignon,"* Chicago City Opera (1939). *Appearances:* As *Serpina* in *"La Serva Padrona,"* with Saidenberg Symphonietta, Chicago (1940); tour of the United States (1940-41). Repertoire includes *Don Giovanni, Rosenkavalier, Martha, Lucia di Lammermoor* and others. At present, appearing as soloist with symphonic organizations. *Address:* 443 W. Wrightwood Ave., Chicago, Ill.

HASSELMANS, LOUIS—Conductor. Born in Paris, France, 1878. *Education:* Paris Conservatory; pupil of Lavignac, Godard, Massenet and Delsart. Winner of first prize for cello (1893). *Appearances:* Tour of Europe as cellist, Conductor, Lamoureux Orchestra; Conductor, Chicago Civic Opera (1918-19); Conductor, Opera-Comique, Paris (1919-22); Conductor, French repertoire, Metropolitan Opera, New York (1922-37). Member of faculty, Louisiana State University School of Music (1937).

HASTINGS, FLORENCE—Teacher, Pianist. *Education:* Graduate, Sternberg School of Music, Philadelphia; Columbia and Temple Universities. Conducts piano studios (since 1919). *Member:* Delaware Federation of Music Clubs (President); National Federation of Music Clubs (National Board); A.G.O.; MacDowell Society of Delaware; Associated Clubs for Philadelphia Orchestra (Executive Committee); National Piano Teachers Guild; others. Member of Board of State Editors, *Who Is Who In Music* (190-41-Edition). *Address:* 2420 Madison St., Wilmington, Del.

HATCH, EDITH—Pianist, Teacher, Author. Born in Aberdeen, Miss., 1884. *Education:* Cincinnati Conservatory of Music; pupil of Theodor Bohlman, Hans Richard, Louise Sims, Arthur Schmidt. Former Director, Montana State Normal College, Dillon, Mont. *Compositions:* Essential Rudiments, Scales, Chords, Arpeggios, Books I, II, and III; *Seven Special Descriptive Studies; Etudes in Double Notes and Octaves; Summertime Rambles in Melody Land. Address:* 716 Locust St., Anaconda, Mont.

HATFIELD, BYRON—Baritone. Born in Danielson, Conn., 1901. *Education:* Brown University; pupil of Price Boone, New York. Director, Mystic Choral Club, Chapman Tech, New London, Conn. At present appearing in concert and oratorio. *Address:* 16 Gramercy Park, New York City.

HATFIELD, LANSING—Baritone. Born in Virginia. *Education:* Lenoir Rhyne College, Peabody Conservatory. Winner of Woods Scholarship and finalist, National Federation of Music Clubs contest. *Degree:* B.A., Lenoir Rhyne College. *Appearances:* At Worcester and Bangor Festivals; with New York Philharmonic Symphony; in American Lyric Theatre and St. Louis Municipal Opera productions; recitals in Winnipeg, Edmonton, Toronto; concert, Haarlem Philharmonic Society, New York; others. *Radio:* Bergen-McCarthy program, NBC. At present, concertizing. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

HAUBIEL, CHARLES—Composer, Pianist, Lecturer. Born in Delta, Ohio, 1894. *Education:* Graduate, David Mannes School of Music; studied in Berlin and Leipzig (1909-13) and in Paris (1919); pupil of Florence Pratt Morey, Rosario Scalero, Rudolph Ganz, Josef and Rosina Lhevinne. *Appearances:* Tour of the United States with Jaroslav Kocian (1913). Former member of faculty, Kingfisher College, Oklahoma; Oklahoma City Institute of Musical Art; also Juilliard Institute, New York. Made the picture, *Swanee River,* an educational short for Paramount (1938). Professor of Composition at New York University (since 1923). *Compositions: Karma,* Symphonic Variations (First Prize, Schubert Centennial Contest, 1928); *Ritratti* (Second Prize, Swift Symphonic Contest); *Mars Ascending* (Honorable Mention, Paderewski Contest, 1934); *Vox Cathedralis,* Chorale Variations and Fugue in Classic Style; *Suite Passecaille; Solari;* Pastorale, Toccata, and Passacaglia; *Duoforms for Trio;* Capriccio in Waltz Form, Serenade and Romance, Scherzo-Tarantelle; songs, cantatas, chamber music. Works performed by New York Philharmonic Symphony, Chicago Symphony, Los Angeles Philharmonic, others. *Recordings: Karma,* Symphonic Variations, Modern Album Series, No. 1 (Columbia). Founder and President of Composers' Press, Inc., membership society for publication and performance of contemporary American composers. *Address:* 853 Seventh Ave., New York City. *Management:* Florence Trowbridge, 853 Seventh Ave., New York City.

HAUER, JOSEF MATTHIAS—Composer, Author. Born in Wiener-Neustadt, Austria, 1883. *Compositions: Apocalyptic Phantasy,* for orchestra; *Wandlungen,* oratorio; scenes from *Prometheus,* for baritone and piano; *Oriental Tale,* for piano; other works for orchestra, chorus, and piano; chamber music.

HAUFREUCHT, HERBERT—Composer. Born in New York City, 1909. *Education:* Cleveland Institute of Music, Cleveland Music School Settlement, Juilliard Graduate School; pupil of Sessions, Porter, Elwell, Loesser, Eisenberger and Goldmark. Scholarship at Theremin Studios. *Appearances:* As conductor of children's choruses. Former teacher of piano, Cleveland Music School Settlement. *Compositions: Momentum,* ballet (1936); *American Crucible,* ballet (1937); others.

HAUGH, HAROLD—Tenor. *Appearances:* Soloist, Town Hall, New York; with Mendelssohn Choir, Carnegie Music Hall, Pittsburgh; Independence,

Kan.; Topeka (Kan.) Choir Festival; Albany State Teachers College, Mary Baldwin College, Connecticut College; with Handel & Haydn Society, Boston; Salt Lake City Oratorio Society; in *The Messiah,* Passaic, N. J.; with Toronto Bach Society; Baldwin Wallace Bach Festival, Cleveland; and others. *Management:* Ray Halmans, 119 W. 57th St., New York City.

HAVENS, RAYMOND LESTER—Pianist, Teacher. Born in Providence, R. I., 1891. *Education:* Pupil of Baermann; Schnabel, Berlin; Cortot, Paris; Matthay, London. *Debut:* Boston (1905). *Appearances:* Chicago (1913); New York (1917); soloist with Boston, Chicago, Minneapolis, and Russian Symphony Orchestras. Head of Piano Department, Albion (Mich.) College (1911-13); President, Rhode Island School of Music (1913-20). Head of Piano Department, Boston University (since 1928). *Address:* 457 Beacon St., Boston, Mass.

HAWKINS, ERSKINE—Trumpet Player, Conductor (Popular). Born in Birmingham, Ala., 1914. *Education:* Alabama State Teachers College; with private teachers. *Degree:* B.S., Alabama State Teachers College. *Debut:* As band leader, Harlem Opera House, New York. *Appearances:* Harlem Opera House, New York; Savoy Ballroom, Harlem, New York; at high schools and colleges. *Radio:* NBC. Director of own band. *Compositions: Tuxedo Junction. Recordings:* Bluebird. *Management:* Gale, Inc., 48 W. 48th St., New York City.

HAWKINS, ESTHER BECKLINGER—Pianist, Voice Coach, Choral Conductor. Born in Wisconsin. *Education:* American Conservatory of Music, Chicago; Northwestern University School of Music; pupil of Howard Wells. *Degrees:* Mus. B., American Conservatory (1937); M. Mus., Northwestern (1940). *Appearances:* Fullerton Hall, Art Institute, Chicago (1938). Organist-Director, Park Ridge Community Church Choirs. *Member:* American Society of Musicians, Chicago; Sigma Alpha Iota. *Address:* 320 Grant Place, Park Ridge, Ill.

HAWKINS, WARNER M.—Organist, Pianist. Born in New York City, 1887. *Education:* Columbia College, Union College and Juilliard Institute. *Degrees:* Mus. D., Union College; F.A.G.O.; and C.H.M. *Debut:* Piano recitals, Aeolian Hall, New York. *Appearances:* Organ recitals, Christ Church, New York. At present, piano teacher and lecturer, New Rochelle College, and Director and Organist of Christ Church Choir. *Compositions: Adapted Plainsong Settings of Church Liturgies* (Methodist Book Concern); liturgical music (published by Gray, Fischer, and Schirmer). *Address:* 147 W. 87th St., New York City.

HAYDEN, ETHYL—Soprano. Born in Washington, Pa. *Education:* Pupil of Jean Seamna and Marcella Sembrich. *Appearances:* In joint recital with Cyril Scott, Boston (1921); other cities; soloist with symphonies and at festivals.

HAYDON, GLEN—Clarinetist, Musicologist, Teacher, Author. Born in Inman, Kan., 1896. *Education:* University of California; University of Vienna; pupil of Cools and Perier in Paris. *Degrees:* A.B. (1918), M.A. (1921), University of California; Ph.D., University of Vienna (1932). Member of music faculty, University of California (1920-34); Head of Music Department, University of North Carolina (since 1934). *Author of: Graded Course of Clarinet Playing* (1927); *Evolution of the Six-Four Chord* (1933); translation of Jeppesen's *Kontrapunkt* (1939); articles. *Address:* University of North Carolina, Chapel Hill, N. C.

HAYES, HAZEL—Soprano. Born in LaCrosse, Kan. *Education:* University of Kansas; Lamont Conservatory, Denver; pupil of Olga Forrai. *Degrees:* B.S., Kansas; B.M., Lament Conservatory. *Debut:* In title role of *Aida,* Los Angeles. *Appearances:* Soloist with the Boston Philharmonic, Vancouver, Denver, Seattle, Los Angeles and Rochester Symphonies; also concerts and festivals. *Radio:* Soloist, with Wallenstein Sinfonietta, "Art of Song" Series, WOR, New York. *Recordings:* Stereophonic recordings with the Philadelphia Orchestra, Stokowski conducting. *Address:* Navarre Hotel, 112 Central Park South, New York City. *Management:* G. H. Dalrymple, 127 E. 54th St., New York City.

HAYES, ROLAND—Tenor. Born in Curryville, Ga., 1887. *Education:* Fisk University and Harvard University; pupil of Calhoun, Robinson, Hubbard, Aldridge, Beigel, Sir George Henschel and Lierhammer. *Appearances:* Concert tours of the United States (1916-20); concertized in Europe; soloist with orchestras in Paris, Amsterdam, Vienna, Berlin and others in Europe and the United States.

HAYNES, JESSIE OLIVER—Contralto. Born in Memphis, Mo., 1888. *Education:* LaGrange College, LaGrange, Mo. *Appearances:* Contralto with Schubert Quartette. *Radio:* WTMV, East St. Louis. *Member:* Schubert Club, Illinois Federation of Music Clubs; Advisor, McKendree College of Lebanon, Ill. *Address:* 403 Spivey Bldg., E. St. Louis, Ill.

HAYNES, ZOLA—Pianist. Born in West Lafayette, Ind., 1897. *Education:* Lafayette Conservatory; also with private teachers. *Appearances:* World's Fair, Chicago (1933-34); as accompanist. *Radio:* WEBH (1926), KYW (1927-29), WENR, WLS, WGN, WBBM and WJJD, Chicago. Formerly maintained studio in Chicago; former demonstrator with Lyon & Healy. At present teaching; Manager, Lyon & Healy Music Department, Lafayette. *Member:* Lafayette Musical Society (Pres.); State Federation of Music Clubs (Convention Chairman). *Address:* 514 Main St., Lafayette, Ind.

HAYS, ERNEST—Organist, Choirmaster. Born in Chattanooga, Tenn. *Education:* Graduate, New England Conservatory of Music, Boston; Summer School, New York University; Westminster Choir School and Boston University; pupil of Henry Dunham, Harris Shaw, Boston; Nadia Boulanger, Paris. *Degrees:* Mus. B., Boston; A.A.G.O. Organist and Choirmaster, Ebenezer Baptist Church, Boston (1919-23); Vesper Service Morgan Memorial Church of All Nations, Boston (1920-23); Accompanist and Director, Vespers Quartet, New England tour (1920-23); Organist and Assistant Choirmaster, Hampton Institute (since 1923). Acting Director, School of Music, Hampton Institute (1931-32); Choirmaster (1931-33, 1939-40). Director, First Baptist Church Music School, Norfolk, Virginia (1936-38). At present, Associate Professor of Music, Organist, Director of Men's Glee Club and Hampton Institute Choir. *Member:* A.G.O.; Music Educators National Conference; Music Teachers National Association and National Association of Choir Directors. *Address:* Hampton Institute, Hampton, Va.

HAYS, VIRGINIA—Contralto (Popular). Born in Sheridan, Wyo., 1918. *Education:* Polytechnic School of Music, Billings, Mont.; Whitman College, Walla Walla, Wash. *Appearances:* As singer and self-accompanist in San Diego, San Francisco, Lake Tahoe, Reno, St. Louis, Milwaukee and Chicago; others. *Radio:* Guest appearances on "Barn Dance," "Roy Shields Revue," and others, NBC. *Address:* Ambassador East Hotel, Chicago, Ill.

HAYWARD, DOLORES—Pianist, Concert Manager. Born in the United States, 1903. *Education:* Juilliard Institute, New York; Laxenburg School, Austria; Mary Wigman School; pupil of James Friskin, New York; Philipp, Cortot (master classes), Paris. Former teacher; was Advertising Director, *Musical Digest* (1937-39); free lance publicity (1938-40); Personal Representative for Eugenia Buxton, American pianist (1938-41); Associate, Richard Copley Concert Management, representing Eugenia Buxton, Roth Quartet, Irra Tetina of the Metropolitan Opera Association, and Tashamira, dancer. *Address:* 28 E. 55th St., New York City.

HAYWOOD, FREDERICK H.—Voice Teacher. Born in Chelmsford, Mass., 1884. Member of faculty, Eastman School of Music, Rochester; Extension Departments, University of California and Rutgers University; normal classes, Elizabeth, N. J. *Author of: Universal Song* (1918).

HAYZA, HENRI KAROL—Violinist, Teacher. *Education:* University of Prague, Czechoslovakia; Sevcik Master School, Prague; pupil of and assistant to Sevcik; also pupil of Maurice Hayot, Ecole Normal, Paris, and others. *Degree:* M.M., Sevcik Master School. *Debut:* Paris (1927). *Appearances:* Concertmaster, Smetana Symphony, Czechoslovakia (1928); concert tours of Europe and the United States (1928-30). Teacher of William Paglin, Eugene Kilinski, Lois Behrle, Sol Turner, Joseph Rosenstein, George Devron, and others. Conducts own studio in Chicago. *Address:* 907 Auditorium Bldg., Chicago, Ill.

HEAPS, PORTER WARRINGTON—Organist. Born in Chicago, 1906. *Education:* Northwestern University; pupil of Marcel Dupré, Paris. *Degrees:* Mus. B., B.S., M.A., Northwestern. *Appearances:* Symphony Hall, Boston (1936); Orchestra Hall, Detroit (1936); Kansas City Music Hall (1937); City Auditorium, Denver (1938); St. Louis (1939); with Detroit Symphony (1939). Former concert organist, Rockefeller Chapel, University of Chicago. *Address:* 2308 Central St., Evanston, Ill.

HECHT, MARGARET MARIA—Soprano, Teacher. Born in Prague. *Education:* Pupil of Adolph Robinson, Mme. Orgeni, and others. *Degree:* Teachers diploma. *Debut:* Operatic, as *Elsa* in *"Lohengrin,"* Carlsbad, Bohemia (1905). *Appearances:* Opera houses in Germany and Austria. *Member:* Atlanta Music Club, All Star Concert Series; Emory Glee Club, and Academy of Singing Teachers, New York; National Musicians. *Address:* 1161 Oxford Road NE, Atlanta, Ga.

HECKMAN, GEORGE JACOB—Violinist, Pianist. Born in Pottsville, Pa. *Education:* Royal Conservatory, Dresden, Germany. *Compositions:* Works for piano and violin, (published by Presser and G. Schirmer). *Address:* 10403 Euclid Ave., Cleveland, Ohio.

HEEREMANS, HAROLD—Organist, Teacher, Choral Director. Born in Brisol, England, 1900. *Appearances:* Organ recitals in Indianapolis (1931), New York (1935), and Philadelphia (1939). At present, Chapel Organist and Instructor in Music, New York University; Director of Glee Club, Barnard School for Girls, New York; Organist and Director of Music, Memorial Presbyterian Church, Brooklyn. *Compositions: Aria,* for organ (Gray, 1935). *Address:* 2303 Loring Place, New York City.

HEERMANN, WALTER—Violoncellist, Conductor. Born in Frankfort, Germany. *Education:* Pupil of Von Lier, Britt, and Steindel. *Appearances:* Soloist with Cincinnati Symphony Orchestra; with Heermann Trio; Conductor, Cincinnati Little Symphony, Charleston (W. Va.) Festivals. *Radio:* Conductor, College of Music Orchestra, WLW, Cincinnati. *Recordings:* Brunswick. *Address:* 2234 Park Ave., Cincinnati, O.

HEETER, EUGENE F.—Violinist, Educator. Born in West Carrollton, Ohio, 1905. *Education:* Ohio University, Northwestern University, University of Michigan and American Conservatory of Music, Chicago. *Degrees:* B.S. in Education, Northwestern University; Mus. M., University of Michigan (1940). *Appearances:* Chicagoland Music Festival (1939); Michigan Public School Band and Orchestra Festival, Ann Arbor (1939). Member of faculty, National Music Camp, Interlochen (1933). Director, Holland American Legion Band (since 1929). At present Director of Instrumental Music, Holland, Mich., Public Schools. *Member:* Michigan Band and Orchestra Association, Phi Mu Alpha, Kappa Kappa Psi and Phi Delta Kappa. *Address:* Holland High School, 15th at River, Holland, Mich.

HEIDT, HORACE—Pianist, Orchestra Conductor (Popular). Born in Alameda, Cal., 1901. *Education:* University of California, Culver Military Academy. Formed his own band, "Horace Heidt and his Californians." *Appearances:* Tour of California; tours of United States; Palace Theatre, New York; Drake Hotel, Chicago; Biltmore, New York; Chicago Theatre, Chicago; Cocoanut Grove, Los Angeles; tour of Europe; first popular orchestra to appear at the Paris Opera House; Kit Kat Club, London; Les Ambossadeurs, Paris; Monte Carlo; others. *Radio:* "Dance Night with Horace Heidt," "Musical Detective Mysteries," "Answers by Dancers," and other sustaining shows. At present, appearing in "Pot O' Gold," NBC, weekly. *Compositions: I'll Love You In My Dreams,* theme song. *Recordings:* Columbia. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

HEIFETZ, JASCHA—Violinist. Born in Vilna, Russia, 1901. *Education:* Royal Conservatory of Music, St. Petersburg; pupil of Auer. *American Debut:* Carnegie Hall (1917). *Appearances:* Soloist with St. Petersburg, Odessa, and Berlin Orchestras (1911); with major orchestras in Europe. Has toured throughout the world. Appeared in MGM motion picture, *They Shall Have Music.* Chevalier of the Legion of Honor, France (1926). *Compositions:* Arrangements and transcriptions. *Recordings:* Victor. *Address:* Balboa, Cal. *Management:* Arthur Judson, Inc. 113 West 57th St., New York City.

HEIFETZ, VLADIMIR—Pianist, Composer. Born in Russia, 1893. *Education:* St. Petersburg Conservatory; pupil of Liapunov and Glazounov. *Debut:* Warsaw, Poland (1918). *Appearances:* Tour of Russia as accompanist to Chaliapin; conductor of orchestra at New Schenly Theatre, Pittsburgh (1922). *Radio:* Conductor of "The Heifetz Singers," CBS. *Compositions: Biblical Suite; The Songs of Russia,* album of Russian folk-tunes (Alfred Music Co.); works for piano (published by Schroeder and Gunther); music for play by Maurice Shwartz; music for motion pictures, *Potemkin* (1925), *Green Fields, Prelude to the New York World's Fair, 1939,* symphonic poem (1939); *Mirele Efros* (1939); *The Golem, oratorio, (premiere Town Hall,* New York, 1940). *Address:* 165-25 134th Road, Jamaica, L. I., N. Y.

HEILMAN, WILLIAM CLIFFORD—Composer, Teacher. Born in Williamsport, Pa., 1877. *Education:* Harvard University; pupil of Rheinberger and Widor. *Degree:* Hon. M.A. (1925). Member of faculty, Harvard Department of Music. *Compositions: By the Porta Catania,* orchestral tone-poem; Suite for Orchestra; *Suite of Dances,* for cello and piano; Suite for Flute and Piano; songs and piano pieces.

HEIM, LEO—Pianist, Accompanist. Born in Chandler, Ind., 1913. *Education:* Northwestern University; American Conservatory of Music; pupil of Allen Spencer. *Degree:* B.M., American Conservatory. *Appearances:* Soloist, Evansville (Ind.) Philharmonic Orchestra; White House Musicale (1938); as soloist and accompanist throughout the United States. Has coached, and has conducted opera performances in Chicago. *Address:* 500 Kimball Hall, Chicago, Ill.

HEIN, CARL—Conductor, Teacher. Born in Rensburg, Germany, 1864. *Education:* Hamburg Conservatory. Member of Hamburg Philharmonic Society (1885-90); teacher and director, German Singing Societies, New York; teacher, German Conservatory, New York; conducted at New York College of Music. *Author of: Thirty-one Daily Exercises for the Voice* (1915); *Tone Production in Twenty Lessons* (1918).

HEINROTH, CHARLES—Organist, Teacher. Born in New York City, 1874. *Education:* Pupil of Friedheim, Spicker, White, Herbert, Hieber and Rheinberger. Organist, St. Paul's, Brooklyn (1893-97), Church of the Ascension and Temple Beth-El, New York (1897-1907); teacher of organ, harmony and counterpoint, National Conservatory; Organist, Director of Music, Carnegie Institute, Pittsburgh, and Organist, Third Presbyterian Church (1907-32); Patron of Music Department, Carnegie Institute of Technology. Head of Music Department, College of the City of New York (since 1932). *Member:* National Association of Organists.

HEITMAN, HAZEL FERN—Soprano, Voice Teacher. Born in Grand Rapids, Mich. *Education:* Northwestern University; Cosmopolitan School of Music, Chicago; pupil of Verne R. Stillwell, Grand Rapids; Mrs. A. P. Soule, Sacramento, Cal.; Edwin J. Gemmer, Chicago (piano); Rossetter Cole (theory); Allen Ray Carpenter, Pasadena, Cal.; Michele de Caro, Milan, Italy; Frederick W. Root, Harriet Case and Violet Martens, Chicago (voice). *Degree:* Mus. B., Cosmopolitan School of Music (1936). Former member of the Seattle Opera Company and teacher of voice in Seattle for several years. *Appearances:* Opera in Seattle; recital, Kimball Hall, Chicago (1936); soloist with Cosmopolitan School Orchestra (1938); soloist, First Methodist Church, Seattle. *Radio:* KJR, Seattle; WMAQ, Chicago. At present, member of faculty of the Cosmopolitan School of Music. *Address:* 1625 Kimball Bldg., Chicago, Ill.

HEIZER, RUTH—Mezzo-Soprano, Pianist. Born in Ohio, 1903. *Education:* Studied with Margaret Crawford, Isaac Van Grove, and others. *Appearances:* Recital in Chicago (1924); Civic Music Festival, Madison, Wisconsin; tours in the United States and Canada. *Radio:* As soloist and accompanist to singers. *Address:* 4851 N. Damen, Chicago, Ill.

HELFER, WALTER—Composer, Teacher. Born in Lawrence, Mass., 1896. *Education:* Harvard University; pupil of Respighi. At present, Assistant Professor of Music, Hunter College, New York. *Compositions: A Dutch Lullaby,* for six voices (1930); *Elegiac* Sonata, for piano (1931); *Symphony of Canadian Airs* (1937); other works for orchestra, chorus and piano; chamber music.

HELFMAN, MAX—Pianist, Composer, Conductor. Born in Poland, 1901. *Education:* Curtis Institute. *Appearances:* With Freiheit Singing Society, Brooklyn Academy of Music (1937-38); Carnegie Hall (1938); with Handel Choir (1938); others. *Recordings:* Victor. *Address:* 67 Park Terrace East, New York City.

HELLER, ADOLPH—Conductor. Born in Prague, Czechoslovakia, 1901. *Education:* Prague Conservatory; pupil of J. B. Foerster, Novak, Talich, Zemlinsky and Suk. *Appearances:* Conductor, German Opera, Prague; Koenigsberg; Musical Director, opera and symphony concerts, Gablonz, Czechoslovakia; German Choral Society, Prague; Teplitz, Czechoslovakia; Czech National Theatre, Olomouc, Czechoslovakia; guest conductor, Czech Philharmonie, Prague; State Philharmonic, Charkow, U.S.S.R.; Philharmonie, Copenhagen, Denmark. Conducted first Czechoslovakian performances of Ravel's *Bolero,* Honegger's *Judith* and *Skating Ring,* R. Strauss' *Arabella,* Shostakovitch's *Lady Macbeth,* Respighi's *Maria Egiziaca* and *Lucrezia,* Monteverdi-Respighi's *Orfeo,* Giordano's *Cena delle Beffe,* Debussy's *L'Enfant Prodigue,* Rousell's *Le Testament de la Tante Caroline* (world premiere), Weinberger's *Wallenstein,* and works by Krenek, Hindemith, Kurt Weill, Malipiero, Casella, A. Berg, Schoenberg. *Radio:* State Broadcasting Company, Prague, Brno and Bratislava. Member of faculty, Chicago Conservatory of Music (since 1939). At present, conducting, accompanying, coaching. *Address:* 1034 N. LaSalle St., Chicago, Ill.

HELLER, JAMES G.—Lecturer, Teacher. Born in New Orleans, La., 1892. *Education:* Hebrew Union College, Cincinnati; pupil of Edgar Stillman-Kelley (orchestration). Rabbi of Plum Street Temple, Cincinnati. *Degree:* Hon. Mus. D., Cincinnati Conservatory (1935). Program annotator, Cincinnati Orchestra; lecturer on musicology and faculty member of Cincinnati Conservatory of Music. Society for the Publication of American Music selected his String Quartet, *Three Aquatints,* for its award (1929).

HELLER, LITTLE JACKIE—Tenor (Popular). Born in Pittsburgh, Pa., 1908. *Appearances:* Tex Guinan night club; with Benny Davis in vaudeville; at College Inn, Hotel Sherman, Chi-

cago; with Ben Bernie's band (1932-34); since then, he has free-lanced. *Radio:* Sustaining and commercial programs, NBC; also local stations, Chicago. *Address:* National Broadcasting Company, RCA Bldg., New York City.

HELLER, MILDRED GREY—Soprano. Born in New York City, 1910. *Education:* pupil of Madame Morealli, New York; Fernando Carpi, Prague; Herlinger, Steinbruck, Vienna. *Debuts:* European, in title role of *Countess Maritza,* in Prague (1937); American, in Moniuszko's *Haunted Castle,* Chicago Civic Opera Co. (1940). *Appearances:* Sang role of *Silvana* in *"La Fiamma,"* and title role of *Lucrezia,* both by Respighi, for the first time in Czechoslovakia; leading roles for dramatic soprano, as prima donna of National Theater, Olomouc, Czechoslovakia (4 years). Since returned to the United States (1939), appeared in concert. *Address:* 1034 N. LaSalle St., Chicago, Ill.

HEMINGTON, FRANCIS—Organist, Director. Born in London, England, 1865. *Education:* University of New York. *Degree:* Mus. D. Organist and Choir Director, Grace Episcopal Church, Chicago (1893-94); Organist, St. Paul's Universalist Church, Chicago (1894-98); Organist and Choir Director, Church of the Epiphany, Chicago (1898-21); Organist and Choir Director, Pilgrim Congregational Church, Oak Park, Ill. (1921). *Member:* Oak Park School of Music (Pres., 1895). *Address:* 614 N. Ridgeland Ave., Oak Park, Ill.

HEMPEL, FRIEDA—Soprano. Born in Leipzig, Germany, 1885. *Education:* Leipzig Conservatory, Sternsches Conservatory; pupil of Mme. Nicklass-Kempner. *Debuts:* European, Berlin Royal Opera (1905); American, Metropolitan, New York (1912). *Appearances:* At Bayreuth; in Mozart cycle, Munich; member, Berlin Royal Opera; guest appearances in Austria, Belgium, France and Hungary; in opera in London and America. Member of Metropolitan Opera (1912-23); Jenny Lind concerts throughout the United States and the British Isles. Repertoire includes *Lucia, Astrofiamente, Marguerite de Valois, Eva, Adina, Leila, Suzanna,* others.

HENDERS, HARRIET—Soprano. Born in Marengo, Ia. *Education:* Graduate, Simpson College and Conservatory, Indianola, Ia.; pupil of Bernhardt Bronson; Ragna Linne; Frau Gutheil-Schoder, Vienna. *Debuts:* European, as *Mimi* in *"La Boheme,"* Graz (1931); American, as *Sophie* in *"Der Rosenkavalier,"* Metropolitan Opera, (1939-40 season). *Appearances:* Leading operatic roles in Vienna, Leipzig, Prague, Hamburg, Graz, and Budapest; as *Marzelline* in *"Fidelio,"* Salzburg Festival, under Toscanini (1937); in concert, recital, and radio, Europe; at Carnegie Hall, New York. Member of Metropolitan Opera. *Address:* Haensel & Jones, 113 W. 57th St., New York City.

HENDERSON, HORACE—Conductor, Composer (Popular). Born in Cuthbert, Ga., 1904. *Education:* Wilberforce University. *Degree:* A.B. *Appearances:* Leader of own band at Wilberforce University (three years); member of Don Redman's Band (1931-34); pianist and arranger for brother, Fletcher Henderson's Band (1934-37). Conducts own band (since 1937); has played at clubs, theatres and ball rooms in Chicago. *Radio:* CBS. At present, touring the United States. *Compositions: Hot and Anxious* (Mills, 1928); *Comin' and Goin'* (1928); *Jamaica Shout* (Exclusive, 1932); *Rug Cutters' Swing* (Mills, 1933); *Big John's Special* (Exclusive, 1934); *Riffin'* (Joe Davis, 1934); *Christopher Columbus* (Joe Davis, 1936); *Chris and His Gang* (Robbins, 1937); *Ridin' and Swingin'* and *Do, Re, Mi* (Mills, 1939); *Shufflin' Joe* (Mills, 1940); *Kitty on Toast* (Regent, 1940). *Recordings:* With Don Redman's Orchestra (Brunswick); with Allen Hawkins' Orchestra (Melotone); with Fletcher Henderson's Orchestra (Columbia, Decca, Victor, Vocalion); with own orchestra (Vocalion). *Address:* 417 E. 48th St., Chicago, Ill.

HENDRICK, EDITH—Vocalist. Born in Little Rock, Ark. *Education:* Chicago Musical College. *Radio:* KLRA, Little Rock, Ark.; WBBM-CBS, Chicago (since 1939). At present staff vocalist, WBBM. *Address:* Columbia Broadcasting System, Wrigley Bldg., Chicago, Ill.

HENEY, EDWARD J.—Clarinetist, Bandmaster, Teacher. Born in San Francisco, Cal. 1901. *Education:* Cincinnati Conservatory and John B. Stetson University, DeLand, Fla. *Appearances:* As guest soloist, Kit Kat Club, London (1928); saxophone soloist with Sousa's Band (1924-31); formerly with Arthur Pryor's Band. *Radio:* WEAF, New York; WSUN, St. Petersburg, Fla.; WDBO, Orlando, Fla. Former Bandmaster, Florida Military Academy Band and St. Petersburg Concert Band. Bandmaster and Music Teacher, Orlando High School Band (since 1932). *Address:* Orlando Senior High School, Orlando, Fla.

HENKE, MARGARET—Teacher of Voice. *Education:* Pupil of Lordmann, Gutzmann, and Flatau. Has taught in the United States and Europe (since 1920). *Author of: The Speaking Voice of the Professional Woman,* and other articles. *Address:* 610 Riverside Dr., New York City.

HENRY, GEORGE EDWIN—Violoncellist. Born in Florida, 1911. *Education:* American Conservatory of Music (Chicago); Chicago Civic Orchestra; Leo Sowerby (composition), Daniel Saidenberg (cello). *Degrees:* Mus. B., Mus. M. *Appearances:* With North Carolina Symphony Orchestra; concertized in Kansas, Florida, and North Carolina. *Radio:* With string quartet, WCNC. Member of staff, WBIG. *Address:* 500 Stirling St., Greensboro, N. C.

HENRY, HAROLD—Pianist, Teacher. Born in Neodesha, Kan., 1886. *Education:* University of Kansas; Sternsches Conservatory, Berlin; pupil of Jedliczka and Loewengard (piano and theory). *Debuts:* American, Chicago (1906); European, London (1922); South American, Rio de Janeiro (1931). *Appearances:* Recitals and concert appearances in principal European cities; soloist with the Chicago, Minneapolis, New York, Seattle, Cincinnati, San Francisco Symphonies; MacDowell festivals, Peterborough, N. H., and others. At present teaching in New York. *Compositions: Fantasy Poem* (Schirmer); *While the Piper Played, Dancing Marionette* (Fischer); songs and piano compositions published by Carl Fischer and Schirmer (since 1920). *Address:* 853 7th Ave., New York City.

HENRY, HUGH THOMAS—Author, Teacher. Born in Philadelphia, Pa., 1862. Roman Catholic priest; Professor, Overbrook Seminary, Philadelphia; specializes in church music. Editor of magazine, *Church-Music* (1905-09).

HENRY, LEIGH VAUGHAN—Composer, Critic. Born in Liverpool, England, 1889. *Education:* Pupil of Charles Ross (piano), Locke (harmony), and Bridson. Musical Director, Gordon Craig's School for the Art of the Theatre, Florence; lecturer on music in France, Italy, Germany, Russia and the United States. *Compositions: The Rogueries of Corviello,* comedy ballet; *A Celtic Poem,* for male chorus a cappella; *Cymric Poem,* for small orchestra; *Sheen of Waters,* for piano and orchestra; piano works and songs. *Author of: Music: Its Growth in Form and Significance; Music: What it Means and How to Understand it; Stravinsky,* a monograph; *Dr. John Bull.*

HENSHAW, HELEN ROCKWELL—Organist, Pianist. Born in New York City, 1903. *Education:* Union College, Schenectady; Fontainebleau; Juilliard Summer School. *Appearances:* As accompanist for Monday Musical Club, Albany; Organist for Schubert Club, Schenectady. *Radio:* Organ recitals. *Address:* Albany Academy, Academy Rd., Albany, N. Y.

HENSLEE, REBECCA FIELD—Teacher of Piano. *Education:* Cokes College; Eastman School of Music; American Conservatory, Chicago; Tobias Matthay Pianoforte School, London. *Degrees:* B.A., B.M., Cokes College; M.A., Eastman School of Music. Graduate assistant, Cokes College, Hartsville, S. C. (1931-32); teacher of piano and theory, Dillon, S. C. (1933-38). Member of piano faculty, State Teachers College, West Chester, Pa. (since 1938). *Member:* Mu Phi Epsilon. American Matthay Association, National Education Association, Pennsylvania State Education Association. *Address:* State Teachers College, West Chester, Pa.

HENSON, MARY ATKINSON—Pianist, Organist. Born in North Dakota, 1904. *Degree:* B. Mus. *Compositions:* Arranged music for vocal trios and string quartets. *Radio:* Musical Director, WDBJ. *Address:* 914 Carter Rd., Roanoke, Va.

HERBERT, OLIVER LEO—Organist, Accompanist. Born in Drumbo, Ontario, Canada, 1899. *Education:* Toronto Conservatory of Music; pupil of Clarence Dickinson and others. *Appearances:* Carnegie Hall, as accompanist to Frank Chamberlain; Guest Conductor, Yonkers Choral Group. *Radio:* WEAF, WOR, WNYC, New York. *Member:* National Association of Organists. *Address:* 50 W. 67th St., New York City.

HERBRÜCK, BERTHA M. (MRS. R. A.)—Soprano. Born in Dayton, Ohio. *Education:* Columbia University; Juilliard Institute; Hochschule, Berlin. Has held executive posts in various clubs. *Member:* Ohio Federation of Music Clubs (President); National Federation of Music Clubs (Executive Board; President, Great Lakes District); Dayton Federation of Women's Clubs; Dayton Music Club; Sigma Alpha Iota (Patroness); others. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Ridgeway Road, Dayton, O.

HERBST, GOTTFRIED—Violinist, Conductor. Born in Muehlhausen, Germany, 1887. *Education:* Conservatory of Gotha; pupil of Maisch and Joachim. *Debut:* Member of opera orchestra (1901). *Appearances:* At Sondershausen, Halle, Muehlhausen, Erfurt, Coburg, Gotha and Weimar; as soloist and as conductor with symphonies and choral organizations. Former teacher and Director, Music Department, Washington State College. At present conducts Spokane Symphony Orchestra. *Address:* 1305 West 5th Ave., Spokane, Wash.

HERDIEN, MABEL SHARP—Soprano, Educator. Born in Kewanee, Ill. *Education:* Chicago Musical College; pupil of George Hamlin and William S. Brady, New York. *Appearances:* With the Apollo Musical Club, North Shore Festival in Evanston, Worcester Festival, Oberlin College, and Toronto Festival. Supervisor of Music for Adult Education in Chicago. *Address:* 1462 Bryn Mawr Ave., Chicago, Ill.

HERING, JOHN NORRIS—Organist, Composer. Born in Baltimore, Md., 1886. *Education:* Peabody Conservatory; pupil of Randolph, Barkworth and Boise. Member of faculty, Hood College, Frederick, Md.; substitute at Peabody; Organist, New Orleans (1909-10); Music Critic and Editorial Writer, Baltimore *Star* (since 1910); teacher in Preparatory Department, Peabody Conservatory (since 1913); Organist, Christ Church, Baltimore (since 1911). *Compositions:* Piano trio, organ sonata, Rhapsody, for organ; other works for organ; songs; services. *Member:* F.A.G.O.

HERLICZKA, GERTRUD—Conductor. Born in Vienna, Austria. *Education:* Vienna Conservatory. *Appearances:* As conductor of various orchestras in Europe and the United States, including the New York Philharmonic; with Herliczka Symphony Orchestra, Town Hall, New York (1940). *Management:* George Leyden Colledge, RKO Building, New York City.

HERO, STEPHAN—Violinist. Born in New York City, 1916. *Education:* David Mannes School; pupil of Paul Stassevitch, Jacques Thibaud in France and Persinger in America. *Debut:* Soloist with New York Symphony (1925). *Appearances:* Throughout the United States in recital and as soloist with Philadelphia Symphony, Cleveland Symphony and other orchestras; soloist at White House reception. *Radio:* NBC. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

HERRICK, JOHN—Baritone. Born in Boston, Mass., 1906. *Education:* Pupil of Harriot E. Barrows. *Debut:* Recital, Town Hall (1938). *Appearances:* New Orleans Symphony Orchestra (1938). *Radio:* Revelers Male Quartet, NBC. *Address:* 134 W. 58th St., New York City.

HERRMANN, BERNARD—Composer. Born in New York City, 1911. *Education:* Juilliard Graduate School. Musical Director, Columbia Workshop, Columbia Broadcasting System; Adviser to American School of the Air; Conductor, New Chamber Orchestra. *Radio:* Musical Director, Orson Wells program, CBS (1939-40). *Compositions: Ballet Music For Americana Revue; Ballet Music for The Body Beautiful; Sinfonietta,* for String Orchestra; *Nocturne and Scherzo; Moby Dick,* dramatic cantata; *La Belle Dame sans Merci, Cynara,* and *The City of Brass,* for radio.

HERRMANN, MRS. CHRISTIAN—Soprano, Patron. Born in Ohio. *Education:* Detroit Conservatory; pupil of Cauff, Patton, Howard, New York; Theodore Lierhanner, Vienna; others. Active in civic concert work in Lansing, Mich. (since 1920). *Radio:* WKAR, East Lansing. *Member:* Michigan Federation of Music Clubs (President); National Federation of Music Clubs; Lansing Matinee Musicale (Honorary President). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 520 N. Capitol Ave., Lansing, Mich.

HERTER, ANNETTE C.—Educator. Born in Sumatra, Dutch East Indies. *Education:* Dalcroze College, Hellerau-Dresden; Academy of Music, Geneva, Switzerland. Founder and Executive Director, American Conservatory of Music, Drama, and Dance, Inc. *Address:* 114 E. 64th St., New York City.

HERTH, MILTON—Organist, Arranger (Popular). Born in Kenosha, Wis., 1908. *Education:* With private teachers. *Appearances:* With Milt Herth Trio at Chez Firehouse, Hotel Lincoln, Hotel Edison, Ritz Carlton, New York; Hotel LaSalle, Chicago; others. *Radio:* Guest appearances "Fibber McGee and Molly" and Al Pearce programs. Former staff organist, WIND, Gary, Ind. *Recordings:* Decca. *Management:* Consolidated Radio Artists, Inc., New York City.

HERTZ, ALFRED—Conductor. Born in Germany, 1872. *Education:* Hoch Conservatory, Frankfort. *Appearances:* Metropolitan Opera House; Municipal Theatre, Halle; Panama Exposition at Los Angeles; San Francisco Symphony Orchestra: as guest conductor, Pacific Coast. *Address:* 770 Camino del Mar, San Francisco, Cal.

HERZER, CLIFFORD—Pianist. Born in Albion, Mich., 1909. *Education:* Pupil of Lhevinne and Matthay. *Debut:* Town Hall, New York (1935). *Appearances:* Concerts in London, Amsterdam, The Hague, Austria and Italy. *Radio:* WQXR, CBS. Member of Herzer-Zayde, two-piano team. *Recordings:* Brahms waltzes, Waltz from Walton's *Facade,* Gershwin's *Rhapsody In Blue* and others, (Royale). *Address:* 17 East 61st St., New York City.

HESS, HANS—Violoncellist. Born in Kiel, Germany, 1886. *Education:* Pupil of Johannes Warnke (cello), Carl Warnke (piano and theory), and Adolph Weidig (theory and counterpoint). *Debut:* In recital, Chicago (1917). *Appearances:* Throughout the United States in concert; joint recitals with Geraldine Farrar, Mary Garden, Louise Homer, Ignaz Friedman. Former member, Chicago Chamber Music Trio, Brahms Trio, Chicago. *Radio:* With NBC Orchestra. At present concertizing and teaching. Has made recordings. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Chicago Musical College, Chicago, Ill.

HESS, MYRA—Pianist. Born in London, 1890. *Education:* Guildhall School of Music, Royal Academy of Music; pupil of Pascal, Morgan and Matthay. *Debut:* In concert, Queen's Hall, London (1907). *Appearances:* Tours of Europe, the United States and Canada (since 1922), in recital and as soloist with major orchestras.

HESSER, ERNEST GEORGE—Singer, Music Educator, Author. Born in Crestline, Ohio, 1883. *Education:* Ohio Wesleyan University, Winona College and New School of Methods, Chicago. *Degrees:* B. Mus., M.Pd., and D.Pd. Teacher of Music and Art, Kendallville, (Ind.) Public Schools (1906-08); Supervisor of Music, Goshen, Ind. (1908-10); Pasadena, Cal. (1911-14); Director of School Music, Albany, N. Y. (1920-21); Director of Music, Public Schools of Indianapolis, Ind. and Head of Public School Music Department, Arthur Jordan Conservatory (1921-30); Director of Music, Public Schools of Cincinnati, and Professor of Public School Methods, Cincinnati Conservatory (1930-36). Director of Music, College of Education, New York University (since 1936). *Author of: Course of Study in Music for Elementary Schools of Ohio; Calendar Cycle of Rote Songs; Glee and Chorus Book for Male Voices;* co-author, song books. *Address:* 80 Washington Square, East, New York City.

HEWITT, LEE—Bass-Baritone. Born in St. Louis, Mo., 1919. *Education:* University of Chicago; pupil of Richard De Young, and others. *Debut:* With Thomas Climic, Baldwin Hall, St. Louis (1937). *Appearances:* Music Festivals and theatres throughout Chicago, and at the University of Chicago. Soloist, First Unitarian Church (1938-39). *Member:* Black Friars, University of Chicago. *Address:* 5346 Cornell Ave., Chicago, Ill.

HEWLETT, WILLIAM HENRY—Organist, Choral Conductor, Teacher. Born in Bath, England, 1873. *Education:* Trinity College, Toronto, Can.; Berlin and London; pupil of Vogt (piano and organ); Arthur Fisher, Albert Ham and Sig. D'Auria (theory); Jedliczka, Pfitzner, and Vladimir Cernikof. *Degree:* Mus. D. Organist, Carleton Street Methodist Church; Centenary Church, Hamilton; Principal, Hamilton Conservatory; Conductor, Elgar Choir.

HEYMAN, HENRY—Violinist, Teacher. Born in Oakland, Cal., 1855. *Education:* Oakland College; pupil of David, Roentgen, Hermann, Reinecke and Jadassohn. *Appearances:* As member, Gewandhaus Orchestra, Leipzig; concerts in San Francisco. Concertmaster, Philharmonic Orchestra, San Francisco (1881).

HEYMAN, KATHERINE RUTH—Pianist. Born in Sacramento, Cal. *Education:* Pupil of Heyman, Barth, Nikisch, and others. *Debut:* With Boston Symphony Orchestra (1899). *Appearances:* With London Royal Philharmonic; Berlin Philharmonic; Budapest Philharmonic; Queen's Hall Orchestra, Covent Garden; others; concertos under direction of Thomas Beecham, London. At present appearing in recitals, New York; conducting courses in interpretation, New York, Chicago, Omaha, Tulsa. *Compositions:* Songs (published by Schirmer, Schmidt, Boosey; others); school songs (published by Ginn and Co.); *Piano Studies in Modern Idiom* (Boosey, Hawkes, and Belwyn). *Author of: The Relation of Ultra-Modern to Archaic Music. Recordings:* Schoenberg op. 11, no. 2; Scriabin, 4th Sonata; and others (Friends of Recorded Music). *Member:* Scriabin Circle. *Address:* 26 Perry St., New York City. *Management:* Richard Copley, 113 W. 57th St., New York City.

HICE, ARTHUR—Pianist. Born in Mt. Savage, Md., 1894. *Education:* Curtis Institute; New York, London and Vienna; pupil of the Lhevinnes, Matthay, Gambrich, and Scalero (composition). *Debut:* New York (1929). *Appearances:* Tours of the United States and Europe. *Member:* Society for Contemporary Music; American Matthay Association.

HICKERNELL, ROSS—Bandmaster, Teacher. Born in Harrisburg, Pa., 1877. *Education:* University of Oregon; Northwestern University; Dana Musical Institute. *Degrees:* M.M., Mus. D., Dana Musical Institute. Formerly affiliated with Innes Orchestral Band; Kryl's Band; Chautauqua Orchestra; Concert Lyceum. At present member of faculty, Dana Musical Institute, Warren, O. *Address:* Dana Musical Institute, Warren, O.

HICKS, ALFRED H.—Oboist, English Horn Player, Violinist, Violist, Conductor. Born in Keokuk, Ia., 1898. English Horn player with St. Louis Symphony (since 1926); Conductor, St. Louis Philharmonic (since 1930); violist with St. Louis Municipal Opera (since 1931).

Compositions: Tournament Overture (Carl Fischer, 1938). *Address:* St. Louis Symphony Orchestra, Municipal Auditorium, St. Louis, Mo.

HIER, ETHEL GLENN—Composer. Born in Cincinnati, O., 1889. *Education:* Cincinnati Conservatory of Music; Juilliard Institute, New York; pupil of Thalberg, Edgar Stillman-Kelley, Friedberg, Goetschius, and Ernest Bloch; studied with Hugo Kaun, Berlin. *Compositions: Choreograph,* ballet; *America the Beautiful,* for chorus and orchestra; *Poem,* for violin, cello, and piano; suite for string quartet; others for violin, piano; songs.

HIJMAN, JULIUS—Composer, Pianist. Born in Almelo, Holland, 1901. *Education:* Pupil of Dirk Schaefer and Paul Weingarten (piano). *Appearances:* Concert tours of Europe (1927-39); concert of own compositions, Carnegie Hall, New York (1940); others. *Radio:* Holland. Former Commentator, Amsterdam Concertgebouw Orchestra. At present, living in the United States. *Compositions:* Trio for violin, piano and violoncello (1932); Suite for Violin and Piano, and String Quartet (1933); *Canti Italiani* (1934); *Symphonic* Suite, for orchestra; Sonatina, for oboe and piano, and puppet's music to *Le Jongleur de Notre Dame* (1935); Sonata, for piano (1936); Sonata, for bassoon and piano (1938); other works for orchestra and piano; chamber music; songs. *Author of: Modern Austrian Music* (1938).

HILDEGARDE—Vocalist. Born in Holstein, Wis. *Appearances:* Cafe de Paris and Carlton Hotel, London; in cabarets, Paris; in Brussels, Cannes, Monte Carlo, Biarritz; for King of Sweden, Duke and Duchess of Kent, Duke of Windsor; others; as leading lady in *Seeing Stars,* London. Returned to United States (1937). *Radio:* BBC, NBC. *Address:* National Broadcasting Company, RCA Building, New York City.

HILGER, ELSA—Violoncellist. Born in Czechoslovakia. With two sisters, formed a trio in 1916 at the suggestion of Sevcik. Tours of the United States and Europe. Member of the Philadelphia Orchestra. *Address:* Philadelphia Orchestra, Philadelphia, Pa.

HILL, BARRE—Baritone, Teacher of Voice. Born in Reading, Mich., 1905. *Education:* University of Michigan; pupil of Richard Barthelemy, in France; Theodore Harrison, Herman Devries, Isaac Van Grove, Chicago; Frank La Forge, Walter Golde, Mrs. Robert Blackman, New York. *Degree:* A.B., University of Michigan (1926). *Appearances:* Concerts throughout the United States; England; Wales; with Chicago and Montreal Civic Opera; American Opera, Philadelphia Grand Opera, Cincinnati Zoo Opera, St. Louis Municipal Opera; as soloist with the Philadelphia, Chicago, Minneapolis, Detroit, Cleveland, and Dallas Symphony Orchestras; in oratorio throughout the United States; Ziegfeld Follies (1934-35); theatres. *Radio:* NBC, CBS; BBC, London At present, Head of Voice Department, University of Oklahoma. *Address:* University of Oklahoma, Norman, Okla.

HILL, EDWARD BURLINGAME—Composer. Born in Cambridge, Mass., 1872. *Education:* Harvard University; pupil of Paine, Bullard, Whiting, Chadwick and Widor. Instructor of music, Harvard (1908-18); Assistant Professor (1918-28). Chairman of Division of Music (since 1928); also lecturer on French music at Lowell Institute, Boston, and Universities of Lyon and Strasbourg. *Compositions: Pan and the Stars,* ballet (1914); *Stevensoniana Suite,* No. 1 (1917); *Lilacs,* orchestral poem (1927); Sinfonietta, for string orchestra (1936); other works for orchestra, the theatre, chorus and piano; chamber music; songs. *Author of: Modern French Music;* contributor to *Musical Quarterly* and the Boston *Transcript. Member:* National Institute of Arts and Letters; Legion of Honour (Chevalier).

HILL, M. WOOD—Composer. Born in Brooklyn, N. Y. *Education:* Pupil of Henry Rothwell (harmony) and Cornelius Rybner (instrumentation). Winner of several national prizes. Founder of the Brooklyn School of Music and Hudson River Music School. Commissioned by the Canadian Government to revive Burns' cantata, *The Jolly Beggars,* for the Banff Festivals (1928-30). *Transcriptions:* Arranged Bach Choral Preludes for quartet and string ensemble (R. D. Row), Bach Five-Voiced Preludes and Fugues for full strings (Goodwin and Tabb), and Andante from Bach *Concerto in Italian Style* for string ensemble. *Compositions: Louis XIV Suite,* for small orchestra (Witmark); *Old English Suite,* for flute, cello, harp, and harpsichord or piano (Giles Farnaby); *Aesop's Fables,* for small orchestra, voice, and piano (J. Fischer); *Outdoor Suite,* and *From a Far Country,* for string quartet; works for full orchestra, including *Wind in the Willows, Courage* (tone poem), *Adventures of Pinocchio,* ballet pantomine (produced by Edwin Strawbridge), and *Scottish Overture; Calliope,* collection of 12 songs (published by Axelrod, Inc.); other songs and choral works (published by Row, Schirmer, Birchard, Flaschner, John Church, Hall & McCreary). *Address:* 257 W. 86th St., New York City.

HILL, ROBERT PAYSON—Pianist, Accompanist, Teacher. Born in Jefferson County, Pa. *Education:* Juilliard Graduate School, Wooster College; pupil of Emil Steudel, Josef Lhevinne. *Degree:* A.B., Wooster College. *Appearances:* Soloist, Canton (Ohio) Symphony (1938); Town Hall, New York (1940); Associate Instructor, Juilliard Graduate School (1932-34); Instructor (piano), College of Wooster (1934-38). *Address:* 160 W. 73rd St., New York City.

HILLIARD, HARRIET—Vocalist. Born in Des Moines, Ia. *Education:* St. Agnes' Academy; studied ballet dancing with Chester Hale. Appeared as mistress of ceremonies for Nils T. Granlund, New York; at present vocalist with Ozzie Nelson's Orchestra. *Address:* NBC, RCA Bldg., New York City.

HILLMANN, CARL—Violinist, Composer. Born in Frankfurt, Germany, 1867. *Education:* Hoch's Conservatory, Frankfurt; pupil of Hugo Hermann and Iwan Knorr. *Appearances:* With symphony orchestra; chamber-music concerts, Basel, Switzerland (1891-92). Theodore Thomas Orchestra and Chicago Symphony Orchestra (1893-1919); teacher, Columbia College of Music, Chicago (1908-14). *Compositions:* Songs, piano works, trios, quartets, and other chamber and orchestra music. *Radio:* WGN, Chicago. *Address:* 1210 N. Dearborn St., Chicago, Ill.

HILSBERG, ALEXANDER—Violinist Conductor. Born in Warsaw, Poland, 1900. *Education:* Graduate, St. Petersburg Conservatory (1917); pupil of Auer. *Debut:* As recitalist in Poland and Russia (1909). *Appearances:* Tour of Far East (1919); with Skidelsky Quartet; as Conductor of Philadelphia and New York Philharmonic Symphony Orchestras. Conductor of Robin Hood Dell summer concerts and Concertmaster, Philadelphia Orchestra (since 1936).

HILSBERG, IGNACE—Pianist, Teacher. Born in Warsaw, Poland, 1894. *Education:* Petrograd Conservatory, Russia; pupil of Sauer and Annette Essipoff. *Appearances:* With orchestras throughout the United States. Former faculty member, Juilliard School of Music. *Recordings:* Brunswick, Ampico. *Address:* 740 N. Orange Grove Ave., Los Angeles, Cal.

HIMBER, RICHARD—Composer, Conductor (Popular). Born in Newark, N. J., 1905. *Education:* With private teachers. *Appearances:* As Conductor of orchestra for Sophie Tucker; Essex House and Ritz-Carlton and Pierre Hotels, New York. *Radio:* Conductor, Studebaker Champions, NBC; others. *Compositions: It Isn't Fair;* others. *Address:* National Broadcasting Company, RCA Bldg., New York City.

HINCKLEY, ALLEN CARTER—Tenor. Born in Boston, Mass., 1877. *Education:* Amherst College, University of Pennsylvania; pupil of Schachner, Philadelphia; Oscar Saenger, New York; Cosima Wagner and Siegfried Wagner, Germany. *Debuts:* European, Hamburg, Stadttheater, as *King Henry* In *"Lohengrin"* (1903); American, Metropolitan Opera, New York, as *Hunding* in *"Goetterdaemmerung"* (1908). *Appearances:* With Hamburg Opera (5 years); at Covent Garden, London (1904); with Bayreuth Festivals (1905-06); with Metropolitan Opera (3 seasons); with Beecham Company, at Covent Garden (1910) and on tour of South Africa, Australia and New Zealand; with Chicago Opera (2 seasons). Musical Director, Village Light Opera Company, New York. *Address:* 62 Morton St., New York City.

HINDEMITH, PAUL—Composer, Violist, Conductor, Teacher. Born in Hanau, Germany, 1895. *Education:* Hoch's Conservatorium, Frankfort; pupil of Arnold Mendelssohn and Bernhard Sekles; others. *Appearances:* Sprague Coolidge Festivals; as soloist and conductor in concerts of own works with Chicago and New York Philharmonic Symphonies; others. Violist, Amar Quartet (until 1929; founder, with Licco Amar, 1921); one of the directors of Donaueschingen Festivals (1921-26); member of faculty, Berlin Hochschule fuer Musik (1927-37). At present, Guest Professor, Yale University; Professor of Composition, Berkshire Music Festival Center, Tanglewood, Mass. *Compositions: Cardillac* and *Mathis der Maler,* operas; *Hin und zurück,* sketch; *Neues vom Tage,* comedy opera; Concert Music for strings and brass, op. 50; *Philharmonic* Concerto, *Mathis der Mahler* Symphony, Concerto for Orchestra, and *Philharmonic Dances,* all for orchestra; concertos for cello, piano; works for small orchestra; concertos with chamber orchestra including *Der Schwanendreher,* for viola and small orchestra, and *Trauermusik,* for solo viola and strings; chamber music; works for piano, including a duet; *Des Todes Tod,* for soprano with two violas and cello; *Die junge Magd,* six songs, for contralto with flute, clarinet, and string quartet; *Das Marienleben,* for soprano and piano; Toccata, for player piano; music for mechanical organ; *Music to Sing or Play; Sabinchen* (Hörspiel); Concentino, for trautonium and strings; *Das Unaufhörliche,* oratorio; works for organ; other works for voice, chorus, and wind instruments. *Address:* Yale University, New Haven, Conn.

HINDSLEY, MARK HUBERT—Conductor, Educator. Born in Union City, Ind., 1905. *Education:* Indiana University; Metropolitan School of Music, Indianapolis; Sherwood Music School, Chicago. *Degrees:* B.A. (1924), M.A. (1927), Indiana University. Director, Indiana University Band (1925-29); Cleveland Heights (Ohio) High School Band and Orchestra (1929-34); Assistant Director, University of Illinois Bands (since 1934). Has appeared as guest conductor, visiting professor, adjudicator in schools in the United States, and in concert with own organizations. At present teaching, University of Illinois. *Compositions: Music in the Air,* march paraphrase (Carl Fischer, 1937); *Indiana Loyalty March* (Melrose Bros., 1927). *Author of: Band Attention; Marching Maneuver Series,* Vol. I (Gamble Hinged Music Co.); *Music Educators Basic Methods for Cornet, Baritone, Tubas* (Carl Fischer); *School Band and Orchestra Administration* (Boosey & Hawkes); *Mark Hindsley Band Method* (Sam Fox Pub. Co.). *Member:* Indiana Society of Chicago; American Bandmasters Association. *Address:* University of Illinois, Urbana, Ill.

HINETT, ARTHUR—Organist. Born in Philadelphia, Pa., 1906. *Radio:* "Arthur Hinett and the Strings that Sing," "Campus Capers," NBC. *Recordings:* Art Hinett Threesome (Victor and Bluebird). *Address:* KYW, 1619 Walnut St., Philadelphia, Pa.

HINKLE, LUELLA—Flutist. Born in Lemoyne, Pa. 1916, *Education:* Eastman School of Music; pupil of Joseph Mariano (flute); Ruth Northup and Irving McHose (theory); Bernard Rogers (composition). *Degrees:* Artist's Diploma; M.M., Eastman. *Appearances:* Soloist with Rochester Civic Orchestra; Candlelight Musical Program, Los Angeles; on club programs, as assisting artist with singers. Conducts studio in Los Angeles. *Address:* 337 S. Hobart Blvd., Los Angeles, Cal.

HINMAN, FLORENCE LAMONT—Mezzo-Soprano, Teacher, Author. Born in Cass City, Mich. *Education:* London Conservatory of Music, London, Canada; Denver College of Music, and Austro-American Conservatory, Mondsee, Austria; with private teachers in the United States and Europe. *Degree:* Mus. D. *Debut:* Mondsee, Austria (1932). *Appearances:* Soloist, Denver Symphony Orchestra; title role in *Mignon,* Denver Opera Association; concert tours through west; Soloist, Second Church of Christ, Divine Science Church and Warren Memorial and Calvary Baptist Churches, Denver; oratorios in west and New York. First conductor, Denver Summer Opera. Founder and President of Lamont School of Music (since 1924). At present, conductor of Lamont Singers; Director, Lamont Opera Club. Teacher of Jean Dickenson, Hazel Hayes, Don Wilson and others. *Member:* Treble Clef Club, Sigma Alpha Iota (honorary) and National Association of Schools of Music. *Author of: Slogans for Singers* (G. Schirmer, 1934). *Address:* Lamont School of Music, Denver, Colo.

HINSHAW, WILLIAM WADE—Basso. Born in Union, Iowa, 1867. *Debut:* Savage English Opera Company, St. Louis (1899). *Appearances:* Metropolitan Opera; Germany; tours. Dean of Music Department, Valparaiso University, Indiana; organized music school in Chicago; Director, Society of American Singers, New York.

HIRSCHFELD, MAX—Conductor, Composer. Born in Berlin, Germany, 1862. *Education:* Hochschule fuer Musik, Berlin; pupil of Kiel, Scharwenka, and Moszkowski. *Appearances:* Conductor of Duke of York's Theatre, London; Castle Square Opera Co., Boston (1896-97); Tivoli Opera House, San Francisco (1897-1901); at the Princess Theatre, New York and for Shuberts, Savage, Erlanger, Hammerstein and Victor Herbert Productions. Conducted revival of Victor Herbert operettas in Boston. *Compositions: Au Clair de la Lune,* opera; *Shai of India;* and *Monarch of Millions,* comic operas. *Address:* E. B. Marks, Inc., RCA Bldg., New York City.

HJORTSVANG, CARL T.—Tenor, Choral Conductor, Teacher. Born in New Lisbon, Wis., 1905. *Education:* Northwestern University; Dana College, Blair, Neb., and American Conservatory of Music, Chicago. *Degrees:* B.A., Dana; Mus. B., Mus. M., American Conservatory. *Appearances:* With Evansville College A Cappella Choir, tour of eastern and middle western cities (1940). Voice Teacher, American Conservatory (1936). At present, Director, Evansville College A Cappella Choir, Evansville Civic Choral Society and Evansville Opera Co. *Address:* Evansville College, Evansville, Ind.

HOBER, BEAL—Soprano. Born in New York City. *Education:* Pupil of Franz Proschowski and Herman Weigert. *Debut:* In recital, Carnegie Hall, New York. *Appearances:* As soloist with New York Philharmonic, Boston, Philadelphia, Rochester, Toronto, Montreal, Pittsburgh, New Haven and Ann Arbor Symphony Orchestras, under Enesco, Koussevitzky, Iturbi, Golschmann, and others; recitals in the east; soloist, Berkshire Festival. *Radio:* WABC; NBC. At present, concertizing, and appearing in opera, oratorio and radio. *Member:* Musicians Club of New York. *Address:* The Park Royal, 23 W. 73rd St., New York City. *Management:* Willmore & Powers, 2 W. 45th St., New York City.

HOBSON, ALICE CARY GALE—Patroness. Born in Haverhill, Mass., 1872. *Education:* Bradford Academy and Robinson Seminary. Founder and President, New Hampshire Seacoast Music Festival Association. Served as board member of People's Symphony of Boston, and President of the Fabien Sevitzky Ensemble. *Member:* Music Lovers Club of Boston, Boxford Oratorio Society, National Women's Country Club of Washington; National Federation of Music Clubs. *Address:* Oronoque, Chapel Road, Little Boar's Head, N. H.

HOCKER, C. DAVID—Musical Director. Born in Philadelphia, Pa., 1911. *Education:* With private teachers. Former Chairman, Concerts for Youth, Philadelphia Orchestra. Organizer, with Sylvan Levin, Philadelphia Opera Co. (1938). *Member:* Philadelphia Orchestra (Board of Directors). Assistant Manager, Robin Hood Dell concerts; Manager, Curtis Institute Concert Bureau. At present, President and General Manager, Philadelphia Opera Co. *Address:* Bankers Securities Bldg,. Philadelphia, Pa.

HODGSON, HUGH—Pianist, Organist, Educator, Composer. Born in Athens, Ga., 1893. *Education:* University of Georgia, Columbia University, University of Southern California and Guilmant Organ School; pupil of Rubin Goldmark (harmony), William Carl (organ), Arnold Schoenberg (composition) and Varette Ter Stepanoff, Berlin. *Degree:* B.S., University of Georgia (1915). *Debut:* New York (1915). *Appearances:* Concerts throughout Georgia with Stradivarius Quartet (1938); Pasquier Trio (1939); Roth Quartet (1940). Soloist annually with Atlanta Symphony Orchestra. *Radio:* College of Agriculture programs, WSB, Athens. Director, Music Department, Lucy Cobb Institute, Athens (1925-28); Guest Professor, Emory University (3 summers); Director, Atlanta Conservatory; Organist and Choir Director, Athens and Atlanta churches; founder, University of Georgia Music Department (1928). At present, Director of Division of Fine Arts, University of Georgia; Conductor, University Little Symphony Orchestra; Organist and Choirmaster, St. Luke's Episcopal Church, Atlanta. *Compositions:* Communion Service, Te Deum; works for piano; songs; choral works and arrangements (published by Schroeder & Gunther). *Recordings:* Aeolian. *Address:* University of Georgia, Athens, Ga.

HODGSON, LESLIE—Pianist, Teacher. Born in Toronto, Can., 1889. *Education:* Toronto Conservatory; pupil of A. S. Vogt, J. Humphrey Anger, Toronto; Teresa Carreno; Max Loewengard, Berlin. *Appearances:* Recitals in the United States and Canada. Teaches in New York; summer classes in the west and south. *Address:* Hotel Wellington, New York City.

HODGSON, WALTER HUTCHINSON—Composer, Musicologist. *Education:* University of Minnesota, University of Iowa; Sternsches Conservatory, Berlin; pupil of Lamond and Wilhelm Klatte. *Degrees:* B.A., University of Minnesota; M.A., Ph.D., University of Iowa. At present, member of faculty, Mount Union College Conservatory of Music. *Compositions:* Sonata, for piano and violin (1929); Quartet, for strings and piano (1931); Sextet, for horn and strings (1934); Symphony No. I (1936); songs and works for chorus. *Address:* Mount Union College Conservatory of Music, Alliance, O.

HOE, LOUISA—Soprano. Born in Middlesboro, Ky., 1914. *Education:* Carson Newman College; Chicago Musical College; pupil of Luther Carter and Nelli Gardini (voice). Recipient of scholarships from Chicago Women's Musical Club and Chicago Musical College; Mary Garden Scholarship and Oliver Ditson Scholarship. Winner of Chicagoland Music Festival National Contest (1937). *Degree:* A.B., Carson Newman College; certificates in voice, dramatics, violin and piano. *Debut:* As *Pousette* in *"Manon,"* Chicago City Opera Co. (1936). *Appearances:* As *Gretel* in *"Hansel and Gretel,"* Chicago City Opera; soloist with Illinois Symphony; recital, Musical Guild of Chicago; recitals throughout the United States. *Radio:* Soloist with Charles Wakefield Cadman and Rubinoff, "Pageant of Melody," WGN-MBS; Bing Crosby program, NBC. Member of Chicago City Opera Company (since 1936). *Address:* 428 St. James Place, Chicago, Ill.

HOFF, CARL—Conductor (Popular). Born in Oxnard, Cal. *Appearances:* Played saxophone for Paul Ash's Orchestra; arranged music for Paul Ash, Paul Whiteman, Vincent Lopez and others. Organized own orchestra, Chicago (1934); at Edgewater Beach Hotel, Chicago, and at "Folies Bergere," at Chicago World's Fair; at the French Casino, New York. *Radio:* "Hit Parade," and Al Pearce Program. *Address:*

National Broadcasting Co., RCA Bldg., New York City.

HOFF, FRED R.—Pianist, Conductor, Arranger. Born in Dresden, Germany, 1886. *Education:* Studied with private teachers in Dresden and Leipzig (piano and theory). *Appearances:* Toured with Emma Calve; conducted own orchestra; conducted, composed, and arranged for Vitaphone (1927-28); Shubert Productions (10 years). Conducted *Good News, New Moon,* several Gilbert & Sullivan operettas, and others. Conductor, *DuBarry Was A Lady* on tour (1940-41); guest conductor, WOR, New York City. *Address:* 523 W. 157th St., New York City.

HOFFMAN, WILHELMINA DOROTHEA—Pianist, Teacher. Born in London, 1903. *Education:* Metropolitan Academy of Music, London; London College of Music; College of Idaho, Caldwell, Ida.; Northwestern University, and Curtis Institute, Philadelphia; pupil of Isabelle Vengerova and Felix Borowski. *Degrees:* Certificate of Merit, Metropolitan Academy; First Class Certificate for Piano Playing, London College of Music. *Appearances:* In concert and recital in the United States. Class piano teacher, Caldwell Public Schools (6 years); Assistant Instructor in Theory, College of Idaho (1927-28); Chairman, Committee on Piano Selections, Malheur County, Ore., Music Contest (6 years); Judge, Piano Division, District Contest of National Federation of Music Clubs, Boise (1934). *Member:* National Guild of Piano Teachers (Boise Chapter); Boise Community Concert Association. *Address:* Parma, Ida.

HOFFMANN, ERNST—Conductor, Violinist, Pianist. Born in Boston, Mass., 1899. *Education:* Harvard University, Hochschule fuer Musik, Berlin. *Degree:* A. B., Harvard (1918). Conductor, Breslau Opera (1922-35); guest conductor, Opera Houses of Berlin, Vienna, Munich, and Posen. At present, conductor of the Houston (Texas) Symphony. *Address:* 520 National Standard Bldg., Houston, Texas.

HOFFMEISTER, LEON ABBOTT—Baritone, Teacher. Born in Reading, Pa. *Education:* Pupil of Herbert Wilbur Greene, Percy Rector Stephens. *Appearances:* Toured Pacific Coast with Mormon Tabernacle Choir; with Lucy Gates, soprano (1915); with Manhattan Opera Co., on tour (1924-26). Soloist, First Methodist Episcopal Church, Germantown, Philadelphia, Pa. At present, Director, Williamsport Choral Art Club.

HOFHEIMER, GRACE—Pianist, Teacher. Born in New York City, 1895. *Education:* Sacred Heart Convent; Columbia University; University of Grenoble, France; Fontainebleau School of Music; pupli of Andre Benoist, Ernest Hutcheson, Isidor Philipp (piano); Rubin Goldmark (theory). *Debut:* Aeolian Hall, New York City (1918). *Appearances:* Princess Theatre; tour of the United States (1920); recitals at Columbia University (1920-22) and Town Hall, New York; schools, colleges, and clubs in the United States. *Radio:* Programs on various stations. Teacher of Muriel Maratea, Doris Jones, and others. *Compositions: Birthday Greetings,* set of four pieces for children (Carl Fischer, Inc.). *Author of: Musical Theory at a Glance* (Carl Fischer, Inc.). *Address:* 200 W. 57th St., New York City.

HOFLAND, SIGVART—Violinist, Teacher, Composer. Born in Bergen, Norway, 1889. *Education:* Columbia School of Music; Chicago Musical College. *Appearances:* Conductor of symphony in performance of own composition, *Youth,* for Crown Prince Olav and Crown Princess Martha of Norway, in Chicago (1939). At present, teacher of theory and composition, Boguslawski College of Music, Chicago. *Compositions: Youth,* symphonic poem; Symphony; String Quartet; others. *Address:* Boguslawski College of Music, 323 S. Wabash Ave., Chicago, Ill.

HOFMANN, JOSEF—Pianist. Born in Podgorze, Poland, 1876. *Education:* Pupil of his father, Urban, and Rubinstein. *Debut:* 1882. *Appearances:* Tour of Germany, Denmark, Norway, Sweden, Vienna, Paris, and London (1884); tour of America (1887); Dresden (1894); tour of Russia; appearances in the United States, including "Golden Jubilee" concert, Metropolitan Opera House (1937). Director, Curtis Institute of Music, Philadelphia (1924-38). Has made radio appearances. At present, Head of Piano Department, Curtis Institute, Philadelphia. *Compositions:* Symphony, piano pieces (under name of M. Dvorsky). *Recordings:* Columbia. *Management:* Metropolitan Musical Bureau, 113 W. 57th St., New York City.

HOKANSON, RANDOLPH — Pianist. Born in Bellingham, Wash. *Education:* Pupil of Paul Pierre McNeely, Myra Hess, Matthay, and Howard Ferguson. *Debut:* Seattle. *Appearances:* Recital tours of west coast cities; tour of Canada. *Radio:* As soloist, NBC. At present concertizing. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

HOLM, HANYA—Dancer. Born in Worms, Germany. *Education:* Hoch Conservatory, Frankfort; Dalcroze School; Mary Wigman Central Institute, Dresden. *Debuts:* European, with Mary Wigman Group (1923); American, Denver (1936). *Radio:* Wrote and performed composition, *Metropolitan Daily* (NBC, 1939). Member of Hanya Holm Dance Company. *Address:* 215 W. 11th St., New York City.

HOLMES, CHARLIE—Saxophonist, Oboist. Born in Boston, 1910. Former member of Boston Civic Symphony. *Radio:* CBS. At present, with Louis Armstrong's Band. *Compositions: Sugar Hill Function, Saratoga Shout. Recordings:* With Armstrong, Luis Russell and Mills Blue Rhythm Bands. *Address:* 880 St. Nicholas Ave., New York City.

HOLST, MARIE SEUEL—Pianist, Organist, Composer. Born in Hochheim, Wis. *Education:* Wisconsin College of Music; Chicago Musical College and Bush Conservatory, Chicago; pupil of Hans Bruening, Rudolph Ganz, Felix Borowski and Fannie Bloomfield Zeisler. *Debut:* Milwaukee (1902). *Degree:* B.A. *Appearances:* With Chicago Woman's Symphony, Century of Progress, Chicago; as performer of own compositions at Lausanne, Switzerland. At present, conducts own studio in Madison, Wis. *Compositions: In the Northland, In the Foothills, Sonatas Mignonnes; In Elfland,* miniature concerto for piano and string orchestra; songs and teaching material (published by Summy, G. Schirmer, Willis, A. P. Schmidt, Presser, Schroeder & Gunther, White-Smith and Witmark). *Author of:* Northland Fables (Augsburg Publishing Co.). *Member:* National League of American Pen Women, Madison Woman's Club, Chaminade and Sousa Clubs. *Address:* 25-27 W. Main St., Madison, Wis.

HOLTZ, CLARENCE GUY—Pianist, Arranger. Born in Chicago, Ill., 1910. *Education:* Northwestern University; pupil of Noelte. *Radio:* Pianist, WCFL; other stations in Chicago. *Compositions:* Etude; songs; others. Has arranged for orchestra and voice. *Address:* 4652 Milwaukee Ave., Chicago, Ill.

HOMER, LOUISE—Contralto. Born in Pittsburgh, Pa., 1871. *Education:* Pupil of Misses Groff and Whinnery; William L. Whitney, and Sidney Homer in the United States; Fidélé Koenig and Paul Lhérie, Paris. *Debuts:* European, as *Leonora* in *"La Favorita,"* Vichy (1898); American, as *Amneris,* Metropolitan Opera Company, while on tour in San Francisco (1900). *Appearances:* In French and Belgian cities; Covent Garden, London; Theatre de la Monnaie in Brussels; as member of Metropolitan Opera Company (1900-19); as member (1919-22) and guest artist (1922-26), Chicago Civic Opera Company; guest performances, Metropolitan Opera (1927-28); in recital with daughter, Louise Homer Stires, in concerts.

HOMER, SIDNEY—Composer. Born in Boston, Mass., 1864. *Education:* Pupil of Chadwick in Boston; Rheinberger, Hieber, and Abel in Germany. Taught and lectured on musical subjects in Boston (1888-95). *Compositions: Bandanna Ballads,* including *Banjo Song; The Song of the Shirt; Three Scotch Poems;* 35 *Mother Goose* settings; others. *Member:* ASCAP.

HONEGGER, ARTHUR—Composer. Born in Le Havre, France, 1892. *Education:* Zurich Conservatory, Paris Conservatoire; pupil of R. C. Martin, Gedalge, Capet, Widor and D'Indy. *Compositions: Horace Victorieux,* mimed symphony (1920-21); *Le Roi David,* symphonic psalm (1921-23); *Pacific 231,* for orchestra (1923); *Judith,* biblical opera (1925); *Prelude et Blues,* for harp quartet (1925); *Antigone,* lyric tragedy (1927); *Rugby,* for orchestra (1928); *Mouvement Symphonique* No. 3 (1932-33); *Semiramis,* ballet-pantomime (1934); *L'Aiglon,* opera (1937); incidental music to *Jeanne d'Arc au bucher* (1938); other works for the theatre, orchestra, chorus and piano; chamber music; songs.

HOOD, HELEN—Composer. Born in Boston, Mass., 1863. *Education:* Paris Conservatoire; pupil of Lang (piano), Chadwick (composition); Moszkowski, Berlin (piano). *Compositions: Te Deum;* songs; works for piano, violin, and string quartet. *Author of:* Book of poems. *Member:* Music Lovers Club, Boston. *Address:* 22 Borland St., Brookline, Mass.

HOOD, MARGUERITE VIVIAN—Educator, Writer, Pianist. Born in Drayton, N. D. *Education:* North Dakota University, Jamestown College, Northwestern University and Chicago Musical College. *Degree:* B.A., Jamestown. *Appearances:* As soloist, Montana State University faculty recitals (1937-39); as lecturer at conferences of Music Educators. Has written scripts and prepared programs for radio broadcasts. State Director of Music, Montana (1930-36); member of faculty, Montana State University (1931-39); former Special Music Lecturer, Intermountain College, Helena, Mont. *Radio:* Director, Montana School of the Air, KGVO (1937-39); guest instructor, Summer Session, Eastern Washington College of Education, Cheney, Wash. (1938-39). At present, member of Editorial Staff of the Music Educators National Conference and member of fac-

ulty, Music Department, University of Southern California. *Editor of: Singing Days* (Ginn and Co., 1936). *Author of:* Articles in various periodicals. *Member:* Music Educators National Conference; Sigma Alpha Iota. *Address:* Station KFPY, Spokane, Wash.

HOOVER, C. GUY—Tenor, Educator, Editor. Born near Rochester, Ind., 1887. *Education:* Cincinnati College of Music, Northwestern University, New York University; Sternsches Conservatory of Music, Berlin. Former Director of Music, University of Arizona, Tucson, Ariz.; Director of Music, State Teachers College, Pittsburg, Kan. President, Educational Bureau, Inc.; Editor-In-Chief, *Educational Music Magazine* (since 1915). Compiler of *The Assembly Hymn and Song Collection;* other works. *Address:* 30 E. Adams St., Chicago, Ill.

HOPE, HAL—Violinist, Theremin Player. Born in New York City. *Education:* Columbia University, Long Island University; pupil of Ovide Musin, Belgium. At present, with Meyer Davis Orchestras, New York; appearing at Park Lane Hotel, New York. *Address:* Essex House, New York City.

HOPKINS, ALFRED—Tenor. Born in the United States. *Education:* Clark University, Worcester, Mass.; Yale University. *Appearances:* Recitals in eastern states; in Bach *St. Matthew Passion;* Handel's *Messiah* at Lindsborg, Kansas. Soloist, Fifth Avenue Presbyterian Church and Riverside Church, New York. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

HOPPLE, MARY—Contralto. Born in Lebanon, Pa. *Education:* Pupil of Adelaide Gesheidt in New York. *Appearances:* In recital; with St. Louis Municipal Opera Co. *Radio:* Broadcasts of Gilbert and Sullivan Operettas; guest artist with Wallenstein Sinfonietta, NBC. *Management:* NBC Artists Service, RCA Bldg., Radio City, New York City.

HORADESKY, EVA GORDON—Contralto. Born in Chicago, Ill., 1898 *Education:* Pupil of Mrs. Charles Lyon Krum, Beverly Hills, Cal. *Appearances:* Soloist with Dallas Symphony (1934-36), Swedish Choral Club, Apollo Musical Club, Miami Symphony (1935), Detroit Musical Club (1937) and Louisville Artists Course. Soloist, Temple Isaiah (since 1936). *Address:* 630 Waveland Ave., Chicago, Ill.

HORAK, ROBERT PHILLIP—Violinist. Born in Detroit, Mich., 1921. *Education:* Cleveland Institute of Music (scholarship, 1930). Winner of Ohio Federation of Music Clubs Junior Contest (1931); Cincinnati area winner in National Auditions for Vicks Scholarship (1938); winner, Ohio Federation of Music Clubs Contest for Advanced Violin (1939); Diploma, National Federation of Music Clubs (1939). *Appearances:* As soloist, Y.M.C.A. Symphony Concert (1934); soloist, Cleveland Women's Orchestra (1939) and several recitals. At present, member of Cleveland Philharmonic Orchestra. *Member:* Cleveland Fortnightly Musical Club. *Address:* 582 Howe St., Akron, Ohio.

HORLICK, HARRY—Violinist, Conductor. Born in Tiflis, Russia, 1896. *Education:* Tiflis Conservatory, Russia. *Appearances:* Concerts throughout Europe; in vaudeville in the United States; at Chicago World's Fair (1933-34). Musical Director, "A & P Gypsies" (1922-36). *Radio:* As director, "A & P Gypsies," NBC (1922-36). At present, with own program, "Harry Horlick's Waltz Time," NBC. *Recordings:* Decca. *Address:* c/o Decca Record Co., 50 W. 57th St., New York City.

HORN, DOROTHY DUERSON—Violinist, Teacher. Born in Independence, Mo., 1906. *Education:* Bethany College, Lindsborg, Kan.; American Conservatory, Chicago, and Eastman School of Music, Rochester, N. Y. *Degrees:* Mus. B., Bethany (1929); Mus. M., American Conservatory (1936). At present, member of faculty, Maryville College, Maryville, Tenn.; engaged in research. *Author of:* Articles for various periodicals. *Address:* Maryville College, Maryville, Tenn.

HORNE, WILLIAM—Singer. Born in New York City. *Education:* Peabody Conservatory, Baltimore; Curtis Institute. *Appearances:* Recital in Town Hall, New York (1939); soloist with New York Philharmonic, San Francisco Symphony and other orchestras; concerts throughout the middle west. *Management:* Sol Hurok, 30 Rockefeller Plaza, New York City.

HOROWITZ, LINNEA—Pianist, Teacher. Born in Malmo, Sweden, 1914. *Education:* Pupil of F. A. Porter, Boston; Thuel Burnham, Edwin Hughes, Rubin Goldmark and Siloti, New York. *Radio:* Educational programs, WBNX. At present, appearing in lecture-recitals. *Compositions:* Etudes for solo piano. *Address:* 59 W. 83rd St., New York City.

HOROWITZ, VLADIMIR—Pianist. Born in Kiev, Russia, 1904. *Education:* Kiev Conservatory; pupil of Felix Blumenfeld; others. *Debut:* Soloist with New York Philharmonic, playing Rachmaninoff 3rd Concerto, Toscanini conducting, New York (1928). *Appearances:* Concerts and recitals in principal cities of Europe; tours of the United States (since 1928). At present, touring the United States, after several years' absence. *Recordings:* Victor, Aeolian, Duo Art. *Management:* Arthur Judson, 113 W. 57th St., New York City.

HORWITZ, HANS—Pianist, Composer, Conductor. Born in Jungbunzlau, Czechoslovakia, 1909. *Education:* Hochschule fuer Musik and Akademie fuer Musik, Vienna. *Appearances:* Conductor of operas and operettas in Germany, Austria, Czechoslovakia, and Italy; Town Hall, New York, with Gaspar Cassado (1938), and with Jascha Bernstein (1940); other appearances in America; accompanist for Gaspar Cassado; joint concerts with Erica Morini and Hertha Glaz. Member of First Piano Quartet. *Compositions:* Songs, string quartets, quintet for clarinet and strings, sonata for cello and piano; other works for piano and chamber music. *Address:* 19 W. 69th St., New York City.

HOSMER, ELMER SAMUEL—Organist, Composer. Born in Clinton, Mass., 1862. *Education:* Brown University; pupil of Parker, Faelten, Whitney, Whiting and Goetschius. *Degree:* A. M., Brown. Former member of faculty, Institution for the Blind, South Boston, and Rhode Island College of Education; Organist and Choir Director, Boston and Bristol, Conn.; Pawtucket, R. I., and Attleboro, Mass. *Compositions: The Man Without a Country, Columbus* and *Pilgrims of 1620,* canatas; anthems; organ pieces; songs.

HOUCHINS, KENNETH—Tenor, (Popular), Guitarist. Born in Champaign, Ill., 1912. *Radio:* Singer of western songs (11 years); National Barn Dance Road Show, NBC, Chicago (1936-37); other programs on NBC, MBS, Michigan network and local stations including CKIW, Windsor, Ont., Canada; with Mountain Pete and his Mountaineers and with Prairie Ramblers. At present, broadcasting with Borderland Buckaroos; WHO, Des Moines, Ia. Known as the "Yodeling Drifter." *Recordings:* Champion, Ganett and Superior. *Address:* 914 Walnut St., Des Moines, Ia.

HOUSE, JUDSON—Tenor. Born in Brooklyn, N. Y., 1894. *Debut:* With New York Symphony Orchestra at Saratoga, N. Y. (1915). *Appearances:* As member, Philadelphia Civic Opera and Hinshaw Opera; with municipal opera companies in various cities; soloist with symphonies; in oratorio and at festivals.

HOUSE, L. MARGUERITTE—Violoncellist, Soprano, Educator. Born in St. Louis, Mo., 1901. *Education:* Oxford College for Women, Oxford, O.; Cincinnati Conservatory; American Conservatory, Chicago; Northwestern University, Evanston, Ill. Scholarship in cello, Cincinnati Conservatory. *Degrees:* B. A., Oxford College; M. Mus., Northwestern (1939). Former Dean of Girls, National Music Camp, Interlochen, Mich.; Director of Programs, Yellowstone National Park; Director, Junior High School Music, Tulsa, Okla.; Associate Professor of Instrumental Music Methods, Florida State College for Women. At present, Member of Faculty, Shorewood High School. *Author of: My Music Book,* Books 1 and 2 (Paul A. Schmitt, Minneapolis). *Address:* Shorewood High School, Oakland and E. Capitol Dr., Shorewood, Wis.

HOUSTON, ELSIE—Soprano. Born in Rio de Janeiro, Brazil. *Debut:* Paris (1926). *Appearances:* Tour of France, Holland, Switzerland, and England; Guild Theatre (1938). *Radio:* CBS. At present, appearing in concert and opera. *Recordings:* Columbia; Victor, Paris and Brazil. *Address:* 107 E. 63rd St., New York City.

HOUTS, ELEANOR—Pianist, Teacher. Born in Parker, S. D. *Education:* Graduate, Cornell College; Coe College; University of Iowa; American Conservatory, Chicago; pupil of Thuel Burnham and Lhevinne. *Degree:* B.M., American Conservatory. *Appearances:* Tour of south and midwest with Bach Cello Company as accompanist and soloist; as soloist in Chicago and other cities; with Cedar Rapids (Ia.) Symphony; programs for music clubs. Taught at Iowa College for the Blind. Principal of Junior Department and Instructor in Piano, Coe College, Cedar Rapids, Ia. (since 1920). Has held executive posts with music clubs. *Compositions: The Gateway to Merrie Music* (Clayton Summy Co., 1931); arrangements for Melody-Rhythm Band. *Member:* Iowa Federation of Music Clubs (President); National Federation of Music Clubs (National Chairman of Music in Schools and Colleges); Mu Phi Epsilon. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Coe College, Cedar Rapids, Ia.

HOVEY, DONALD B.—Organist, Violinist, Guitarist. Born in Knoxville, Ia., 1903. *Education:* University of Pennsylvania. *Degree:* A. B., University of Pennsylvania (1935). *Radio:* WHO. Des Moines. At present with Sunset Corners Symphony. *Address:* 914 Walnut St., Des Moines, Ia.

HOWARD, EDDY—Vocalist, Composer (Popular). Born in Woodland, Cal., 1914. *Education:* Graduate, San Jose College. Former member of Dick Jurgens' and George Olson's Orchestras.

Radio: At present, "Luxor Musical Powder Box"; "Heap o'Livin," with Edgar Guest. *Compositions: Careless, If I Knew Then, My Last Goodbye, A Million Dreams Ago,* and *Something Old-Something New* (Berlin); *Now I Lay Me Down to Dream* (Remick). *Recordings:* Columbia. *Management:* W. Biggie Levin, 612 N. Michigan Ave., Chicago, Ill.

HOWARD, JOHN TASKER—Composer, Author. Born in Brooklyn, N. Y., 1890. *Education:* Williams College; pupil of Tidden, Brockway, and Wilson. *Degree:* Hon. M. A., Williams College. Managing Editor, *The Musician* (1918-22); Educational Director, Ampico Corporation (1922-28); Music Editor, *McCall's* Magazine (1928-30);. Free-lance writer, lecturer and radio commentator (since 1930). Editor, Music Division, United States George Washington Bicentennial Commission (medal of award, 1933); in same capacity for Constitution Sesquicentennial Commission (1936). *Compositions:* Orchestral and chamber music; piano pieces; songs; others. *Author of: Our American Music* (1931); *The Music of George Washington's Time* (1931); *Stephen Foster, America's Troubadour* (1934); and *Ethelbert Nevin* (1935). *Editor of: A Program of Early American Piano Music* (1931); *A Program of Early and Mid-Nineteenth Century American Songs* (1931); *A Program of Stephen Foster Songs* (1934). Contributor to general and musical periodicals. *Member:* ASCAP.

HOWARD, KATHLEEN—Contralto. Born in Niagara Falls, Ont. *Education:* Pupil of Elizabeth Cronyn, Oscar Saenger, Jean de Reszke and Bouhy. *Debut:* As *Azucena,* Metz (1907). *Appearances:* As member, Metz Opera; with Darmstadt Opera (1909-12); Covent Gardens, London (1913); tours of Great Britain and Europe; member of Century Opera (1913-15); concerts in the United States; member of Metropolitan Opera (1916-27). Member, editorial staff, *Harpers Bazaar* (since 1927).

HOWE, ESTHER LOUISE—Teacher of Piano. Born in Schuyler, Neb., 1915. *Education:* Oberlin Conservatory of Music; pupil of Frank H. Shaw. *Degree:* Mus. B., Oberlin Conservatory. At present, member of faculty, Shorter College. *Address:* Shorter College, Rome, Ga.

HOWE, MARY—Pianist, Composer. Born in Richmond, Va., 1882. *Education:* Peabody Conservatory of Music, Baltimore, Md.; pupil of Ernest Hutcheson, Harold Randolph, Richard Burmeister (piano); Gustav Strube, Baltimore (harmony and composition); Nadia Boulanger, Paris. *Degree:* Artist's Diploma in Composition, Peabody Conservatory. *Appearances:* In recitals and with chamber music ensembles. *Compositions: Chain Gang Song,* for chorus; *Mistress Mine,* for solo voice, with piano or string orchestra accompaniment; *Nocturne,* for piano (G. Schirmer); works for piano, voice and orchestra (published by Oxford University Press, Boston Music Co., Ditson, Composers Press, Galaxy Music Corp. and G. Schirmer). *Member:* Friends of Music (Vice-President). *Address:* 1821 H St., N. W., Washington, D. C.

HOWELL, BERNIE—Organist, Pianist, Arranger. Born in Hillsboro, Texas, 1919. *Education:* Texas Technological College; with private instructors. *Appearances:* Organist, Hilton Hotel (1937-40); dance band arranger, Baton Rouge and Dallas; organist, Palace Theatre. *Radio:* KFYO, Lubbock, Texas (since 1931). *Address:* Radio Station KFYO, Lubbock, Texas.

HOWELLS, HERBERT—Composer. Born in Lydney, England, 1892. *Education:* Royal College of Music; pupil of H. Brewer and Stanford. *Degree:* Hon. Mus. D., Oxford. *Appearances:* As sub-organist, Salisbury Cathedral; teacher of composition, Royal College of Music (1920); tours of South Africa (1921) and the United States and Canada (1923). Director of Music, St. Paul's Girls' School (since 1936). *Compositions: Pastoral Rhapsody,* for orchestra (1923); *In Gloucestershire,* for string quartet (1924); *Paradise Rondel* (1925); *Green Ways,* song cycle with orchestra (1931); other orchestral, chamber and vocal works.

HOWES, FRANK—Music Critic. Born in Oxford, England, 1891. *Education:* St. John's College, Oxford. Critic of *The Times* (1925); lecturer, Royal College of Music (1938); one of founders of English Folksong Society. *Author of: The Borderland of Music and Psychology* (1926); *William Byrd* (1928); *The Appreciation of Music* (1929); *Beethoven: Orchestral Works; A Key to the Art of Music* (1935); *The Dramatic Works of Vaughan Williams; The Later Works of Vaughan Williams* (1937).

HOWLAND, WILLIAM ARTHUR—Bass-Baritone, Teacher. Born in Worcester, Mass., 1871. *Education:* Pupil of Frederick E. Bristol; Albert Roos Parsons (piano); Dudley Buck, E. A. Parsons (harmony, composition); Dr. Frank Damrosch (chorus conducting); Richard C. Percey (repertoire, pipe organ); Albert Randegger (oratorio) London; Frederick Walker and Alfred Lorenz, Germany. *Debut:* In concert, Waterbury, Conn. (1890). *Appearances:* Tours throughout the United States, Canada, and Europe. *Radio:* WXYZ. Founder and Director, Detroit Choral Society (1910-22); Head of Voice Department, University of Michigan (1900-14). Co-Founder, and Head of Voice Department, Detroit Institute of Musical Art. *Compositions:* Songs (published by G. Schirmer, Ditson & Co., Arthur P. Schmidt and Breitkopf & Haertel). *Address:* 52 Putnam Ave., Detroit, Mich.

HRUBY, WILLIAM—Trumpeter, Percussionist, Xylophonist. Born in Cleveland, Ohio, 1898. *Education:* Western Reserve University, (harmony and theory); Metropolitan Chiropractic College; pupil of Summerhill (trumpet), Lang (percussion and xylophone). *Degrees:* A.B., Western Reserve. *Appearances:* Toured Europe with Hruby Family Orchestra (1912). At present, member of Cleveland Symphony Orchestra; American Legion Drum Corps, Elyria and Cleveland Heights, O. *Address:* Severance Hall, Cleveland, O.

HUBBELL, FRANK ALLEN—Trumpet Player, Composer, Arranger. Born in Denver, Colo., 1905. *Education:* Chaffey Junior College; University of Southern California; Boguslawski College of Music, Chicago; pupil of Edmund Ross, Los Angeles (composition). *Appearances:* As first trumpet player, Anson Weeks' Dance Orchestra, New York, Boston, San Francisco, Chicago, Los Angeles and on tour (1930-36). *Radio:* With Anson Weeks' Orchestra, "Magic Carpet" program, NBC (1931-33), "M.J.B." Coffee Show, CBS (1932). Also with Frank Hubbell Mixed Chorus, on other programs, including "Hollywood Serenade," MBS (1938); played trumpet on "Big Town," CBS; "The Gilmore Circus" and "The Mickey Mouse Show," NBC. Played in various picture scores with different orchestras. At present, playing trumpet on "Theatre of the Air," CBS; "The Aldrich Family," NBC, and composing and arranging music for studio and radio field. *Compositions: Mother Nature's Children,* children's operetta, produced at Wilshire Ebell Theatre, Los Angeles (1939); other works, including *Suite of English Dances,* for string quartet and *Elegy,* for symphony orchestra. *Address:* 416 Isabel St., Los Angeles, Cal.

HUBER, FREDERICK R.—Organist, Pianist, Teacher. Born in Baltimore, Md., 1884. *Education:* Pupil of Hutcheson, Randolph, Farrow, Gibson, Barkworth and Boise. *Radio:* Director, WBAL. Former member of faculty, Peabody Conservatory; Organist and Municipal Director of Music, Baltimore; Managing Director, Lyric Theatre. Manager of summer session and concert bureau, Peabody Conservatory. Member, Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 17 E. Mt. Vernon Pl., Baltimore, Md.

HUBERMANN, BRONISLAW—Violinist, Conductor. Born in Czenstochowa, Poland, 1882. *Education:* Pupil of Michalowicz, Lotto and Joachim. *Appearances:* Adelina Patti's farewell recital, Vienna (1894); tours of Europe and America; soloist with various symphony orchestras. Founder and Conductor, Palestine Symphony Orchestra (since 1936).

HUBERT, MARCEL—Violoncellist. Born in Lille, France, 1906. *Education:* Paris Conservatoire; pupil of André Hekking. First Prize, Paris Conservatoire. *Debuts:* European, as soloist, Colonne Orchestra, Paris (1920); American, Town Hall, New York (1934). *Appearances:* Toured France, Belgium, Africa, Canada, Cuba and the United States. At present, appearing as concert cellist. *Recordings:* Rachmaninoff Sonata for Cello and Violin; *Intermezzo,* from Granados' *"Goyescas"* (Columbia). *Address:* 304 W. 75th St., New York City.

HUEHN, JULIUS—Baritone. Born in Pittsburgh, Pa., 1912. *Education:* Carnegie Institute of Technology, Juilliard Graduate School. Fellowship, Juilliard Graduate School. *Debut:* Metropolitan Opera, New York, as *The Herald* in *"Lohengrin"* (1933). *Appearances:* As soloist, Boston, Cleveland, Detroit, Philadelphia and Duluth Symphony Orchestras; with Chicago, San Francisco, Cincinnati Zoo Opera Companies. *Member:* Metropolitan Opera House, New York City. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

HUERTER, CHARLES—Pianist, Teacher, Composer. Born in Brooklyn, N. Y., 1885. *Education:* Syracuse University; Royal Academy, Berlin. *Compositions:* Songs, choral music, works for piano, violin and violoncello. *Address:* 318 Allen St., Syracuse, N. Y.

HUFF, WALTER BERNARD—Saxophonist, Clarinetist, Composer. Born in Bremen, Ind., 1899. *Education:* University of Illinois. *Appearances:* With University of Illinois Concert Band, Bob Widmar Orchestra, Bremen City Band. At present, with Bob Widmar Orchestra, Bremen City Band. *Compositions:* In collaboration with F. O. Bobbitt, *Just an Old Romance, Red Head, Snorkie,* and others. *Address:* 403 E. Plymouth St., Bremen, Ind.

HUFFMAN, DANIEL LEONARD—Pianist, Musicologist. Born in Canal Fulton, O. *Education:* Oberlin College,

Chicago Musical College, Columbia University and Juilliard Institute; pupil of Ganz, Denton, Hutcheson, Leopold, Petri, Rosenwald; others. *Degree:* Mus. B., Oberlin. Former member of faculty, Cornell College, Mt. Vernon, Ia. Chairman, Piano Department, Oklahoma Agricultural and Mechanical College (since 1922). *Address:* Oklahoma A. and M. College, Stillwater, Okla.

HUGER, NELLIE BEATRICE—Soprano, Choral Director. Born in New Hudson, Mich. *Education:* Michigan State Normal, Ypsilanti, Mich.; Chicago Training School of Northwestern University, Detroit Institute of Musical Art and Union Theological Seminary. *Degree:* Mus. M., Detroit Institute of Musical Art (1939). *Radio:* Sacred Music programs; lectures (1939-40). Director and Founder, School of Sacred Music, Waldenwoods (10 years); organizer, "Ministry of Music" program, Hartland Music Hall, Hartland, Mich. At present, Head of Sacred Music Department, Detroit Institute of Musical Art. *Member:* Michigan Federation of Music Clubs, Highland Park Music Club, Guild of Church Musicians, Detroit (Pres.) and Detroit Council of Churches (Vice-Pres). *Address:* 52 Putnam, Detroit, Mich.

HUGHES, EDWIN—Pianist, Teacher. Born in Washington, D.C., 1884. *Education:* Pupil of Fabian, Joseffy, and Leschetizky. *Degree:* Hon. Mus. D., Washington College of Music. *Debuts:* American, in recital, Baltimore (1903); European, Munich (1912). *Appearances:* Concerts in America, including duo-piano recitals with his wife, Jewel Bethany Hughes; soloist, leading orchestras. Assistant to Leschetizky (1909); Head of Piano Department, Volpe Institute of Music, New York (1916-17); Institute of Musical Art (1918-23); has held master classes in New York, Minnesota, Virginia, North and South Carolina, others; has lectured for musical associations, and has written articles for American and European periodicals; Vienna correspondent, *Musical America* (1910); Editor-In-Chief of Piano Music, G. Schirmer, Inc. (1920-26). At present teaching in New York. Has composed songs and piano pieces. *Member:* Music Teachers National Association (President, 1938-39); Phi Mu Alpha (Hon.); MacDowell Club, New York (Vice-President); The Bohemians; American Guild of Musical Artists (Board of Governors); American Musicological Society; others. *Address:* 338 W. 89th St., New York City.

HUGHES, RUPERT—Author, Composer, Critic. Born in Lancaster, Mo., 1872. *Education:* Adelbert College; pupil of W. G. Smith, Stillman-Kelley and Pearce. Music Critic, New York *Criterion* (1898-1900). At present, writing novels and motion picture scenarios. *Compositions: Cain,* dramatic dialogue in song (1900); others. *Author of: Contemporary American Composers* (1900); *Love Affairs of Great Musicians* (1903); and *The Music-Lovers' Encyclopedia* (1912; new edition by Deems Taylor, 1939).

HUGO, JOHN ADAM—Composer. Born in Bridgeport, Conn., 1873. *Education:* Stuttgart. *Compositions: The Hero of Byzanz* and *The Temple Dancer,* operas; symphony, piano concerto, piano trio; songs and instrumental pieces.

HUHN, BRUNO—Organist, Composer, Voice Teacher. Born in London, England, 1871. *Education:* Pupil of Mills (piano) and Anna Lankow (harmony). *Appearances:* Tours of Spain, Italy, England, Egypt, India and Australia. Organist, Choral Conductor, Teacher, New York. *Compositions:* Organ and piano works, songs. *Member:* American Society of Composers, Authors and Publishers.

HULL, VERA BULL—Concert Manager. Born in Bennington, Vt. *Education:* Smith College. *Degree:* A.B., Smith College. Formerly associated with Wolfsohn Musical Bureau; Associate Director, National Music League; Booking Director, French American Association. Manager of musical artists in New York (since 1912). *Address:* 101 W. 55th St., New York City.

HULLUM, STELLA BOBO—Soprano. Born in Batesville, Miss., 1885. *Education:* Blue Mountain College, Blue Mountain, Miss.; Cincinnati Conservatory of Music, and American Conservatory, Chicago. *Member:* Louisiana Federation of Music Clubs (Pres.), Musical Coterie, Junior Musical Coterie (Counselor, since 1930) and Civic Music Association. *Address:* 1405 Fairview Ave., Monroe, La.

HULMAN, ANNA ELISABETH—Pianist, Teacher, Organist, Lecturer. Born in Terre Haute, Ind. *Education:* Cincinnati College of Music, Doerner Piano School and American Conservatory, Chicago; pupil of Josef Lhevinne, Chicago; Harrison M. Wild, Chicago (organ); Theodor Leschetizky, Vienna; Teresa Carreno, Berlin (piano), and Karl Storck, Berlin (musicology and esthetics). Recipient of Springer Gold Medal for Piano, Cincinnati College of Music. *Degree:* Certificate in Piano, Cincinnati College of Music, and diploma from Doermer Piano School. *Appearances:* Piano recitals and illustrated lectures in Berlin, New York, Chicago and throughout the middle west. Professor of Lectures on History and Appreciation of Music, Cosmopolitan School of Music, Chicago (1911-12); Director Music department, Knox School, New York, (1912-13); Conducts own studio in Terre Haute (since 1913). At present, teaches piano, gives lecture-recitals and courses in Musicology, Appreciation and Wagnerian Music-Drama. *Address:* 824 S. Sixth St., Terre Haute, Ind.

HULTGREN, GEORGE—Choral Conductor, Tenor, Organist. Born in Republic, Mich., 1891. *Education:* American Conservatory of Music, Chicago; MacPhail School of Music, Minneapolis; pupil of Gaetano Rebonato, Milan, Italy; and David Bispham. *Appearances:* Concert tour of Sweden (1927); Idaho University Concert Series (1938-39); soloist with Minneapolis Symphony Orchestra; Apollo Club, Minneapolis; and in concerts throughout the United States. At present, Director, Minneapolis A Cappella Choir. Director of Music and Organist, Park Avenue Covenant Church, Minneapolis; Director of Music Department, Bethel Junior College and Seminary, St. Paul. Composer of Hymns in *Covenant Hymnal.* Member of faculty, MacPhail School of Music; Idaho State University Summer School (1938-39); University of Southern California Summer School (1940). *Recordings:* Victor. *Address:* MacPhail School of Music, Minneapolis, Minn.

HUNSICKER, LILLIAN—Soprano. Born in Allentown, Pa. *Education:* Juilliard School, New York; pupil of Francis Rogers, Frank La Forge and Bos. *Debut:* Aeolian Hall, New York (1926). *Appearances:* Town Hall, New York (1928); concerts, Boston, Cleveland, Allentown and Milwaukee; Century Theatre, with Gigli; with Matzenauer, La Forge, Tibbett and others. Teacher, Cedar Crest College. *Recordings:* Victor. *Member:* Allentown Musical Club and League of Composers. *Address:* 1451 Twiner St., Allentown, Pa.

HUNT, ARTHUR BILLINGS—Baritone, Composer. Born in Fargo, N. D., 1890. *Education:* Macalester College, St. Paul, Minn.; with private teachers, in St. Paul, Minneapolis, Chicago, New York, and Europe. *Degrees:* B.A., Macalester College (1911); Mus. D., University of Tennessee (1935). *Debut:* St. Paul, Minnesota (1911). *Appearances:* In concert, Town Hall, New York (1935); lecture recitals in United States. *Radio:* As director and soloist, religious music. Has composed hymns. *Recordings:* Edison. *Member:* Town Hall Club (Board of Governors); Musicians' Club; The Bohemians. *Address:* 156 Fifth Ave., New York City.

HUNT, ROBERT WILSON—Pianist, Organist. Born in Princeton, N. J., 1911. *Education:* Oberlin College, Oberlin Conservatory of Music; pupil of Theodor Wiehmayer, Munich. *Degrees:* A.B. (1935), Oberlin College; Mus. B. (1935), Oberlin Conservatory of Music. *Appearances:* Recital (1937). Head of Piano Department, Wesley College, Grand Forks. *Address:* P. O. Box 841, Grand Forks, N. D.

HUNTER, JANE OGDEN—Soprano, Choral Director, Arranger, Teacher. Born in Harrisburg, Pa. *Education:* Graduate, Allegheny College; pupil of Henschel, London, William Nelson Burritt, New York. *Appearances:* Concerts throughout the United States. Director, Lorel Singers, who represented Illinois at World's Fair, New York City (1939). Directed and arranged for Melody Weavers, radio trio. At present, coaching, directing, and making arrangements for ensembles. Teacher of Alida Sturman, winner of WBBM singing contest; George Goebel, and Henry Durrett. *Compositions:* Songs for mixed voices; mass. *Address:* 64 E. Jackson Blvd., Chicago, Ill.

HUNTER, MABEL WREDE (Mrs. Wm. J. Schlordt)—Pianist, Teacher. Born in Chicago, Ill. *Education:* Chicago Musical College, American Conservatory, Chicago; pupil of Alexander Raab, Percy Grainger and Leopold Godowsky. *Degree:* B.M., Chicago Musical College. *Appearances:* Recitals and concerts, Orchestra Hall, Chicago; clubs and societies throughout the United States. Faculty member, Chicago Musical College (1915-35); assistant to and associate of Alexander Raab (1920-35). Faculty member, American Conservatory, Chicago (since 1935). *Address:* American Conservatory, Kimball Bldg., Chicago, Ill.

HUNTER, RAYMOND OTIS—Baritone. Born in New York City, 1889. *Education:* Pupil of Oscar Saenger, Robert Hosea, Barron Berthold and Arthur Philips. *Appearances:* Lindsborg (Kan.) Festival; Maine Festival; Syracuse University, in *Faust;* others. *Radio:* "Sea Captain," "Captain Bang," and "Seth Parker Hour." *Address:* 75 White Oak St., New Rochelle, New York.

HUPFELD, HERMAN—Composer (Popular), Pianist. Born in Montclair, N. J., 1894. *Education:* Pupil of Professor Wirt, and others, in Europe and the United States. *Appearances:* With George Gershwin. *Radio:* Guest of George Gershwin (1934). *Compositions: Sing Something Simple, When Yuba Plays the Rhumba on the Tuba, As Time Goes By, Let's Put Out the Lights and Go to Sleep. Recordings:* Brunswick. *Address:* 259 Park St., Montclair, N. J.

HUROK, S.—Concert Manager. Born in Pogar, Russia, 1888. Opened own concert management firm in New York (1913). Artists and groups whose American appearances he has managed include Pavlowa, Duncan, Zimbalist, Chaliapin, Huberman, Gluck, Schumann-Heink, Elman, Ruffo, Tetrazzini, Richard Strauss, Ysaye, Moscow Art Players, Habima Players, Salzburg Opera Guild, Schnabel, Trudi Schoop, Marian Anderson, Ballet Russe de Monte Carlo and Jan Kiepura. At present, heads Hurok Attractions, Inc. *Address:* 30 Rockefeller Plaza, New York City.

HURT, CORINNE LOCKETT (MRS. GEORGE SAMUEL)—Soprano. Born in Roanoke, Virginia, 1894. *Education:* Chevy Chase College, Chevy Chase, Md.; with private teachers. *Appearances:* As soprano soloist and choir director in churches in Washington, Lynchburg, and Roanoke; in radio and oratorio; as arranger and director of festivals. Active in executive posts in musical clubs. Editor, Virginia Federation of Music Clubs' state bulletin, *The Virginia Musician. Member:* Virginia Federation of Music Clubs (President); Thursday Morning Music Club of Roanoke. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 102 Hampton Ave., Roanoke, Va.

HUSS, HENRY HOLDEN—Pianist, Composer, Teacher. Born in Newark, N. J., 1862. *Education:* Munich Conservatory; pupil of Rheinberger, Giebil and Boise. Winner of Society for the Publication of American Music award; National Federation of Music Clubs prize. *Appearances:* Soloist with symphony orchestras; in recital. Lecturer at Hunter College, New York; teacher of piano and theory. *Compositions: Nocturne,* for orchestra and mixed voices (1913); Piano Concerto; *Rhapsody,* for piano and orchestra; *Festival Sanctus, Ave Maria, Pater Noster,* for chorus; String Quartet in B Minor (1918); Sonatas for Violin and Piano; Prelude Appassionata; Ballade in F; and *The Rivulet,* for piano.

HUSSA, MARIA—Soprano. Born in Vienna, 1900. *Education:* Private teachers, Vienna. *Debuts:* European, Vienna (1917); American, Chicago (1939). *Appearances:* In opera in Germany, France, Spain, Italy; concertized throughout Europe and the United States. Sang *Christine* in *"Intermezzo"* and *Helena* in *"Egyptian Helena"* (Richard Strauss) in Hamburg. *Address:* 7436 South Shore Dr., Chicago, Ill.

HUTCHESON, ERNEST—Pianist, Teacher. Born in Melbourne, Australia, 1871. *Education:* Pupil of Vogrich, Torrance, Reinecke, Zwintscher, Jadassohn and Stavenhagen. *Appearances:* Tours of Australia. Piano teacher, Peabody Conservatory (1900-12); concertized (1912-14). Head of Piano Department, Chautauqua Institution (since 1911). President, Juilliard School of Music. *Compositions:* Symphonic poem, orchestral suite, piano concerto, concerto for two pianos, and violin concerto. *Author of: The Elements of Piano Technique;* a guide to Strauss's *Elektra;* articles on music. *Member:* The Bohemians (President, since 1936).

HUTCHESON, FRANCES COLLINS—Violinist, Violist. Born in Columbus, Ga., 1910. *Education:* University of Cincinnati, Atlanta Conservatory, Cincinnati Conservatory and Juilliard Graduate School, New York; Hochschule fuer Musik, Berlin. Scholarship, German-American Musical Students Exchange, for one year's study at Hochschule fuer Musik (1938). *Appearances:* As violin soloist, New York Concert Co. (1929-30) and National Mu Phi Epsilon Conventions in Kansas City (1932) and Chicago (1938); appearances throughout Georgia. At present, member of the Atlanta Beethoven Trio and Atlanta Philharmonic. *Address:* Cable Piano Co., 235 Peachtree St., N. E., Atlanta, Ga.

HUTCHESON, J. THOMAS—Violoncellist. Born in Comer, Ga., 1906. *Education:* Emory University, Atlanta, Ga., and Southwestern University; pupil of Ralph Smalley. *Appearances:* With Emory Little Symphony (1925-26, 1928), Haydn String Quartet (1926-28); as principal cellist, Memphis Philharmonic Orchestra (1927-28); Arion Radio Ensemble (1927); Atlanta Philharmonic Orchestra (1931-32); Atlanta Philharmonic String Quartet (1931-33); Beethoven Trio (1934), and Lindner String Quartet (1936-40). At present, with Atlanta Philharmonic Orchestra. *Member:* Atlanta Music Club, Young Artists Club. *Address:* 996 Peachtree St., N. E., Atlanta, Ga.

HYDE, WALTER—Tenor. Born in Birmingham, England, 1875. *Education:* Royal College of Music, London; pupil of Gustave Garcia, Sir Walter Parratt, and Sir Charles Stanford. *Debut:* Light opera (1905). *Appearances:* Covent Garden, London; Budapest Opera; tours of the United States.

HYNDS, REED—Music Critic. Born in Monte Vista, Colo., 1907. *Education:* Graduate, University of Colorado (1929). Member of staff, St. Louis *Star-Times* (since 1930); Editor, Music, Drama, Art, Books (since 1935). *Address:* St. Louis Star-Times, St. Louis, Mo.

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IACAPRARO, IDA—Pianist, Organist. Born in New York City, 1905. *Education:* Virgil Conservatory and Juilliard School; pupil of Virgil and James Friskin. *Appearances:* Town Hall, Carnegie Hall, Steinway Hall, and Aeolian Hall, New York. *Compositions:* Church music. *Recordings:* Italian dance music (Victor). *Address:* 1941 Hone Ave., New York City.

IBERT, JACQUES—Composer. Born in Paris, France, 1890. *Education:* Paris Conservatoire. Winner of Prix de Rome (1919). Director of French Academy, Rome, Italy. *Compositions: Le Roi d'Yvetot,* comic opera; *Escales,* orchestral suite; *Le Jardinier de Samos; The Ballad of Reading Gaol* for orchestra; *Matin sur l'Eau; Les Rencontres; Histoires,* ten pieces for piano; *Le Vent dans les Ruines;* and *Scherzetto,* for piano; *Chanson du Rien,* 3 *Chansons de Ch. Vildrac; 2 Melodies;* and *La Verdure Doree,* 4 songs, for voice and piano; *Aria,* for voice and flute; Quartet for Wind Instruments; others; music for films.

IDE, CHESTER EDWARD—Composer, Teacher. Born in Springfield, Ill., 1878. *Education:* Royal Academy of Music, London; pupil of Corder, Prout, and Davenport. Teacher of piano and harmony, Springfield (until 1916); taught harmony at Music School Settlement, New York, and conducted piano studios. *Compositions: Idyllic Dances,* orchestral suite; *Pan's Dream of Syrinx,* symphonic poem; incidental music for Percy MacKaye's *Caliban* masque; songs and piano pieces.

IMPARATO, GIOVANNI—Violist, Teacher of Solfège. Born in Weymouth, Mass., 1891. *Education:* Pupil of Alfonso Adams, Frederick Mahn, Charles M. Loeffler, and others. *Appearances:* Tours of Europe with New York Symphony (1921); member of New York Philharmonic-Symphony Orchestra, the Boston Opera Orchestra, and Bracale Opera Orchestra of South America. At present, with Philharmonic-Symphony Orchestra of New York. *Address:* Hotel Great Northern, New York City.

INCH, HERBERT REYNOLDS—Composer, Teacher. Born in Missoula, Mont., 1904. *Education:* Eastman School of Music, Rochester, N. Y.; fellowship student, American Academy of Rome (1931-34); pupil of Edward Royce, Howard Hanson and others. Member of faculty, Eastman School of Music (1930-31). At present, member of faculty, Hunter College, New York; staff member, Music Division, New York Public Library. *Compositions: Variations on a Modal Theme; Symphony; to Silvanus,* for orchestra; *Concerto for Piano; Dirge for the Year,* for a cappella chorus; Sonata for Piano; chamber music.

INGHAM, CLARA—Teacher of Piano. Born in Iowa, 1891. *Education:* New England Conservatory, Parsons College; also studied in New York, London and Berlin. *Member:* Los Angeles Symphony, Pasadena Civic Orchestra, Bach Society of Pasadena, Los Angeles Woman's Symphony Orchestra. *Address:* 138 Highland Place, Monrovia, Cal.

INGHRAM, LILLIAN BROWN—Pianist, Organist, Soprano, Teacher. Born in Quincy, Ill. *Education:* Quincy Conservatory of Music, University of Michigan; also studied in Florence, Italy. At present, Voice Teacher, Quincy Conservatory. *Member:* Quincy Civic Music Association (Pres). *Address:* Conservatory of Music, Quincy, Ill.

INGRAM, FRANCES—Contralto. Born in Liverpool, England, 1888. *Education:* Brooklyn and New York. *Debut:* Philadelphia (1911). *Appearances:* Chicago Opera Company; Montreal Opera; concert tours.

INSANA, SILVIO—Conductor, Composer, Pianist, Teacher. Born in Piacenza, Italy, 1907. *Education:* Royal Conservatory G. Verdi, Milan. *Degree:* Mus. D., Royal Conservatory, Milan (1929). *Debuts:* European, as conductor, *Don Pasquale,* Milan (1930); American, as conductor, *Cavalleria Rusticana,* Auditorium Theatre, Chicago (1937). Vice-Director and teacher of piano and theory at Lyceo Frescobaldi, Milan (1929-33); Conductor of Modern Ballet in Turin (1933); Conductor, Florence Orchestra (1934-35). Since arrival in America (1933), has been Prompter and Assistant Conductor of Chicago City Opera Co.; founder and Director of Chicago Concert and Opera Guild. Conducts private studio (piano and voice) in the Fine Arts Building. *Compositions: Novella,* ballet music for small orchestra (premiere, Milan, 1925); *Nocturne,* for orchestra (premiere, Milan, 1926); *Per la Morte d'un Fanciullo,* for chamber orchestra (premiere, Milan, 1927); *La Preghiera Degli Esuli,* symphonic poem (premiere, Milan, 1928); *I Funerali d'Ettore,* symphonic poem (Erba Prize, 1929); *Leggendo una Lettera,* for voice and piano (won National Contest of Friends of Music in Palermo, 1931); *Tragic Night,* opera (won Bonetti Contest, Milan, 1932); *Three Caricatures,* for chamber orchestra (premiere, Chicago, 1935); songs, works for

piano, Trio in Do, string quartet, chamber music. *Address:* 410 S. Michigan, Chicago, Ill.

INSKEEP, ALICE CAREY—Mezzo-Soprano, Educator. Born in Ottumwa, Ia. *Education:* Iowa State Teachers College, Northwestern University; also with private teachers. Has been active in music teaching and supervision, in Pittsburgh and throughout the middle west (since 1915). At present, Supervisor of Music, Cedar Rapids Public Schools; Director of Community Concerts. *Member:* College Club, Beethoven Club, Cedar Rapids; National Music Educators Conference (Founder, 1907); Phi Sigma Mu (Hon.). *Address:* Board of Education, Cedar Rapids, Ia.

INTERRANTE, GIUSEPPE—Baritone. Born in Italy. *Education:* With private teachers in the United States. *Debut:* With San Carlo Opera Co., as *Escamillo,* in *"Carmen"* (1924). *Appearances:* With Havana Grand Opera (1924); member of San Carlo (10 years); Chicago Civic Opera, Detroit Civic Opera, St. Louis Municipal Opera Co.; Century Opera Co. Appeared in motion picture as *Silvio* in *"I Pagliacci."* *Address:* 12 W. 45th St., New York City.

IRELAND, JOHN—Composer, Teacher. Born in Bowden, England, 1879. *Education:* Royal College of Music; pupil of Stanford and Cliffe. *Degrees:* Hon. Mus. D., University of Durham; Hon. Fellow, Royal College of Music. Professor of Composition, Royal College of Music. *Compositions: Decorations,* for piano (1913); *The Forgotten Rite,* prelude for orchestra (1915); *Fantasy* Trio in A minor; *London Pieces,* for piano (1917); *Mai-Dun,* symphonic rhapsodie (1921); *Amberley Wild Brooks, The Almond Trees,* for piano (1921); *Tritons,* symphonic prelude; *Equinox, On a Birthday Morning,* Prelude in E-flat, *Bergomask* (1924); Sonatina (1927) and Rhapsody in C-sharp minor, for piano; *Sea Fever, The Sacred Flame, We'll to the Woods No More, Tryst, During Music, My True Love Hath My Heart* and other songs; other works for orchestra, organ, piano and chorus; chamber music.

IRWIN, FRANCIS ALAN—Pianist, Organist, Teacher. Born in Oakley, Kan., 1903. *Education:* Bush Conservatory, Chicago; University of Chicago. *Degrees:* B. Mus., Bush Conservatory (1919); Ph.B., University of Chicago (1927). Dean, Music Department, Friends University, Wichita, Kan. (since 1934). At present, Organist and Choirmaster, First Presbyterian Church, Wichita. *Member:* Phi Gamma Delta, Phi Mu Alpha, A.G.O. *Address:* Friends University, Wichita, Kan.

ITURBI, AMPARO—Pianist. Born in Valencia, Spain. *Education:* Pupil of her brother, Jose Iturbi. *American Debut:* In concert, Detroit (1937). *Appearances:* As soloist, New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Toronto Symphony, Harrisburg Symphony, Youngstown Symphony and Los Angeles Symphony; Colon Theatre, Buenos Aires (1939). *Recordings:* With Jose Iturbi (Victor). *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

ITURBI, JOSE—Pianist, Conductor. Born in Valencia, Spain, 1895. *Education:* Valencia Conservatory; Paris Conservatoire; pupil of J. Malats and Staub. Winner, First Prize for Piano, Conservatoire. *American Debut:* As soloist with Philadelphia Orchestra (1928). *Appearances:* Soloist and conductor, major orchestras throughout Europe, North and South America. Head of Piano Department, Geneva Conservatory (1919-23); Conductor, Orchestral Concerts in Mexico City (1933). Conductor, Rochester Philharmonic (since 1936). *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

IVES, CHARLES EDWARD—Composer. Born in Danbury, Conn., 1874. *Education:* Yale University; pupil of Horatio Parker and Dudley Buck. *Degree:* B.A., Yale. Organist, churches in Boston, Albany, and others. *Compositions: Holidays,* a symphony; *Three Places in England;* other symphonic works; piano sonatas and sonatas for violin and piano; chamber music; unison choruses, and songs. *Recordings:* New Music, Columbia, and Champion. *Address:* West Redding, Conn.

IVOGUEN, MARIA—Soprano. Born in Budapest, Hungary, 1891. *Education:* Vienna Academy. *Debut:* Covent Garden, London, as *Zerbinetta* in *"Ariadne auf Naxos"* by Richard Strauss (1924). *Appearances:* Munich Opera (1913-25); Vienna (1916); Berlin State Opera (1925-32); concerts in America.

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JACKSON, ARCHIBALD C.—Baritone. Born in North Hatley, Quebec, Canada, 1872. *Education:* Graduate, New England Conservatory of Music. *Appearances:* Tours throughout the United States and Europe. *Radio:* WWJ. At present, Conductor, Baptist Choirs of Detroit; Musical Director, Church of Our Father. *Member:* The Bohemians. *Address:* 52 Putnam Ave., Detroit, Mich.

JACKSON, BURTON LYNN—Marimbist, Vibraharpist, Teacher. Born in Hinsdale, Ill., 1914. *Education:* American Conservatory; Chicago Musical College; pupil of Irwin Fischer, Max Wald, Clair Musser. *Appearances:* Member and soloist, International Marimba Symphony, European Tour (1935), and Carnegie Hall; member, Imperial Marimba Symphony, which appeared on the "Magic Key" program, NBC; recitals and concerts throughout the country on stage and radio. *Address:* 225 N. Grant St., Hinsdale, Ill.

JACKSON, LEONORA—Violinist. Born in Boston, Mass., 1879. *Education:* Berlin Hochcshule. *Appearances:* Tours of Europe and America.

JACOBI, FREDERICK—Composer. Born in San Francisco, Cal., 1891. *Education:* Hochschule fuer Musik, Berlin; pupil of Paolo Gallico, Rafael Joseffy, Rubin Goldmark, Paul Juon, Ernest Bloch. Twice winner of First Award, Society for the Publication of American Music. Did research in music of the Pueblo Indians in Arizona and New Mexico. Assistant Conductor, Metropolitan Opera (1913-17). Professor of Composition, Juilliard Graduate School, New York (since 1936). *Compositions:* Symphony; *The Eve of St. Agnes, Indian Dances, The Pied Piper,* for orchestra; *Two Assyrian Prayers,* for soprano or tenor and orchestra; Concerto for Cello and Orchestra, Concerto for Piano and Orchestra, Concerto for Violin and Orchestra; String Quartet; *Sabbath Evening Service;* choral music, chamber music; compositions for piano; songs. Performances at International Festival of Chamber Music, Zurich; Elizabeth Sprague Coolidge Festival and Worcester Festivals; by major orchestras and chamber music groups of Europe and the United States. Contributor to musical periodicals. *Member:* League of Composers (Executive Board); American Music Guild (Charter Member); International Society for Contemporary Music (Board of Directors). *Address:* 90 Pomeroy Terrace, Northampton, Mass.

JACOBI, LOUIS—Tenor. Born in Minneapolis, Minn., 1904. *Education:* Chicago Musical College; American Conservatory of Music, Chicago; with private teachers. *Debut:* In concert with Florence George, Chicago. *Appearances:* With Marcy Wescott; concert tour of Minnesota, Wisconsin and Michigan; with Chicago City Opera and American Opera Company. Member of faculty, Chicago Conservatory (since 1939). *Address:* 139 N. Clark St., Chicago, Ill.

JACOBS, CARL FREDERICK—Teacher of Voice. Born in Holton, Kan., 1910. *Education:* Bethany College, Chicago Musical College, American Conservatory of Music. *Degree:* Mus. B., Bethany College. At present, member of faculty, New Mexico State College. *Member:* A.A.U.P., Southwestern Music Educators Conference (State Chairman of New Mexico); School Music Competition Festivals (member of Board, Region VI). *Address:* 115 S. Alameda, Las Cruces, New Mexico.

JACOBS, MAX—Violinist, Conductor. Born in Bessarabia, 1888. *Education:* Columbia University; pupil of Musin, McWhood, Wilson, and Goldmark. *Debut:* As conductor, New York Orchestral Society (1914). *Appearances:* As regular conductor of New York Orchestral Society; with Max Jacobs Quartet and New York Chamber Symphony, both of which he organized.

JACOBS, RAY—Trumpet Player, Saxophonist, Cornetist, Conductor (Popular). Born in Stevens Point, Wis., 1896. *Education:* Central State Teachers College; American Conservatory, Chicago. *Radio:* WLBL. At present, conducts own dance orchestra, Stevens Point; Leader, Stevens Point Band; Solo Cornetist, Waupaca Concert Band; Solo Cornetist, Iola Concert Band. *Address:* 111 Water St., Stevens Point, Wis.

JACQUET, H. MAURICE—Conductor, Composer, Vocal Coach. Born in France. *Education:* Pupil of Guilmant, Massenet, Nikisch, and Fauré. Recipient of Red Ribbon of Legion d'Honneur. *Debuts:* As pianist; as conductor, at Versailles, conducting performance of Charpentier's *Louise. Appearances:* Tours of Europe as conductor and pianist; Musical Director of Odeon Society in good-will tour of the United States; accompanist and coach to Grace Moore on her first tour. Created and directed the Union des Femmes Artistes Musiciennes; organized and directed series of performances, Les Grands Spectacles de France. Ballet Conductor, New York; guest conductor, New York Oratorio Society; conductor of Roxy Theatre Orchestra. *Radio:* Consultant, conductor, and arranger, NBC; WOR; Director, "Opera Hour." *Compositions: Aux Jardins de Murcie, Romanitza, Messaouda,* operas; *The Mystic Trumpeter,* cantata; *Le Poilu, La Petite Dactylo, L'As de Coeur, The Well of Romance, The Silver Swan,* operettas; incidental music for *The Taming of the Shrew; Les Danses de Chez Nous,* ballet, and others. *Member:* Société des Auteurs, Compositeurs et Editeurs de Musique; Société des Auteurs et Com-

positeurs Dramatiques de France; Dramatists Guild of America. *Address:* 113 W. 57th St., New York City.

JAFFE, CHARLES—Violinist. Second Violinist, Curtis String Quartet (Jascha Brodsky, Max Aronoff, Orlando Cole), founded in 1927. *Appearances:* With the quartet throughout Europe and the United States; at the Silver Jubilee of King George V; for the New Friends of Music, New York; in first performances of works of Aaron Copland and Samuel Barber; annual series of concerts, Rockport, Maine. Member of faculty, Curtis Institute. *Recordings:* Columbia. *Address:* Curtis Institute, Rittenhouse Square, Philadelphia, Pa.

JAGEL, FREDERICK—Tenor. Born in Brooklyn, N. Y., 1897. *Education:* Pupil of Vincenzo Portanova, Corace Cataldi and Wm. S. Brady. *Debuts:* European, *La Boheme,* Teatro Avvolarati, Livorno, Italy (1924); American, Metropolitan Opera, as *Rhadames* in *"Aida"* (1927). *Appearances:* Metropolitan Opera; San Francisco and Colon (Buenos Aires) operas; Rio de Janeiro. *Radio:* In recitals, opera and oratorio. *Recordings:* Victor. *Address:* 29 Storer Ave., Pelham, N. Y. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

JAMES, DOROTHY—Composer, Teacher. Born in Chicago, Ill., 1901. *Education:* American Conservatory of Music, Chicago Musical College; pupil of Weidig and Gruenberg. Winner of first prize, Mu Phi Epsilon composition contest (1926, 1930 and 1932). Assistant Professor of Music Education, Michigan State Normal College; Chairman, Music Research Committee. *Compositions: Symphonic Fragments* (1931); *Ellyptic Poem* (1937); *Divertimento* (1937); other works for orchestra, the theatre and chorus; chamber music. *Member:* Michigan Federation of Music Clubs.

JAMES, FRANCES—Soprano. Born in Saint John, New Brunswick, Canada, 1903. *Education:* McGill Conservatory, Montreal; Toronto Conservatory; also studied with private teachers in New York and Vienna. *Appearances:* Recitals throughout Canada and in the United States; as soloist, Toronto Symphony, Toronto Mendelssohn Choir and Bach Choir of Toronto; command performance before King George and Queen Elizabeth during their visit to Canada and the United States. *Radio:* "In The Music Room," CBC. *Recordings:* English songs (Victor). *Address:* 27 Winchester St., Toronto, Ontario, Canada.

JAMES, JIMMY—Orchestra Conductor (Popular), Clarinetist. Formerly clarinetist and saxophonist with Hal Kemp, Henry Busse, Horace Heidt, others. Joined WLW staff (1936). *Appearances:* Barney Rapp's Supper Club, Cincinnati; Beverly Hills Country Club; Netherlands-Plaza Hotel, Cincinnati; others. *Radio:* Currently featured on "Four Stars Tonight," WLW where he is House-Conductor. *Address:* WLW, Cincinnati, Ohio. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

JAMES, PHILIP—Composer, Conductor. Born in Jersey City, N. J., 1890. *Education:* Graduate, College of City of New York; pupil of Goldmark, Scalero, Schenck, others. *Degrees:* B.M., College of City of New York; F. A. G. O.; F. T. C. Winner of prize from NBC for satirical suite, *Station WGZBX* (1932). Taught at Columbia University; former conductor, WOR Bamberger Symphony Orchestra, guest conductor, New York Philharmonic Symphony, Philadelphia Orchestra, and National Orchestra, Washington, D.C. At present Professor of Music and Chairman of Music Department, New York University. *Radio:* WOR; NBC, CBS. *Compositions:* String Quartet (1926); *Judith,* a ballet (1927); First *Organ Sonata* and *Missa Imaginum, Mass of the Pictures,* for mixed chorus and orchestra (1929); *Station WGZBX,* satirical suite (1931); *Bret Harte Overture* (1934); *Gwallis,* rhapsody, and Quintet for Woodwinds (1936); *Sea Symphony,* symphonic poem; *Judith,* tone poem; Suite for Chamber Orchestra; Concertino for Piano and Chamber Orchestra; *Meditation a Ste. Clothilde,* for organ; Variations in A Flat and Passacaglia in F, for piano; incidental music to plays; other works for orchestra and choral works. *Member:* A.G.O.; Phi Beta Kappa. *Recordings:* Victor. *Address:* New York University, New York City.

JAMISON, ANNE—Soprano. Born in Belfast, Ireland. *Education:* Toronto Conservatory of Music; pupil of William Shakespeare, London. *Debut:* Recital, New York (1937). *Appearances:* Concerts and recitals throughout the United States and Canada; San Francisco Opera (1938); soloist with Los Angeles Philharmonic under Otto Klemperer (1938). *Radio:* CFRB, Toronto; "Hollywood Hotel," CBS; other programs, NBC. *Management:* NBC Artists Service, RCA Bldg., Radio City, New York City.

JANSSEN, HERBERT—Bass-Baritone. Born in Cologne, Germany. *Education:* University of Berlin; pupil of Oskar Daniels. *Debuts:* Berlin Staatsoper (1922); American, in *Tannhaeuser,* Metropolitan, New York (1939). *Appearances:* Operatic roles with Berlin Staatsoper (1922-37); recitals and concerts in Europe and the United States. Member of Metropolitan Opera, New York (since 1939). *Recordings:* Victor. *Management:* NBC Artists Service, RCA Bldg., Radio City, New York City.

JANSSEN, WERNER—Conductor, Composer. Born in New York City, 1899. *Education:* Dartmouth College, University of California, Juilliard Institute, American Academy in Rome; pupil of Chadwick, Converse and Friedheim. *Degrees:* B.A., Dartmouth; Mus. B., University of California; Hon. Mus. D., Dartmouth. *Appearances:* As conductor, Royal Symphony Orchestra, Academy of Rome (1931); guest conductor, Budapest Philharmonic Orchestra and in Berlin, Vienna, Helsingfors, Copenhagen, Turin, Milan and Riga; Conductor, New York Philharmonic Symphony Orchestra (1934); in Philadelphia, Baltimore, Rochester, Cleveland, Detroit, Chicago, St. Louis and at Hollywood Bowl. Conductor, Baltimore Symphony Orchestra (1938-39). *Compositions: New Year's Eve in New York* (1930); *Louisiana Symphony* (1932); *Dixie Fugue* (1932); *Kaleidoscope,* for string quartet (1932); *An Old Love Song* and *Ragamuffin,* for piano; symphonic score for *The General Died at Dawn* (1936); other orchestral works and chamber music.

JAQUES-DALCROZE, EMILE—Composer, Educator. Born in Vienna, 1865. *Education:* Geneva Conservatory, Vienna and Paris; pupil of R. Fuchs, A. Bruckner, and Delibes. *Degree:* Hon. Mus. D., Chicago Musical College (1937). Developed method of "Gymnastique Rhythmique," intended to establish rapid communication between brain and body through rhythm (Eurhythmics). Professor, Geneva Conservatory; Hellerau (1910-14); organized Institut Jaques-Dalcroze, Geneva. *Compositions: Le Violon Maudit* (1893), *Janie* (1894), *Sancho Panza* (1897), *Les Jumeaux de Bergame* (1908), operas; *Echo et Narcisse* (1912), pantomime; *La Veillee, Festival Vaudois,* choral works; chamber music, orchestral and piano pieces, songs.

JAQUISH, JOHN H.—Teacher of Brass and Woodwind Instruments. Born in Madison, Wis., 1892. *Education:* Columbia University; University of Wisconsin; U. S. Army Bandleaders School; pupil of Albert Stoessel, Capet, Casadesus and Pillois. Teaches in Atlantic City Public Schools. *Member:* New Jersey State Teachers Association, Department of Music (Board Member); Eastern Music Educators Conference. *Address:* 5 South Dorset Ave., Atlantic City, N. J.

JARECKI, TADEUSZ—Composer. Born in Lemberg, Poland, 1889. *Education:* Pupil of Taneieff, Jaques-Dalcroze, and Niewiadowski. Winner of first prize, Berkshire Festival; first Coolidge Prize (1918) and award from Polish Academy of Arts and Sciences (1923). Member of faculty, Dalcroze Institute, Moscow (1912-13). Former Director of Chamber Ensemble, New York. *Radio:* Former member of musical staff, NBC. *Compositions:* Three string quartets; three trios; *Chimere,* symphonic poem; *La Foule;* piano sonata.

JAROFF, SERGE—Choral Conductor. Born in Valley of Don, Russia. *Education:* Imperial Choral School, St. Petersburg. Organized Don Cossack Choir from group of Russian White Army soldiers interned in prison camp in Constantinople. Now resident of the United States; appearing with Don Cossack Choir.

JASEN, CHOLLY—Saxophonist, Conductor. Born in Brooklyn, N. Y., 1893. *Education:* New York University School of Commerce; European Conservatory, Brooklyn; pupil of Walter Dellers, Chicago. *Appearances:* European tour (1910); Brooklyn Philharmonic and Brooklyn Symphony Orchestra (1911-12); Conductor of own dance orchestras in United States. At present teaching reed instruments in Chicago. *Address:* 1529 W. Highland Ave., Chicago, Ill.

JAYNE, ALTA BEATRICE—Soprano. Born in Missouri. *Education:* Graduate Paris Conservatoire (Solfège); Kirksville College, St. Louis. *Recordings: Oh! Stelle Amate, Villanelle, Estrellita, Only A Rose, Gypsy Love Song,* Proch's Theme and Variations. *Member:* La Chorale Francaise. *Address:* Melbourne Hotel, St. Louis, Mo.

JAYNES, BETTY—Soprano. Born in Chicago, Ill., 1921. *Education:* Pupil of Herman DeVries and Romano Romani. *Debut:* As *Mimi in "La Bohème,"* Chicago Civic Opera (1936). *Appearances:* In concert (since 1936). *Radio:* Soloist on "Sunday Evening Hour," CBS; NBC. *Motion Pictures: Sweethearts; Babes in Arms,* M-G-M. *Address:* M-G-M Studios, Culver City, Cal.

JENKINS, FLORENCE FOSTER—Soprano, Pianist. Born in the United States. *Education:* Virgil School; Heyl Dramatic School; Henry Gaines Hawn Dramatic School; Philadelphia Musical Academy. *Appearances:* In song recital, Washington, D. C.; Newport, R. I.; Ritz-Carlton Hotel, New York; The

White House, The Mayflower, and others. Founder and president, Verdi Club. *Member:* National Society of Patriotic Women (President); National League of American Pen Women. *Address:* Hotel Seymour, 50 W. 45th St., New York City.

JENNY, HERBERT JOHN—Choral Conductor, Organist, Lecturer. Born in Tomah, Wis., 1886. *Education:* New England Conservatory, Boston; King College, Bristol, Tenn.; Harvard University; University of Innsbruck. *Degrees:* B.A., King College; M.A., Harvard University; Ph.D., University of Innsbruck; F.A.G.O. Conductor of research on notation and folk tunes. Teaches piano and organ and conducts choral groups in Boston. *Member:* A.G.O.; American Musicological Society; American Association of University Professors.

JENSEN, CARL A.—Organist. Born in Minneapolis, Minn., 1886. *Education:* University of Minnesota. *Degrees:* A. A. G. O.; Hon. T. C. L. Director, Music Department, Macalester College, St. Paul; Organist-Director, St. Mary's Episcopal church, Hebrew Reformed Temple, Minneapolis. *Member:* A.G.O. *Address:* 1660 Hillcrest Ave., St. Paul, Minn.

JEPSON, HARRY—Organist, Composer. Born in New Haven, Conn., 1870. *Education:* Yale University; pupil of Gustave Stoeckel (piano, organ, composition), Parker (composition), and Widor (organ). *Degrees:* A.B. (1893), Mus. B. (1894), and Hon. M.A. *Appearances:* In recital. Director, Yale University Choir and instructor in organ (1895); Assistant Professor, theory (1899); Professor and University organist (1906). *Compositions: Rhapsodie,* for orchestra; *Fantasie,* for organ and orchestra; organ sonatas; organ pieces.

JEPSON, HELEN—Soprano. Born in Titusville, Pa., 1906. *Education:* Graduate, Curtis Institute; pupil of Queena Mario. *Debut:* In *The Marriage of Figaro,* Philadelphia Civic Opera (1928). *Appearances:* With Metropolitan and Chicago Civic Opera Companies, in *La Traviata, Faust, La Boheme, Martha, Othello, Thais,* and *L'Amore dei Tre Re;* in Detroit and San Francisco; concerts throughout United States. *Radio:* Network programs. Member, Metropolitan Opera (since 1935). *Recordings:* Victor. *Management:* Evans and Salter, 113 W. 57th St., New York City.

JERGUSON, THELMA FLETCHER—Soprano. Born in Medford, Mass., 1910. *Education:* New England Conservatory; in Paris and Germany; pupil of Willem van Giesen, Coenrad V. Bos and Paul Eisler. *Debut:* Operatic, in Mozart's *Cosi fan Tutte,* New York (1937). *Appearances:* Recitals in Paris, Dresden, Berlin, New York and Boston; as soloist, Brooklyn Symphony Orchestra; concerts in eastern United States; assisting artist in Wagner lectures throughout the United States. *Radio:* New York. *Member:* Mu Phi Epsilon. *Address:* 1393 Sixth Ave., New York City.

JERITZA, MARIA—Soprano. Born in Brno, 1887. *Education:* Prague Conservatory; pupil of Auspitz and others. *Debuts:* European, as *Elsa* in *"Lohengrin,"* Olmuetz (1910); American, as *Marietta* in Korngold's *"Die Tote Stadt,"* Metropolitan Opera, New York (1921). *Appearances:* Hofoper and Volksoper in Vienna; opera in Prague, Budapest, Odessa, Berlin, Bremen and Stockholm; as member of Metropolitan Opera Company (1921-32); guest appearances with San Francisco and Los Angeles Opera Companies; Covent Garden, London (1925-26); in concert and with orchestras. *Author of: Sunlight and Song,* autobiography.

JESKE, FRED L.—Vocalist. Born in Chicago, Ill., 1898. *Education:* Northwestern School of Commerce; with private teachers, Chicago (voice). *Radio:* Various programs (17 years); television's first Master of Ceremonies, WIBO, Chicago (1929). "Singing Timekeeper," WSYR, Syracuse (since 1936). *Address:* Station WSYR, Syracuse, N. Y.

JESSEL, GEORGE—Vocalist, Master of Ceremonies. Born in New York City. *Appearances:* With Gus Edwards (1910-14); in England; *George Jessel's Troubles of 1922; The Jazz Singer; War Song* (co-author); *George Jessel's Old New York,* World's Fair, New York (1939); others. *Radio:* Master of Ceremonies, "For Men Only," NBC (1939); guest appearances on network broadcasts. *Compositions: Roses in December; In that Good Old American Way. Address:* National Broadcasting Company, RCA Building, New York City.

JESSEN, WOLF E.—Flutist. Born in Austin, Texas, 1915. *Education:* University of Texas; also with private teachers. *Degree:* B.A., University of Texas. Flutist, and member of Board of Directors, Austin Symphony Orchestra. *Address:* 112 E. 9th St., Austin, Texas.

JESSNER, IRENE—Soprano. Born in Vienna, Austria. *Education:* Vienna Conservatory of Music. *Debuts:* European, Teplitz, Czechoslovakia; American, in *Haensel and Gretel,* Metropolitan Opera, New York (1936). *Appearances:* Light opera roles, Prague, Munich, Carlsruhe, Luxembourg; grand opera, Germany and Italy. Member of Metropolitan Opera. *Recordings:* Victor. *Address:* Beacon Hotel, Broadway and 75th St., New York City.

JEWETT, ALBERT DEWEY—Pianist, Teacher. Born in Westhampton, Mass., 1864. *Education:* Virgil School; Institute of Musical Art; pupil of Frank Damrosch. *Author of: Idiomatic Course of Piano Instruction* (C. C. Birchard & Co.). *Address:* 520 Meridan Terrace, Los Angeles, Cal.

JOHANSEN, GUNNAR—Pianist. Born in Copenhagen, Denmark, 1906. *Education:* Pupil of Lamond, Edwin Fischer and Egon Petri. *Appearances:* Series of 12 Historical Piano Recitals, University of Chicago; Columbia University; University of Wisconsin; Stockholm, Sweden; Cornell University (1940). At present concertizing. *Address:* Association of American Colleges, 19 W. 44th St., New York City.

JOHNS, CLAYTON—Saxophonist, Arranger, Teacher. Born in Manhattan, Kan., 1903. *Education:* Western Reserve University. *Degree:* B.A., Western Reserve. *Radio:* Member, staff orchestra, WHK, Cleveland. *Address:* Stations WHK-WCLE, Cleveland, O.

JOHNSON, EDNA EVANS (MRS FRANK ARTHUR)—Soprano, Teacher. Born in Salt Lake City, Utah, 1885. *Education:* University of Utah; pupil of Gescheidt, Stults, and E. J. Myer; also studied in Paris. *Degree:* B.A., University of Utah (1921). *Debut:* As *Mignon,* Paris (1910). *Appearances:* Tour of the United States; soloist with choirs; as reviewer. Has held executive posts in various clubs; former Supervisor of Music, University of Utah. At present member of voice faculty, University of Utah. *Member:* Utah Federation of Music Clubs (Past President); National Federation of Music Clubs (Executive Board). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 1339 Normandie Circle, Salt Lake City, Utah.

JOHNSON, EDWARD—Tenor, Opera Director. Born in Guelph, Ont. Can., 1884. *Education:* University of Toronto. *Degrees:* Hon. Mus. Doc., University of Toronto; Hon. LL.D., University of Western Ontario. *Debuts:* European, Teatro Verdi, Padua, Italy, in title role of *Andrea Chenier;* American, as *Loris* in *"Fedora,"* Chicago (1919). *Appearances:* LaScala, Milan (1914); tours of Spain and South America (1916-17); with Chicago Civic Opera Company in Chicago and New York; with Metropolitan Opera Company (1922-35). General Manager, Metropolitan Opera (since 1935). *Member:* Masons. *Address:* Metropolitan Opera Company, New York City.

JOHNSON, EUGENE MC LEAN—Saxophonist, Clarinetist. Born in New Haven, Conn., 1901. *Education:* Studied with private teachers in Hartford, Conn., and New York. *Appearances:* Toured the United States and Canada with Wilbur Sweatman (1924) and Claude Hopkins (1932-37); Motion Picture Annual Ball, Waldorf-Astoria, New York (1932-34). At present, with Bill Brown's Brownies at Rainbow Gardens, New York. *Recordings:* Decca, Brunswick. *Address:* 2 Bainbridge St., Brooklyn, N. Y.

JOHNSON, EVELYN MAY—Pianist, Organist. Born in Troy, N. Y., 1908. *Education:* Troy High School and Conservatory of Music; Emma Willard Conservatory (organ), Morris-Hummel Conservatory (piano). *Appearances:* Accompanist, Musical Arts Club; organist, St. Mark's Methodist Church; pianist, Kiwanis Club. *Radio:* WTRY, staff pianist. *Member:* Maurice Concert Ensemble and Trio. *Address:* 172 Pawling Ave., Troy, N. Y.

JOHNSON, FRANCES DWIGHT—Pianist, Teacher. Born in Parkersburg, W. Va., 1881. *Education:* Denison University; Conservatory of Music, Granville, Ohio; also with private teachers. Conducts studio. *Member:* West Virginia State Federation of Music Clubs (State Chairman, Music in the Home). *Address:* 1122 Avery St., Parkersburg, W. Va.

JOHNSON, HARDESTY—Tenor. Born in Boston, Mass. *Education:* Pupil of Jean de Reszke, Oscar Seagle and Blanche Blackman. *Debut:* In recital, Cannes, France. *Appearances:* Recitals in Paris, London, Liverpool, Glasgow, others; soloist with orchestras under Otto Klemperer, Wilfred Pelletier, Hans Kindler, Ifor Jones (1935, 1938-40); with Schola Cantorum under Hugh Ross; with New York Oratorio Society; Coolidge Festival, Washington, D. C.; Chautauqua Opera, Worcester Festival and others. *Radio:* Leading roles, "Mozart Opera Series," with Alfred Wallenstein, WOR, New York. At present, concertizing, appearing on radio. *Address:* 234 E. 72nd St., New York City.

JOHNSON, HAROLD McKINLEY—Composer, Educator. Born in Holdredge, Neb., 1899. *Education:* San Jose State Teachers College, San Jose, Cal.; Northwestern University School of Music; also with private teachers. *Degree:* B. Mus. Ed., Northwestern. Taught in public schools of Nevada, Illinois and Indiana (18 years). At present, Head of Orchestra and Theory

Departments, Horace Mann School, Gary, Ind., and Gary College. *Compositions: Hero Overture,* for band (Carl Fischer); *Symphonie Miniature No. 1, Symphonie Miniature No. 2 and Symphonie Miniature No. 3* (Fillmore); other works for band and orchestra (published by FitzSimons, Ludwig, Ditson and Belsin). *Address:* Horace Mann School, Gary, Ind.

JOHNSON, H. EARLE—Pianist, Organist, Conductor, Music Critic. Born in New London, Conn. *Education:* Clark University, Worcester, Mass.; Boston University, Columbia University, Yale, Harvard. *Degrees:* B. Mus. Boston (1932); B. Mus., M. Mus., Yale (1935). Music Critic, New Haven *Register* (since 1935). At present, conducts weekly "Public Hour of Music" radio program, sponsored by Worcester Art Museum, WORC, Worcester. *Author of:* Book on Early Music in New England; articles for *Musical America* (as correspondent), Boston *Herald,* Worcester *Post. Address:* Clark University, Worcester, Mass.

JOHNSON, HORACE—Composer, Editor. Born in Waltham, Mass., 1893. *Education:* Pupil of Marshall and Crist; in Italy, France, and England. Formerly affiliated with *Musical Observer, Musician, Musical America, Delineator, Etude.* Managing Editor of *Musical Courier* (since 1932). *Compositions: Imagery,* suite; *Astarte,* tone poem; *In the American Manner; Streets of Florence,* suite; *Music for Strings; Fragments, Cursory Rhymes,* and *To My Lady,* song cycles; *The Pirate, When Pierrot Sings, The Three Cherry Trees,* and *Thy Dark Hair,* songs; works for piano and chorus.

JOHNSON, HUNTER—Composer, Teacher. Born in Benson, N. C., 1906. *Education:* University of North Carolina; graduate of Eastman School, Rochester, N. Y. (1929). Recipient of Prix de Rome (1933). Head of Department of Composition, University of Michigan (1929-33). *Compositions:* Symphony; prelude; Concerto for Piano and Small Orchestra; Andante for Flute and Strings; Serenade for Flute and Clarinet; Sonatina for Violin and Piano; Elegy for Clarinet and Strings; Sonata for Piano.

JOHNSON, JAMES P.—Pianist, Violoncellist, Organizer, Arranger, Composer. Born in New Brunswick, N. J., 1897. Pupil of E. A. Jackson (composition and symphonic orchestration). *Appearances:* Carnegie Hall (4 times, 1933-39); others. At present playing Cafe Society, New York, and other engagements. *Recordings:* Victor, Columbia, Okeh, Brunswick, Vocalion, Bluebird; Q. R. S. music rolls. *Member:* ASCAP, SWPA. *Address:* 171-38 108th Ave., Jamaica, N. Y.

JOHNSON, JEANNETTE—Mezzo-Soprano. Born in Atlanta, Ga. *Education:* Pupil of Emilia Vergeri (voice and Italian Repertoire), Mme. Alfredo Barilli (piano), Stephen D'Amico (Solfeggio), Herbert Mattingly and Alexander Skibinsky (violin); also of Louis Hasselmans and Mme. Lina Coën (repertoire); coached French repertoire under Herman DeVries, Chicago. *Appearances:* Spring Festival, Brenau College, Gainesville, Ga.; concerts in Atlanta and Chicago; operatic performances in Brooklyn, Chicago, New Jersey, Georgia, and New York; soloist, St. James Episcopal Church, Brooklyn, several seasons. *Radio:* WAGA-NBC, Atlanta. *Address:* 9 Lakeview Ave., Peachtree Heights, Atlanta, Ga.

JOHNSON, LEMUEL C.—Saxophonist. Born in Oklahoma City, Okla., 1909. *Appearances:* With Grant Moore, Eli Rice, Earl Hines, Tess Williams, Lucky Millendeo. At present with Edgar Hayes. *Address:* 355 W. 116th St., New York City.

JOHNSON, LEWIS H.—Tenor. Born in Flint, Ohio, 1881. *Education:* Pomona College, Cal.; Institute of Musical Art, New York; pupil of W. Nelson Burritt, Alexander Heinemann, Berlin; Arthur J. Hubbard, Boston. *Appearances:* Chautauqua, N. Y. Opera Co. At present, Director of Voice Department Agnes Scott College (since 1910). *Address:* 327 Adams St., Decatur, Ga.

JOHNSON, MARGARET ROSE—Pianist, Organist. Born in Stillwater, Minn., 1906. *Education:* Minneapolis School of Music. *Radio:* KWNO, Musical Director. *Address:* 193 W. 7th St., Winona, Minn.

JOHNSON, TERESE—Pianist, Organist. Born in Watertown, N. Y., 1900. *Education:* Immaculate Heart Academy, New York. *Radio:* WSYR. *Address:* 218 Holland St., Syracuse, N. Y.

JOHNSON, THRUSTON—Violinist. Born in Louisville, Ky., 1914. *Education:* University of Miami Conservatory of Music; Jacksonville (Fla.) College of Music; New York College of Music; pupil of Mischakoff and Walter Hancock, Chicago; Hans Letz, New York, and Flesch. *Debut:* Jacksonville, Fla. (1929). *Appearances:* In recital, Arts Club, Louisville, Ky. (1938); Nelson Art Gallery, Kansas City, Mo. (1938); in concert, Town Hall, New York (1939). Member of Kansas City Philharmonic Orchestra (since 1935). *Address:* 5329 Ardmore Ave., Chicago, Ill.

JOHNSON, WILBUR P.—Teacher of Voice and Piano. Born in Philadelphia, Pa. *Education:* Syracuse University. *Degree:* B. Ped., Syracuse. *Appearances:* Recitals throughout the United States. At present, Director of Music, Community School of Music, Brooklyn; Director, Hamilton-Johnson Chorus of Brooklyn. *Address:* Community School of Music, Brooklyn, New York.

JOHNSTON, HERBERT L.—Trumpet Player, Tenor. Born in Butler, Ind., 1908. *Education:* DePauw University, Greencastle, Ind.; McCutchion School of Music. Formerly played with Bernie Cummins, Jimmie Garrigan, Frank Traumbauer, and Verne Buck orchestras and groups; conducted own orchestra (1933-34). At present, Musical Director, WDZ Broadcasting Co. *Address:* WDZ Broadcasting Co., Tuscola, Ill.

JOHNSTONE, ARTHUR EDWARD—Composer, Teacher. Born in London, England, 1860. *Education:* Pupil of Leopold Damrosch, Samuel P. Warren, William Mason, and William Scharfenberg. Formerly Professor of Theory, Cornell University; lecturer, summer sessions of Washington University, St. Louis; editor, American Book Company. Editor for Art Publication Society (since 1919). *Compositions:* Overture; works for piano and songs. *Author of: Lyric Music Series,* in collaboration with Harvey Worthington Loomis.

JOLSON, AL—Actor, Vocalist. Born in Washington, D. C., 1886. *Appearances: In Children of the Ghetto,* Herald Square Theatre, New York (1899); throughout the United States with circuses, Dockstader's Minstrels, and in vaudeville; in *La Belle Paree,* Winter Garden, New York (1911); *The Honeymoon Express, Robinson Crusoe, Jr., Sinbad;* also in *Hold on to Your Hats;* in films *The Jazz Singer, The Singing Fool, Say It With Songs, Wonderbar, Swanee River;* others. *Radio:* NBC, CBS, MBS. *Address:* The Lambs, 130 W. 44th St., New York City.

JONAS, ALBERTO—Pianist, Teacher. Born in Madrid, Spain, 1868. *Education:* Brussels Conservatory, Madrid Conservatory, St. Petersburg Conservatory; pupil of De Greet, Gevaert, Mendizabal and Anton Rubinstein. *Debut:* Brussels (1880). *Appearances:* With Berlin Philharmonic Orchestra (1891); European concert tour. Member of faculty, School of Music, University of Michigan (1894-98); Director, Michigan Conservatory, Detroit (1890-1904); taught in Berlin at Klindworth-Scharwenka Conservatory and privately (1905-14). Teaches in New York and Philadelphia (since 1914). *Compositions:* Fantasy Pieces, *Northern Dances,* Toccata, Valse in C Sharp minor; other piano works and songs. *Author of: Pianoscript Book, The Master-School of Modern Piano-Virtuosity* (with collaborators); various articles; translator of Gevaert's *Instrumentation.*

JONES, ADDISON—Pianist. Born in Washington, Pa., 1906. *Education:* Vienna and Paris; pupil of Philipp, Nadia Boulanger, Sauer and others. *Debuts:* Vienna (1930); Berlin (1930); New York (1933). *Appearances:* Chicago (1934); New York (1936). Soloist with Pittsburgh, Wheeling and Youngstown Orchestras. *Address:* 437 E. Chestnut St., Washington, Pa.

JONES, ALMADA BIERY—Violinist. Born in Bellingham, Wash. *Education:* University of Washington; Chicago Musical College; pupil of Leon Sametini, Chicago; Mme. Davenport Engberg, Seattle. *Appearances:* In Chicago and vicinity; Bellingham. *Member:* Sigma Alpha Iota; Musicians Club of Women (President). *Address:* 1406 E. 68th St., Chicago, Ill.

JONES, ALTON—Pianist. Born in Fairfield, Neb. *Education:* Drake University; Juilliard Institute. *Degree:* Mus. B., Drake. *Appearances:* Recitals at Town Hall, New York; elsewhere in the United States. Faculty member, Juilliard School of Music, Columbia University Summer School, Juilliard Summer School. *Address:* 120 Claremont Ave., New York City. *Management:* William Neill, Inc., 119 W. 57th St., New York City.

JONES, ARCHIE NEFF—Baritone. Born in Atlantic, Ia., 1900. *Education:* University of Nebraska; University of Minnesota; pupil of Herbert Witherspoon and Arthur Middleton (voice). *Degrees:* Diploma, School of Music, University of Nebraska; B.S., M.A., University of Minn. At present, Professor of Music Education, College of Fine Arts, University of Texas. *Address:* University of Texas, Austin, Texas.

JONES, ELIZABETH FLY KIRKPATRICK—Pianist, Organist. Born in Natchez, Miss., 1885. *Education:* Graduate of McComb College and New England Conservatory of Music. Organizer of Louisiana Federation of Music Clubs (1928). Has compiled *Programs of Foreign Contemporary Music; Latin-American Music;* lists of American compositions for piano, violin and piano, and cello and piano; list of *Recent Books on American Music. Member:* Louisiana Federation of Music Clubs; National Federation of Music Clubs (Board of Directors, since 1931). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 2103 Government St., Baton Rouge, La.

JONES, GRIFFITH JOHN—Music Supervisor, Choral Director. Born in Merthyr, South Wales, 1875. *Education:* Wilkes Barre College of Music; Cornell University; pupil of Carl Schmidt, Leipzig, (harmony, counterpoint and composition); Betcher (band and orchestration). Director, State Chorus, Columbus, O. (9 years); Chorus master, Cleveland Symphony (15 years); with Western Reserve Summer School (9 years). At present, Supervisor of Music, Lorain and Shaker Heights (O.) High Schools, and in Cleveland. *Compositions:* Six A Cappella books (Witmark); anthems and A Cappella choruses (published by Schirmer, Ditson, Willis, Gamble Hinge and Rodeheaver); *Kindergarten Book* (Newson); prepared symphony choruses for first performances of Bloch's *Israel,* Loeffler's *Evocation,* Debussy's *Beowulf, Hanseon;* Pierne's *Children's Crusade,* Beethoven's Ninth Symphony, Honegger's *King David. Address:* 1420 E. 82nd St., Cleveland, O.

JONES, HORACE ALLEN—Violinist, Conductor, Educator. Born in Wrexham, North Wales, 1901. *Education:* University of Colorado, Boulder, Colo.; Royal Academy of Music, London; pupil of Isidore Troostwyk, P. Stoeving, James Lockyer, Albert Sammons and Louis Persinger. *Degree:* A.R.A.M., Royal Academy (1938). *Debut:* Royal Academy (1923). *Appearances:* Concertized in Great Britain (1923); in the United States (1924). *Radio:* Rocky Mountain Radio Council, KLZ, Denver. Organized University of Colorado Symphony and University String Symphony; reorganized University of Colorado Band (1929); organized University of Colorado Chapter of Kappa Kappa Psi; founded Rocky Mountain Intercollegiate Band. Head of Violin Department, College of Music, University of Colorado (since 1928); Conductor, University of Colorado Symphony Orchestra and University String Symphony. *Address:* College of Music, University of Colorado, Boulder, Colo.

JONES, ISHAM—Orchestra Conductor (Popular), Composer. Born in Ohio. *Education:* With private teachers (violin and piano). Joined Rainbow Garden band, which he reorganized as his own orchestra. *Appearances:* College Inn, Chicago; Kit Kat Club, London; engagements in colleges, ballrooms, hotels throughout United States. *Compositions: When My Dream Boat Comes Home; Why Can't This Night Go on Forever; Romance in the Rain; Thanks for Everything; Honey;* others. *Recordings:* Victor, Decca, and Brunswick. *Management:* Consolidated Radio Artists, Inc., 30 Rockefeller Plaza, New York City.

JONES, J. WESLEY—Baritone. Born in Nashville, Tenn., 1884. *Education:* Central Tennessee College; Walden University, Nashville; Chicago Musical College; pupil of Borowski, C. A. Hutler, and H. Marriott. *Appearances:* As Director of Metropolitan Church Choir (since 1920), in churches; Orchestra Hall, Chicago; Chicagoland Music Festival; guest conductor, Cincinnati, O., and throughout the United States; Negro Spiritual Festival, Chicago (1940); elected General Music Festival Director, American Negro Exposition (1940). *Radio:* WLS (since 1933). *Member:* National Association of Negro Musicians, Inc. (Executive Secretary). *Address:* 4100 S. Parkway, Chicago, Ill.

JONES, PARRY—Tenor. Born in Blaina, England, 1891. *Education:* Royal College of Music; pupil of Alberto Visetti, Karl Scheidemantel, Ernesto Colli, and John Coates. *Debut:* In recital (1914). *Appearances:* Opera and concert tour of the United States; various English Festivals; soloist, International Society for Contemporary Music (1938), Royal Philharmonic, Liverpool Philharmonic and Royal Choral Societies; with BBC Symphony Orchestra; Promenade Concerts; others. Former member, D'Oyly Carte Company and Beecham Opera Company. At present, member of British National Opera Company.

JONES, PHILIP A.—Tenor, Choir Director. Born in Ottawa, Kan., 1896. *Education:* Kansas State Teachers College, Emporia, Kan.; Cosmopolitan School of Music and Sherwood School of Music, Chicago; Royal Academy of London; also private instruction in Boston, New York and Milan, Italy. *Debuts:* American, in recital, Chicago (1927); European, at Omegnia, Italy, in *La Traviata* (1930). *Appearances:* Chautauqua, Boulder, Colorado (1927); as soloist with orchestra, Auditorium, Chicago (1929). At present, Director of Music, Ravenswood Methodist Church, Chicago; Director of Music, Ravenswood Methodist Church, Chicago; Director of Choir, Christian Apostolic Church, Zion, Ill. *Compositions:* Musical setting for Kansas state poem, *The Call of Kansas* (1928). *Address:* 5929 W. Walton, Chicago, Ill.

JOSEFFER, ANNA THELMA—Violinist, Composer. Born in New York City, 1907. *Education:* Ithaca Conservatory; pupil of Maximilian Joseffer (father); Cesar Thomson; Max Bendix, New York; G. Remy, Paris; John Broeckhoven, Carl Hahn. Winner, National American Musical Festival contest (1920). *Appearances:* European concert tour; soloist, Chicago (1930); soloist, Warner Brothers, New York; soloist, Central Congregational Church, Brooklyn (1927); assistant concert mistress, Chicago Woman's Symphony Orchestra (1930); founder and leader of Joseffer String Quartet (1931), presenting yearly concerts in Chicago (until 1939). *Compositions:* Tone poems; *Chanson Naive,* for violin and piano (Clayton Summv and Co., 1929).

JOSTEN, WERNER—Composer, Conductor, Teacher. Born in Elberfeld, Germany, 1888. *Education:* Pupil of Siegel and Dalcroze. Recipient of Juilliard Music Foundation Publication Award. Assistant Conductor, Munich Opera House. Professor of Music at Smith College (since 1923); Conductor, Smith College Orchestra. *Compositions: Jungle, Batouala, Joseph and His Brethren* and *Endymion,* ballets; *Concerto Sacro I* and *Concerto Sacro II;* concert suites; *Serenade;* two symphonies; *Hymnus to the Quene of Paradys* and *Crucifixion,* for chorus. *Address:* Smith College, Northampton, Mass.

JUDSON, ARTHUR—Concert Manager. Born in Dayton, Ohio, 1882. *Education:* Violin pupil of Max Bendix, and Leopold Lichtenberg, New York. *Degree:* Hon. Mus. D., Denison University. *Decorations:* Officer of the Academie de Beaux Arts, France. *Appearances:* Conducted and played in various orchestras in New York (until 1900). Dean, Conservatory of Music of Denison University (1900-07); member of Editorial and Advertising staff of *Musical America* (1908 -15); Manager, Philadelphia Orchestra (1915-35); Advisory Manager, Cincinnati Symphony (five years). Manager of New York Philharmonic-Symphony (since 1922); Manager, Stadium Concerts. Founded Concert Management Arthur Judson, Inc., in Philadelphia (1915); Judson Radio Program Corporation (1926). Merged with Wolfsohn Musical Bureau (1928); and with Columbia Concerts Corporation, Inc. 1930). President of Columbia Concerts Corporation (since 1930). *Address:* 113 W. 57th St., New York City.

JULIS, GEORGE K.—Pianist, Accordionist, Baritone. Born in Cedar Rapids, Ia., 1915. *Education:* Coe College Conservatory; with private teachers in Chicago. *Appearances:* Pump Room, Ambassador Hotel, Chicago (1938-39); Stevens Hotel, Chicago (1940); St. Catherine Hotel, Catalina (1940). At present, with Howard McCreery and Orchestra. *Address:* 4636 Magnolia Ave., Chicago, Ill.

JURASKY, ARNOLD—Violinist. Born in Russia, 1900. *Education:* Odessa Conservatory of Music; pupil of Auer. *Appearances:* Concertized with orchestras in Rumania, Austria, and Russia; also with own string quartet; former member of New York Philharmonic Orchestra. At present, member of Los Angeles Philharmonic. *Recordings:* With New York Philharmonic. *Address:* 2423 Ronda Vista Dr., Hollywood, Cal.

JURGENS, DICK HENRY—Composer, Conductor (Popular). Born in Sacramento, Cal., 1911. *Education:* University of California. *Appearances:* With own orchestra throughout the United States. *Radio:* WGN, Chicago; others. *Recordings:* Vocalion. *Compositions: If I Knew Then, Careless, It's a Hundred to One, A Million Dreams Ago,* and *Day Dreams Come True at Night* (all in collaboration). *Address:* New Lawrence Hotel, Chicago, Ill.

JUSTUS, T. M.—Conductor, Composer. Born in Astoria, Ill. *Education:* Illinois College; De Paul University, Chicago; Chicago Musical College; pupil of Lindenhahn and La Violette. *Degree:* M.M. *Appearances:* Director of Mayo Park Band and Orchestra, Rochester, Minn.; Director, De Paul University Band (1940); series of summer concerts with own band, River Forest and Oak Park, Ill. Introduced American popular music to the Riviera. *Radio:* NBC, WGN and others. At present, Head of Instrumental Music Department, De Paul University, Chicago; Director, De Paul University Band, De Paul Instrumental and Choral Clinic, and Justus Concert Band, Oak Park. *Compositions: The Windy City, Woodland Fringe,* marches and concert pieces for band. *Member:* Blue Key National Honorary Fraternity. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* De Paul University School of Music, 64 E. Lake St., Chicago, Ill.

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KAGEN, SERGIUS—Pianist, Accompanist, Coach. Born in St. Petersburg, Russia, 1909. *Education:* Juilliard Graduate School; Hochschule fuer Musik, Berlin; pupil of Kreutzer, Friedberg, and Rubin Goldmark. *Appearances:* Throughout the United States as accompanist. Accompanist and coach for Marcella Sembrich (1930-35). Associate member of faculty, Juilliard Grad-

uate School. *Recordings:* Columbia. *Address:* Juilliard Graduate School, 130 Claremont Ave., New York City.

KAHN, MEYER—Oboist. Born in Russia. *Education:* With private teachers. At present playing oboe in symphony orchestra, Federal Music Project, Albany, N. Y. *Address:* 106 Philip St., Albany, N. Y.

KAHN, PAUL—Violinist. Born in Chicago, Ill., 1916. *Education:* American Conservatory; Juilliard Institute; pupil of Mischa Mischakoff. *Appearances:* Soloist, Illinois Symphony Orchestra; recitals. At present, member of Chicago Symphony. *Address:* 524 Surf St., Chicago, Ill.

KAINS, SHERWOOD—Conductor, Baritone. Born in Reading, Pa., 1904. *Education:* University of Cincinnati; Cincinnati Conservatory of Music; New York University; Salzburg Mozarteum; University of Berlin. *Degrees:* B.S., Mus. B. *Appearances:* As choral conductor in tour of the United States, Chicago World's Fair (1933-34); Town Hall, New York (1936); Eaton Auditorium, Toronto (1938); Irvin Auditorium, Philadelphia, and Jordan Hall, Boston (1940). *Radio:* NBC. At present, Conductor, Cincinnati Little Symphony; Bach Society of Cincinnati; University of Cincinnati Oratorio Society; Cincinnati Glee Club; Adirondack Music Camp, Chateaugay Lake, New York; others. *Address:* University of Cincinnati, Cincinnati, O.

KALTENBORN, ROLF—Violinist, Radio Program Director. Born in New York City, 1915. *Education:* Harvard College and David Mannes School. *Degree:* B.A., Harvard College. *Radio:* In charge of production of New York Philharmonic Symphony broadcasts, and of other classical music broadcasts, WABC-CBS. *Address:* 16 W. 53rd St., New York City.

KAMINSKI, ANATOL—Violinist. Born in Siberia, 1920. *Education:* Pupil of Kochanski, Zimbalist, Persinger, Hans Letz. *Debut:* Soloist with New York Philharmonic under John Barbirolli (1940). *Radio:* Solo recital, "Concert Hall of the Air," CBS. *Management: Arthur Judson, Inc.*, 113 W. 57th St., New York City.

KAMSLER, BERENICE—Singer. Born in New York City. *Education:* Teachers' College, Columbia University, New York; pupil of her uncle, Artur Schnabel, Berlin. *Degree:* B.L., Columbia University. *Debut:* Little Barbizon Plaza, New York. *Appearances:* In eastern states. *Radio:* WEAF, WNYC, WQXR, in English, French, and American folk songs. *Address:* 321 W. 74th St., New York City.

KANDLE, LETRITIA—Guitarist, Banjoist, Arranger, Teacher. Born in Chicago, Ill. *Education:* American Conservatory of Music, Chicago; pupil of Jack Lundin. *Appearances:* With Paul Whiteman, Marek Weber, Carl Hohengarten, and as director of her own string ensembles. *Radio:* NBC, CBS. Also performs on 29-string electric Hawaiian Guitar which she invented and perfected. Associated with the Jack Lundin Studios. *Electrical Transcription:* R.C.A. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 306 S. Wabash Ave,. Chicago, Ill.

KANE, HELEN BIRMINGHAM—Pianist, Teacher. Born in Boone, Ia. *Education:* Drake University; Fontainebleau; American Conservatory and Chicago Musical College; studied musicology with Rosenwald, piano with Philipp, Ganz, others. *Degree:* Mus.B., Drake. *Appearances:* As accompanist; in recitals and chamber music concerts throughout the middle west. *Radio:* WHO, Des Moines. Member of faculty, Drake University (until 1928). Teacher of piano, music appreciation and harmony. At present, engaged in research work in musicology, lecturing and teaching. *Member:* Kappa Kappa Gamma. *Address:* 1319 Chicago Ave., Evanston, Ill.

KANITZ, ERNEST—Composer, Conductor. Born in Vienna, Austria, 1894. *Education:* University of Vienna; pupil of Heuberger and Schreker. *Degree:* Ph.D., University of Vienna. *Appearances:* As conductor of Rossini's *Stabat Mater,* with Rock Hill Choral Society; with Winthrop Glee Club and Orchestra and Metropolitan Opera Quartet at Winthrop College. *Radio:* Winthrop College broadcasts. *Compositions: Ballet Music,* played by St. Louis Symphony Orchestra, Vladimir Golschmann conducting (1938); other works. *Member:* South Carolina Music Teachers Association and ASCAP. *Address:* 839 College Ave., Rock Hill, S. C.

KAPLAN, LADISLAV—Violin Maker. Born in Czechoslovakia, 1875. Manufactures violins, violas and cellos; originator of Kaplan String. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* S. Norwalk, Conn.

KAPPEL, GERTRUDE—Soprano. Born in Halle, Germany, 1895. *Debuts:* European, Hanover; American, Metropolitan Opera (1928). *Appearances:* Munich Opera, Vienna Opera and Covent Garden, London; Spain and Italy.

KAPPELMANN, EDWIN G.—Teacher of Piano, Educator. Born in Chilton, Wis., 1886. *Education:* Marquette University, Wisconsin Conservatory of Music, Milwaukee. *Degree:* Mus. B., Wisconsin Conservatory of Music. Conductor, Tripoli Chanters Male Chorus; Musical Director of Wisconsin Conservatory of Music (since 1928). *Author of: Sight Reading Approach to Piano Playing* (Fine Arts Publishing Co., Milwaukee, Wis.). *Member:* Curricula Commission of National Association of Schools of Music. *Address:* 840 N. 3rd St., Milwaukee, Wis.

KARGAU, OLGA—Soprano. Born in Chicago, Ill. *Appearances:* With Chicago City Opera and San Carlo Opera. *Radio:* Kitchen Klenzer program, NBC; others. *Address:* Windermere East Hotel, Chicago, Ill.

KARP, RICHARD—Violist, Conductor. Born in Vienna, 1902. *Education:* Studied in Vienna and Dresden (violin, viola, conducting). *American Debut:* As violist, Hart House Quartet (1938). *Appearances:* As symphony and opera conductor, various German cities. *Radio:* "Festival of Music"; Symphony Orchestra, KDKA, Pittsburgh. Former General Musical Director, Bonn, Germany. At present, member of Pittsburgh Symphony Orchestra; solo violist, KDKA-NBC, Pittsburgh. *Address:* Pittsburgh Symphony Society, Farmer Bank Bldg., Pittsburgh, Pa.

KASKAS, ANNA—Contralto. Born in Bridgeport, Conn. *Education:* Hartford Conservatory of Music; pupil of Enrico Rosati; also studied in Italy, Paris and Kovno, Lithuania. *Debut:* As *Maddalena* in *"Rigoletto,"* Metropolitan Opera Spring Season, New York (1937). *Appearances:* Member of Metropolitan Opera Company (since 1937); with Cincinnati Summer Opera Association (1938); with Boston Symphony at Berkshire Festival, Koussevitsky conducting (1938); also with the New York Philharmonic, Denver, and Toronto Symphonies, and Cleveland Orchestra (1938); recitals throughout the United States and Canada. *Radio:* Guest appearances, General Motors program, NBC (1938); Consolidated Edison program, NBC. Has sung Italian and Russian opera as well as Wagner music-dramas; also solo parts in choral works. *Management:* Arthur Judson, Columbia Concerts Corporation, 113 W. 57th St., New York City.

KASTENDIECK, MILES MERWIN—Music Critic, Teacher, Author. Born in Brooklyn, N. Y., 1905. *Education:* Yale University; Yale School of Music; pupil of David Stanley Smith and Miltonella Beardsley. *Degrees:* B.A. (1927); Mus. B. (1928); Ph.D. (1932). Music Critic, New Haven *Journal-Courier* (1920-38); Brooklyn *Eagle* (since 1937); contributor to musical periodicals. *Author of: Englands Musical Poet: Thomas Campion* (Oxford University Press, 1938). *Address:* The Brooklyn Eagle, Brooklyn, N. Y.

KATCHEN, JULIUS—Pianist. Born in West End, N. J., 1926. Pupil of his grandmother, Mrs. Mandel Svet, former member of faculty of the Warsaw Conservatory. *Debut:* Soloist with Philadelphia Orchestra (1937). *Appearances:* Soloist with New York Philharmonic (1937); Chicago Civic Orchestra (1939); others. Recitals in New York and throughout the United States. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

KATIMS, MILTON—Violist, Conductor. Born in Brooklyn, N. Y., 1909. *Education:* Columbia University; pupil of Herbert Dittler, Leon Barzin. *Degree:* A.B., Columbia University (1930). *Debut:* As conductor of National Orchestra (1936), Carnegie Hall. *Appearances:* Solo violist and Assistant Conductor, Wallenstein Sinfonietta. *Radio:* Sonata recitals with Milton Kaye; staff member, WOR, New York. *Recordings:* Royale. *Address:* 160 W. 73rd St., New York City.

KATZ, EDDIE—Violinist. Born in Chicago, Ill. *Education:* Chicago Musical College; pupil of Mishel Piastro and others. *Debut:* As soloist, Chicago Symphony Orchestra (1939). *Appearances:* Soloist, Illinois Symphony Orchestra, Winnetka, Ill. (1937); with National Youth Administration Orchestra (1940). At present, appearing in recitals throughout the United States. *Address:* Hotel Great Northern, New York City. *Management:* Bertha Ott, Kimball Bldg., Chicago, Ill.

KATZ, PAUL—Violinist, Conductor, Composer. Born in New York City, 1907. *Education:* Cleveland Institute; Fontainebleau, France; pupil of Emil Heerman, Ysaye, Sevcik, Auer, Boulanger and others. *Degree:* B. Mus., Cleveland Institute. *Appearances:* As violinist with Cincinnati Symphony (1924); as Conductor, Dayton Philharmonic Orchestra. *Radio:* Conductor, General Motors program, NBC. At present, Conductor, Dayton Philharmonic Orchestra. *Compositions: Procession of Prophets;* String Quartet; Passacaglia for Orchestra; *Poems,* for orchestra; folk songs for contralto and orchestra; songs; others. *Address:* 1948 Rugby Rd., Dayton, Ohio.

KAUFMAN, HARRY—Pianist, Teacher. Born in New York City, 1893. *Education:* College of the City of New York; Juilliard Institute; Curtis Institute; pupil of Sigismund Stojowski and Josef Hofmann. *Appearances:* Recitals, Town Hall and Aeolian Hall, New York; soloist, Musical Art Quartet, Gordon

Quartet, Budapest Quartet and San Diego Symphony. Assisting artist to Zimbalist in New York and on world tour; also to Felix Salmond, Alma Gluck, Toscha Seidel and Erica Morini; with Philharmonic, Philadelphia and National Symphony Orchestras; with Venice (Italy) Orchestra, under Fritz Reiner. At present, member of faculty, Curtis Institute, Philadelphia. *Address:* Curtis Institute of Music, Philadelphia, Pa.

KAUFMAN, LOUIS—Violinist. Born in the United States. *Education:* Pupil of Franz Kneisel. Winner of Loeb $1,000 prize; Naumburg Award. *Debut:* Town Hall, New York (1928). *Appearances:* Tours of Europe and America in solo recital and as member of chamber music ensembles. Solo violinist in film music. *Management:* NBC Artists Service, 30 Rockefeller Plaza, New York City.

KAUFMAN, WHITEY—Violinist, Banjoist, Conductor (Popular). Born in Lebanon, Pa. *Education:* Lebanon Valley College. *Appearances:* With own orchestra throughout the United States. *Recordings:* Victor. *Address:* Lebanon, Pa.

KAUFMANN, MAURICE—Violinist. Born in New York City, 1876. *Education:* Conservatories of Brussels and Frankfort; pupil of César Thomson; others. *Appearances:* As Concertmaster of Russian Symphony Orchestra, New York; with own quartet and other ensembles (since 1907).

KAY, HERBIE—Banjoist, Conductor (Popular). Born in Chicago, Ill., 1907. *Education:* Northwestern University. *Appearances:* Edgewater Beach Hotel, Drake Hotel, Chicago; Cocoanut Grove, Los Angeles; St. Francis Hotel, San Francsico and others. *Recordings:* Columbia, Vocalion. *Radio:* MBS, CBS. *Address:* 430 N. Michigan Ave., Chicago, Ill.

KAYE, JANE—Vocalist. Born in Aurora, Ill., 1915. *Education:* Columbia School of Music. *Appearances:* Joe Sanders' Orchestra (1937-39). *Radio:* National Barn Dance, NBC; WGN, WJJD, WBBM. *Address:* 6133 Kenmore Ave., Chicago, Ill.

KAYE, SAMMY—Conductor (Popular). Born in Cleveland, Ohio, 1910. *Education:* Graduate, Ohio University. Organized own band. *Appearances:* Cabin Club, Cleveland; Paradise Shio, Albany; Gibson Hotel, Cincinnati; Bill Green's Casino, Pittsburgh; others; first New York appearance, Paramount Theatre. *Radio:* NBC, CBS, MBS. At present, engaged at Palm Room, Hotel Commodore, New York. *Compositions: Swing and Sway,* theme song; *Moondust, In My Lonely Reverie. Recordings:* Victor. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

KAYE, SIDNEY—Publisher. Vice-president of Broadcast Music, Inc. *Address:* 580 Fifth Ave., New York City.

KEENEY, WENDELL—Pianist, Teacher. Born in Linden, Ind. *Education:* Juilliard Institute and Juilliard Graduate School; pupil of Matthay and Nadia Boulanger. *Appearances:* As soloist with Buffalo Symphony Orchestra (1923), and in recitals. *Radio:* Series of Beethoven piano sonatas. Director of Music Department, Furman University, Greenville, S. C. *Compositions: Spanish Capricia* (J. Fischer, 1935); *Mountain Tune* (Schirmer, 1936); *The Aspen* (Schirmer, 1940). *Address:* 122 E. Earle, Greenville, S. C.

KELBE, THEODORE—Violinist, Teacher, Conductor. Born in Brunswick, 1862. *Education:* Pupil of Müller, Wenzel, Ewald and Heckmann. Concertmaster, Milwaukee Symphony Orchestra (1901); Conductor, Sängerbund des Nordwestens (1904); violin teacher, Schenuit Conservatory, Milwaukee (1904); conductor of festivals. *Compositions:* Orchestra, violin and piano works; choruses.

KELLER, EDITH M.—Educator. Born in Blooming Grove, Ohio. *Education:* Ohio Wesleyan University; Ohio State University; Cornell University. *Degrees:* Diploma in Music, Cornell; B.L., B.A., B.M., Ohio Wesleyan; M.A., Ohio State. Member of faculty, State Teachers' College, Fredericksburg, Va., Miami University, Cincinnati College of Music, Teachers' College of Columbia University, Ohio State University, Wittenberg College, Syracuse University (summer sessions). State Supervisor of Music, State Department of Education, Ohio (since 1924). *Author of: Course of Study in Music Education for Grades I-VI; Course of Study in Music Education for One- and Two-Room Schools; National Survey of Music in Rural Schools of the United States,* for Music Educators' National Conference (1938); Chapter Music, National Education Association Yearbook (1937-38); articles for periodicals; co-author, *Art and Music Education; Manual for Choral Organizations. Member:* Music Educators' Conference; Ohio Congress of Parents and Teachers; Ohio Conference on Adult Education; Ohio Federation of Music Clubs; Central Ohio Symphony Club; Ohio Music Education Association; Delta Omicron; National Committee on Music Appreciation; Board of Consultants, CBS American School of the Air; Department of Secondary Education, National Education Association; Ohio Advisory Committee, Women's Participation, New York World's Fair (1939-40). *Address:* State Department of Education; State Office Bldg., Columbus, Ohio.

KELLER, MARJORIE M.—Violinist, Supervisor. Born in McMinnville, Tenn., 1904. *Education:* University of Cincinnati, Cincinnati Conservatory of Music, Cincinnati College of Music; Bush Conservatory, Chicago; pupil of Jacques L. Gottlieb, New York; Stefan Sopkin and Julian Pulikowski. *Appearances:* Soloist, Texas State Convention of Music Clubs (1929); concert, San Pedro Playhouse, San Antonio, (1930). *Radio:* WRRC. Supervisor of Instrumental Music, San Antonio (1931-1935), and Director, Childrens' Orchestra and Junior String Ensemble, Cincinnati Conservatory of Music (1935-40). Assistant Director of Music, Cincinnati Public schools (1939-40). *Compositions: Steady Steps in Class Violin Instruction* (Naylor Publ. Co.). *Address:* Cincinnati Conservatory of Music, Cincinnati, Ohio.

KELLER, VIRGINIA BRAUN—Music Critic. Born in Columbus, Ohio, 1903. *Education:* Ohio State University. *Degrees:* B.S. Taught in Public Schools of Cleveland; maintained private studio; sang leads in operatic productions. Music Critic of the Ohio State *Journal* (since 1937). *Member:* Columbus Opera Club.

KELLERMAN, MARCUS—Basso. Born in Cincinnati, Ohio, 1880. *Education:* Cincinnati College of Music and Tula Vigna School of Music; also in Berlin and Munich. *Debut:* Royal Opera, Germany. *Appearances:* Soloist with American orchestras, concerts with Walter Damrosch, New York; in Wagnerian roles; others. *Address:* 5115 Second Blvd., Detroit, Mich.

KELLEY, EDGAR STILLMAN—Composer, Teacher. Born in Sparta, Wis., 1857. *Education:* Pupil of Merriam, Eddy, Ledochowski, Seifriz, Krueger, Speidel and Finck. *Degrees:* Hon. Litt. D., Miami University; LL. D., University of Cincinnati. Music Critic, San Francisco *Examiner* (1893-95); Acting Professor and Conductor, orchestral concerts, Yale University School of Music (1901-02); teacher of piano and composition, Berlin (1902-10); member of faculty, Cincinnati Conservatory of Music (1910). *Compositions: Puritania,* comic operetta (1892); *New England* (1913); *Gulliver-His Voyage to Lilliput* (1914); *Wedding Ode,* for orchestra, chorus and tenor solo; incidental music for *Macbeth, Ben Hur* and *Prometheus Bound; Eldorado, Israfel;* songs; works for piano and orchestra; chamber music. *Author of: Chopin the Composer. Addresses:* Western College, Oxford, Ohio; (winter) Great Northern Hotel, New York City.

KELSO, HUGH ALEXANDER—Pianist. Born in Charleston, Ill., 1862. *Education:* Pupil of Beuter, Mathews and Sherwood. Teacher, Chautauqua Summer School (1889); Head of own school, Chicago (1893). *Compositions:* Songs and piano pieces. *Author of: The Psychology of Movement as Applied to Piano Playing; Interpretative Technique.*

KEMMER, GEORGE WILLIAM—Organist, Choirmaster, Composer, Teacher. Born in New York City. *Education:* Institute of Musical Art and Virgil School; pupil of Sembrich and Bispham (voice); David McWilliams (organ), Gale (harmony, counterpoint) and William Y. Webbe (composition). Former boy soloist at Grace Church, New York, under James M. Helfenstein. At present, Choirmaster, St. George's Church, New York. *Member:* A.G.O.; St. Wilfrids Club, New York. *Address:* St. George's Church, 207 E. 16th St., New York City.

KEMP, HAL—Clarinetist, Saxophonist, Conductor (Popular). Born in Marion, Ala., 1904. *Education:* University of North Carolina; pupil of Mrs. Good, Mrs. H. Y. Dunaway, Joseph Taverna, Frank Crayton and Igor Buketoff (Composition and conducting). Winner, B. F. Keith college band prize; All-American Musical Award by Associated Collegiate Press (1938). Organized own band, "The Carolina Club Orchestra" (1925). *Appearances:* Piccadilly Hotel and Cafe de Paris, London; Les Ambassaseurs, Paris; Shea's Boston; Old Strand Roof, Astor Roof, New York; Coral Gables Country Club, Miami; Blackhawk Restaurant and Drake Hotel, Chicago; Arcadia International, Philadelphia; Cocoanut Grove, Los Angeles; Hotel Pennsylvania, New York; other resorts, theatres and hotels throughout the United States. *Radio:* Inaugurated "Midnight Flyers," WGN-MBS, Chicago; "NBC Penthouse Party," New York; Phil Baker program for CBS, "Time to Shine" (1940). Has appeared in motion picture, *Radio City Revels of 1938,* RKO; also in musical shorts. Conductor, Chicago Symphony, in three concerts. *Compositions: In Dutch with the Duchess* (1937), *Words and Music* (1937), and *The Work Out* (1940). *Management:* Music Corporation of America, 745 5th Ave., New York City.

KEMPER, JIMMY—Baritone. Born in Warrensburg, Mo., 1902. *Education:* Teachers College, Warrensburg; Bush Conservatory, Chicago; pupil of Gustaf Holmquist, David Bispham (voice), and others. *Appearances:* Tours in con-

cert, variety, radio (1931); tours of America with Irene Castle, and with own company. *Radio:* Featured in own show on coast-to-coast network, NBC (since 1937). Creator of "Song Stories," dramatized songs. *Address:* 175 W. 72nd St., New York City.

KENDEL, JOHN CLARK—Supervisor, Conductor. Born in Greeley, Colo., 1886. *Education:* Colorado State College of Education and Denver College of Music. *Degrees:* A.B., Colorado State College, and Mus. M., Denver College of Music. *Appearances:* Conductor, Municipal Opera and Municipal Oratorio Society, Denver. Former State Director of Music, Michigan, and Head of Music Department, Colorado State College of Education. Director of Music, Denver Public Schools. *Address:* 414 14th St., Denver, Colo.

KENDRICK, DOROTHY—Pianist. Born in Dallas, Texas. *Education:* Juilliard Institute and Chicago Musical College; pupil of Josef Lhevinne. *Degree:* Mus. B., Chicago Musical College. *Debut:* Town Hall, New York (1928). *Radio:* "Radio City Music Hall of the Air"; as soloist with orchestra, NBC. *Member:* Mu Phi Epsilon. *Address:* 27 Chatfield Rd., Bronxville, N. Y.

KENNAN, KENT—Composer, Pianist. Born in Milwaukee, Wis., 1913. *Education:* University of Michigan, Wisconsin Conservatory, Eastman School of Music and Royal Academy of Santa Cecilia, Rome; pupil of Addie Gay, Milwaukee; George MacNabb, Cecile Genhart, Howard Hanson, Bernard Rogers, Edward Royce, Hunter Johnson and Pizzetti. *Degrees:* Mus. B., Mus. M. Eastman School of Music. Recipient of scholarships and teaching fellowship, Eastman School of Music (1932-36); winner of prize in orchestral composition contest sponsored by Paul Whiteman (1935); Prix de Rome (1936-39). *Appearances:* As pianist in own Quintet with Quartetto Italiano, Rome; others. Member of faculty, University of Texas. *Compositions:* Quintet for Piano and Strings (Schirmer); *Night Soliloquy* for flute, strings, and piano (Birchard & Co.); Prelude; Symphony; Promenade; *Il Campo di Fiori,* for trumpet and orchestra; *Nocturne; Andante,* for orchestra; Prelude for string sextet; *Sea Sonata,* for violin and piano; *Blessed Are They That Mourn,* for chorus and orchestra; *A Serenade,* for baritone voice and piano; Three Songs, for soprano; Sonata for Piano; Four Preludes for Piano. *Recordings:* Victor. *Address:* Music Department, University of Texas, Austin, Texas.

KENNEDY, STEVEN—Baritone. Born in Pittsburgh, Pa., 1911. *Education:* Pittsburgh Musical Institute; pupil of Mario Ancona, Florence, Italy. Diplomas in piano and voice. *Debuts:* European, as *Germont* in *"La Traviata,"* Naples (1934); American, in recital, Town Hall, New York (1936). *Appearances:* Leading operatic roles in opera companies of Florence, Milan, Rome, and other Italian cities; recitals and concerts in Holland, Switzerland, and France (1934-36); guest soloist. San Francisco and New York World Fairs; guest soloist in broadcasts; soloist with orchestras and in oratorio; recitals throughout the United States. *Address:* Royalton Hotel, New York City. *Management:* George Leyden Colledge, 30 Rockefeller Plaza, New York City.

KENT, ARTHUR—Bass-Baritone. Born in New York City, 1910. *Education:* Cornell University; pupil of Eric Dudley, Pompilio Malatesta, and Clytie Hine Mundy. Winner of Metropolitan Opera Auditions (1940). *Debut:* Steel Pier Opera Co., Atlantic City (1934). *Appearances:* Recitals and concerts in New York, Philadelphia, Cleveland, Scranton, and operatic appearances in St. Louis and Atlantic City; soloist with New York Oratorio Society and Schola Cantorum; in cast of *I Married An Angel,* on Broadway. Former member, St. Thomas Choir, New York. At present, member of Metropolitan Opera Co. *Radio:* WEAF, WJZ, and WABC, New York. *Address:* 210 Central Park South, New York City. *Management:* Ray Halmans, 119 W. 57th St., New York City.

KENT, ELEANOR—Soprano. Born in San Francisco, Cal., 1879. *Education:* Paris; pupil of Capoul and Duvernoy. *Debut:* Boston, as *Johanna* in *"1492"* (1898).

KERN, CARL WILHELM—Organist, Pianist. Born in Germany, 1874. *Education:* State Conservatory of Mayence, Germany; Illinois Wesleyan University; pupil of Paul Schumacher, Fr. Lux, Adam Coy, Elsenheimer. *Degree:* Mus. D., Illinois Wesleyan University. *Compositions: Concert Overture;* piano and organ pieces, songs, anthems. *Address:* 511 N. Taylor St., St. Louis, Mo.

KERN, JEROME DAVID—Composer (Popular). Born in New York City, 1885. *Education:* Pupil of Alexander Lambert and Paolo Gallico. *Compositions: Very Good, Eddie* (1915); *Have a Heart; Oh, Boy* (1917); *Sally* (1920); *Stepping Stones* (1923); *Sunny* (1925); *Show Boat; Sweet Adeline; Music in the Air;* scores for motion pictures; others.

KESNAR, MAURITS—Violinist, Violist, Composer. Born in Amsterdam, 1900. *Education:* University of Iowa; Conservatorium, Amsterdam, and Hochschule fuer Musik, Berlin. *Degree:* A.M., University of Iowa. *Appearances:* Recitals in The Netherlands and Germany; with Minneapolis Symphony Orchestra; others. Former Head of Violin Department, Albert Lea School of Music; Director, Instrument and Orchestra Department, Phillips University, Enid, Okla. Head of Instrumental Department, Augustana College, Rock Island, Ill. (since 1937). *Compositions:* Pieces for violin, viola, and piano. *Address:* Augustana College, Rock Island, Ill.

KESSLER, MAURICE P.—Violinist; Specialist in Viola d'Amore, Recorder, and Vielle. Born in Strasbourg, 1889. *Education:* Municipal Conservatory, Strasbourg; Hochschule fuer Musik, Berlin; pupil of Schuster and Marteau. *Debut:* Berlin (1912). *Appearances:* In lecture-recitals on ancient instruments and their music; guest conductor in symphony and choral concerts; guest conductor, Boston Symphony Summer Concerts (1938), and soloist with New York Philharmonic Orchestra at Oberlin (1916). At present, appearing in lecture-recitals; Conductor, Oberlin Conservatory Orchestra and Music Union Chorus; member of faculty, Oberlin Conservatory. *Address:* 355 Reamer Place, Oberlin, Ohio.

KESSLER, PHILIP S.—String Bass Player, Clarinetist, Conductor, Educator. Born in New York, 1915. *Education:* Juilliard Institute and Teachers College, Columbia University. *Degrees:* B.S., Juilliard Institute, and A.M., Columbia. At present, Assistant Professor of Music and Conductor of Band and Orchestra, Ithaca College, Ithaca, N. Y. *Address:* Ithaca College, Ithaca, N. Y.

KESSLER, ROBERT—Tenor. Born in Oskaloosa, Ia. *Degrees:* B.A., B.Mus. First tenor of male quartet, The Continentals, on "Contented Hour," NBC. *Address:* National Broadcasting Co., Chicago, Ill.

KEUTZER, CLYDE HALM—Tenor. Born in Peru, Ill. *Education:* University of Chicago; Teachers' College, Columbia University; pupil of Arthur Burton, Leo Sowerby, Florence Stockdale, Arpad Sandor and Felix Wolfes. *Degrees:* Ph.B., University of Chicago; M.A., Teachers' College. *Debut:* Recital, Town Hall, New York (1936). *Appearances:* Soloist with major orchestras; operatic appearances and recitals throughout the United States. *Radio:* WMAQ, Chicago; WQXR, New York. Former member of faculty, Hastings College, Neb., and University of North Carolina; Director of Music, City Church, Gary, Ind. At present, Director of Music, Dalton Schools, New York City; concertizing throughout middle western and eastern states. *Address:* Dalton Schools, 108 E. 89th St., New York City.

KEY, PIERRE V. R.—Editor, Critic, Author, Teacher. Born in Grand Haven, Mich., 1882. *Education:* Chicago Musical College. Critic for Chicago *Times-Herald* (1902) and Chicago *American;* Music Editor, New York *World* (1907-19). Publisher and Editor, *Pierre Key's Music Year Book, Pierre Key's Radio Annual, Pierre Key's Musical Who's Who,* and *Musical Digest. Author of: This Business of Singing* (1937); biographies of John McCormack and Enrico Caruso.

KEYSER, FRANCIS—Teacher of Piano. Born in Elwood, Ind. *Education:* Sherwood Music School, Chicago. *Degrees:* B.M., M.M., Sherwood Music School. *Address:* Sherwood Music School, Chicago, Ill.

KEYSER, IRENE LAMB—Pianist Teacher. Born in Toledo, Ia. *Education:* Sherwood Music School. *Degree:* M.M., Sherwood Music School. At present, member of piano faculty, Sherwood Music School. *Address:* Sherwood Music School, Chicago, Ill.

KIDDER, MAX—Composer. Born in Monmouth, Ill., 1886. *Education:* Pupil of Strube in Boston. Winner of American Composers' contest at New York Stadium. *Compositions: Tholma* and *Corinna's Wedding,* operas; *Sprite Dance* and *Weird Night,* symphonic poems; songs and piano pieces.

KIEFER, T. ROY—Violinist, Conductor. Born in Brooklyn, N. Y., 1890. *Education:* Juilliard Institute; pupil of Henry Schradieck. *Appearances:* With Erno Rapee in New York. *Radio:* Conductor, concert ensemble; soloist, WTRY, Troy. Guest conductor of various symphonies. *Address:* 176 N. Pearl St., Albany, N. Y.

KIEPURA, JAN—Tenor. Born in Poland. *Debut:* European, as *Faust,* Warsaw (1925); American, as *Rodolfo* in *"La Boheme,"* Metropolitan Opera (1938). Member of Vienna, Berlin State, La Scala, Chicago City, and Teatro Colon Opera companies. Has appeared in opera and recital throughout Europe, North and South America. Star of motion pictures in Europe and the United States.

KILENYI, EDWARD—Conductor, Composer, Teacher. Born in Hungary, 1884. *Education:* Columbia University; Conservatory of Music, Cologne; National Music School, Rome. *Degrees:* B.A. and M.A., Columbia University. At present, with Music Department of

Twentieth-Century Fox Film Studio. *Compositions:* Music for motion pictures, and others (Carl Fischer, Belwin, Robbins and Sam Fox Co.). *Address:* 152 S. Roxbury Dr., Beverly Hills, Cal.

KILGEN, EUGENE ROBYN—Organist, Organ Builder. Born in St. Louis, Mo., 1897. *Education:* St. Louis University; pupil of Joseph Kern and Alfred G. Robyn. Former member of Board of Control, St. Louis Symphony Orchestra. President of Kilgen Organ Company (Kilgen family has built organs for 300 years). *Member:* A.G.O.; Philharmonic Society of St. Louis. *Address:* 429 S. 12th Blvd., St. Louis, Mo.

KILLEEN, FRED—Tenor, Teacher. Born in Jackson, Mich., 1880. *Education:* Michigan State College and University of Michigan School of Music. *Degree:* Mus.B., University of Michigan. *Appearances:* Conductor, Mozarteum, Salzburg (1932); in Victor Herbert's *Prima Donna;* with Lincoln Park Opera Company, Fall River, Mass.; Dean of Music, Ohio Northern University, Ada, O. (1916-25); Managing Director, Lansing Conservatory of Music (1925-35). At present, Acting Head of Music Department, Michigan State College, and Conductor, Lansing Orpheus Club. *Address:* 324 W. Grand River Ave., East Lansing, Mich.

KILLGROVE, WILLIAM—Organist, Bandmaster. Born in Kansas City, Kan., 1895. *Education:* University of Southern California and University of California at Los Angeles. Former Musical Director, First Presbyterian Church of Los Angeles, and First Presbyterian Church of Hollywood. Principal Bandmaster for the City of Los Angeles (since 1926). At present, Musical Director, San Gabriel American Legion Drum and Bugle Corps. *Member:* All-American Band Association, A.G.O. and Southern California Band Masters Association. *Address:* 4394 S. Figueroa St., Los Angeles, Cal.

KIMBERLY, MAE ELEANOR—Voice Coach, Accompanist. Born in New Haven, Conn., 1879. *Education:* American Institute of Normal Methods; pupil of Boscovitz, Bliss and Florio. *Degree:* Diploma, American Institute of Normal Methods. *Appearances:* As accompanist to Mme. Gilderoy Scott and others. Former Organist and Choir Director, church in Biltmore, N. C.; teacher of public school music, Asheville, N. C., Minneapolis and Muskogee, Okla. At present, maintains own studio in Chicago. *Address:* 422 Fine Arts Bldg., Michigan Ave., Chicago, Ill.

KINDER, RALPH—Organist, Choral Conductor. Born in Manchester, England, 1876. *Education:* Pupil of Macdougall, Pearce, Lemare and Turpin. Organist, Holy Trinity Church, Philadelphia; Director of organ school, Philadelphia. *Compositions:* Organ and choir music.

KINDLER, HANS—Violoncellist, Conductor. Born in Holland, 1893. *Education:* Rotterdam Conservatory. *Appearances:* As cello soloist and conductor throughout Europe and America. Founder and Conductor, National Symphony Orchestra, Washington, D. C. *Address:* Woodward Bldg., Washington, D. C.

KING, CHARLES—Pianist, Accompanist. Born in Connecticut, 1900. *Education:* Yale Music School and Juilliard Institute; pupil of Frank LaForge, Edwin Hughes, and Goetschius. *Appearances:* With The Bohemians, New York; accompanist to Marion Talley, Richard Crooks, Emma Otero, and others; also as soloist. *Address:* 4 Lincoln Terrace, Meriden, Conn.

KING, JESSIE—Contralto. Born in Queensland, Australia. *Education:* Conservatorium of Music, Melbourne, Australia; pupil of Dame Nellie Melba, Melbourne; Felicie Kaszowska, Vienna; Sir Henry Wood and Charles Kennedy Scott, London; Edyth Walker, New York; also in Paris. *Debuts:* European, Vienna and London (1929); American, Town Hall, New York (1939). *Appearances:* Recitals and radio performances, Vienna and London (1929-36); Sheffield Triennial Festival (1936); Bourmeouth and Torquay Municipal Concerts; with the Liverpool Philharmonic; Edinburgh Royal Choral Society; Dundee Choral Union; London Philharmonic Society; London Bach Cantata Club; Ipswich and Bury St. Edmund's Bach Societies; tours of England, Scotland, and Wales. *Radio:* BBC (1930-37); Australian Broadcasting Commission and New Zealand Broadcasting Service (1937-38). *Address:* 1 West 68th St., New York City.

KING, WAYNE—Saxophonist, Orchestra Conductor (Popular). Born in Savannah, Ill., 1901. *Education:* Valparaiso University. Commissioned to form own band by owners of Aragon Ballroom, Chicago. *Appearances:* Theatres, hotels, ballrooms and night clubs throughout the United States. *Radio:* First remote pick-up (1927); since then, programs on major networks and stations; "Lady Esther Serenade," NBC, CBS; CBS show (1940). *Compositions: The Waltz You Saved for Me,* theme song. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

KING, WILLIAM G.—Music Editor. Born in Albemarle County, Va., 1906. *Education:* Winchester College; University of Chicago; pupil of Alfred Kugel (piano). Member of Staff, Associated Press; Feature Editor and Assistant Dramatic Critic, New York *Evening Post.* Member of Editorial Staff, New York *Sun* (since 1933); succeeded William J. Henderson as Music Editor (1937). *Member:* The Lotos Club, New York. *Address:* The New York Sun, 280 Broadway, New York City.

KINGMAN, RUSSELL BARCLAY—Violoncellist. Born in East Orange, N. J., 1884. *Appearances:* Recitals throughout the United States; tours of France (1938-39). Founder, President (Honorary), and solo cellist, New Jersey Symphonic Orchestra; President, Community Concert Association, Orange, N. J. *Address:* 4 Central Ave., West Orange, N. J.

KINGSLAND, HARRY A.—Drummer, Baritone (Popular). Born in New York City, 1918. *Education:* Studied with Ted Whitney, Miami, Fla. *Appearances:* As band vocalist. *Radio:* WTSP. *Address:* 1209 13th Ave., St. Petersburg, Fla.

KINKELDEY, OTTO—Musicologist. Born in New York City, 1878. *Education:* College of the City of New York, New York University, University of Berlin, Columbia University; Royal Academic Institute for Church Music, Berlin. *Degrees:* A.B., City College, New York (1898); A.M., New York University (1900); Ph.D., University of Berlin (1909). Organist and Choirmaster, Chapel of the Incarnation, New York (1898-1902) and Organist, American Church, Berlin (1902-05); lecturer on musicology and member of faculty, Philosophy Department, of University of Breslau (1909-14); Chief of Music Division, New York Public Library (1915-23, 1927-30). Head of Music Department (1923-27) and Librarian and Professor of Musicology, Cornell University (since 1930). *Author of: Orgel und Klavier in der Musik des 16. Jahrhunderts* (Leipzig, 1910); *A Jewish Dancing Master of the Renaissance (Guglielmo Ebro);* articles in A. Eaglefield Hull's *Dictionary of Modern Music and Musicians* (London, 1924) and in periodicals; contribution to *International Cyclopedia of Music and Musicians;* Editor, P. Erlebach's *Harmonische Freude;* others. *Member:* American Musicological Society. *Address:* Cornell University, Ithaca, N. Y.

KIPNIS, ALEXANDER—Basso. Born in Odessa, Ukraine. *Education:* Conservatory of Music, Warsaw; Royal Opera School, Hamburg. *Debuts:* European, Hamburg (1914); American, with German Opera Company (1922). *Appearances:* Metropolitan, San Francisco, and Chicago Operas; Teatro Colon, Bayreuth, Berlin, Vienna State, and Stockholm Royal Operas; others. At present, concertizing and appearing in operas. *Recordings:* Columbia, Victor. *Management:* Charles L. Wagner, Inc., 511 5th Ave., New York City.

KIRBERY, RALPH—Baritone. Born in Paterson, N. J. *Education:* Johns Hopkins University. *Appearances:* Vaudeville tours of the United States. *Radio:* NBC. At present, appearing on programs, in motion picture shorts and vaudeville. *Recordings:* Bluebird, Brunswick, Victor, and Perfect. *Address:* c/o Leo Feist, 1629 Broadway, New York City.

KIRCHHOFF, WALTER—Tenor. Born in Berlin, 1879. *Education:* Milan; pupil of Lilli Lehmann. *Appearances:* Berlin State Opera (1906-20), Metropolitan Opera, New York (1928). Director of theatre, Berlin (1934).

KIRKPATRICK, RALPH—Harpsichordist. Born in Leominster, Mass., 1911. *Education:* Harvard University; pupil of Wanda Landowska and Nadia Boulanger, Paris; research work in England and Germany. Paine Travelling Fellowship (1931-32); Guggenheim Fellowship (1936). *Appearances:* Soloist with Boston Symphony; New York Philharmonic-Symphony Chamber Orchestra; New York Sinfonietta; National Orchestral Association; Rochester Philharmonic; New Friends of Music; Coolidge Festival (1935, 1938); Harvard Musical Association; International Congress of Musicology, New York (1939); Director of Williamsburg and New Haven Festivals; others. *Radio:* Library of Congress Chamber Music Broadcasts; CBS. Former faculty member, Salzburg Mozarteum (1933-35). Member of faculty, Dalcroze School of Music, New York (since 1934); Bennington College (since 1938); Lecturer, Yale University; Musical Director, Colonial Williamsburg (since 1938). *Recordings:* Musicraft. *Address:* 806 Lexington Ave., New York City. *Management:* Richard Copley, 113 W. 57th St., New York City.

KIRSTEIN, LINCOLN EDWARD—Critic. Born in Rochester, N. Y., 1907. *Education:* Graduate, Harvard University. Editor of *Hound and Horn* (1927-34); also one of founders of School of American Ballet and Harvard Society for Contemporary Art. Established Ballet Caravan (1936). *Author of: Low Ceiling; Dance,* others.

KISCH, HARRIETTE—Pianist, Teacher. Born in Evanston, Ill. *Education:* Northwestern University; pupil of Arne

Oldberg, Jan Smeterlin, and others. *Degrees:* B. Mus. Member of faculty, Northwestern University. *Member:* Mu Phi Epsilon, Lambda. *Address:* 2126 Maple Ave., Evanston, Ill.

KITAIN, ROBERT—Violinist. Born in Russia. *Education:* Conservatory, St. Petersburg; pupil of Auer. Recipient of Glazounov Scholarship. *Debut:* Carnegie Hall (1929). *Appearances:* Tours of Russia and Siberia (until 1925); tours of Europe and the Orient; in recitals and with orchestras throughout the United States. *Management:* Richard Copley, 113 W. 57th St., New York City.

KJOS, NEIL ANDREW—Clarinetist, Publisher. Born in Mayville, N. Dak., 1904. *Education:* St. Olaf College and University of Illinois. *Degree:* A.B., St. Olaf College. Clarinetist with Chicago Business Men's Symphony. Manager of Christiansen Choral School; Owner of Neil A. Kjos Music Co. *Address:* 14 W. Lake St., Chicago, Ill.

KLAMROTH, WILFRIED—Baritone, Teacher. Born in New York City, 1876. *Education:* College of the City of New York; pupil of Marcel and Sbriglia, Paris; Sebastianni, Naples; Bjorksten, New York; others. *Debut:* With symphony orchestra, Los Angeles, Cal. *Appearances:* With various orchestras and in recital throughout the United States. Former member of faculty, Institute of Musical Art (1906-08); Teachers' College, Columbia University. Has lectured on musical subjects and has written articles for musical periodicals. Teacher of Dorothy Maynor, others. Conducts New York studio (since 1915). *Member:* New York Singing Teachers Association; American Academy of Teachers of Singing; MacDowell Club; Century Club. *Address:* 1047 Madison Ave., New York City.

KLEIBER, ERICH—Conductor. Born in Vienna, Austria, 1890. *Education:* Prague Conservatory and Prague University. *American Debut:* As conductor, New York Philharmonic Orchestra (1930). *Appearances:* Conductor of court theatre, Darmstadt; also at Barmen-Elberfeld, Dusseldorf and Mannheim; Conductor, New York Philharmonic Orchestra (1930-32); La Scala, Milan (1935); guest conductor, Brussels Philharmonic (1934-36), Moscow Philharmonic (1937); Teatro Colon, Buenos Aires; Salzburg Festival; others in European musical centers. Former coach, Prague Landestheater; Musical Director, Berlin State Opera (1923-31, 1933-35).

KLEIN, CHARLOTTE—Organist, Pianist, Teacher. Born in Washington, D. C. *Education:* Peabody Conservatory, Boguslawski College of Music and Fontainebleau Conservatory; pupil of Widor and Libert (organ); Philipp and Decreus (piano), Paris. *Degrees:* Artists Diploma, Peabody Conservatory; Mus.D., Boguslawski College of Music; F. A. G. O. *Appearances:* Recitals at A. G. O. conventions. At present, appearing in recitals throughout the United States; Organist, Director of Music, St. Margaret's Episcopal Church, Washington, D. C. *Member:* Mu Phi Epsilon, Plainsong and Medieval Music Society of London, Music Teachers Association, and Friends of Music, Library of Congress. *Address:* St. Margaret's Episcopal Church, Washington, D. C.

KLEIN, KARL—Violinist. Born in New York City, 1884. *Education:* Pupil of E. Boegner, A. Hilf, Ysaye, and A. Wilhelmj. *Debuts:* European, with Queen's Hall Orchestra, London (1905); American, with Philadelphia Orchestra, New York (1907). *Appearances:* In Leipzig, Berlin and Vienna; tour of the United States, with Calve (1908-09); others. Concertmaster, Russian Symphony Orchestra (1911-12).

KLEIN, KENNETH—Lecturer. Born in New York City, 1910. Director, Concert Department, Town Hall; Promotion Manager, Music Festival, New York World's Fair (1939); member, Board of Directors, Layman's Music Courses, Inc.; Schubert Memorial, Inc.; National Music League, Inc. *Address:* Town Hall, 123 W. 43rd St., New York City.

KLEIN, PHILIP—Music Editor. Born in 1906. *Education:* University of Pennsylvania; with private teachers (violin). Music Editor, Philadelphia *Daily News. Address:* 1910 Rittenhouse Square, Philadelphia, Pa.

KLEINSCHMIDT, OLIVER HENRY—Organist, Pianist, Teacher. Born in Corder, Mo., 1881. *Education:* Central Wesleyan College, Warrenton, Mo.; with private teachers in Alton, Ill., and St. Louis. *Degrees:* A.A.G.O. (1916); Certificate, Graduate Course, Art Publication Society (1918) and Life Certificate for Piano, Organ and Theory, Oklahoma Board of Education (1920). Director, Ottumwa, Ia., Conservatory of Music (1902-04); Organist, Choir Director and Teacher in St. Louis (1904-18); Organist, Choir Director, First M. E. Church, Bartlesville, Okla. (1918-24); Instructor at Central Wesleyan (1924-29); Director, Department of Music, McKendree College, Lebanon, Ill. (1925). At present, teaches organ, piano and theory, appears in recital. *Compositions:* Works for piano and organ. *Member:* A.G.O. *Address:* 510 Center St., Lebanon, Ill.

KLEINSCHMIDT, ROBERT B.—Carillonneur. Born in Philadelphia, Pa., 1910. *Education:* University of Pennsylvania, and Settlement Music School, Philadelphia. *Degree:* M.S., University of Pennsylvania. *Appearances:* Carillonneur First Methodist Church of Germantown, Pa. (since 1935), guest recitals at Washington Memorial National Carillon, Valley Forge, Pa. *Compositions:* Pieces for carillon, organ, and chorus. *Member:* Guild of Carillonneurs in North America. *Address:* 1201 Mahantonga St., Pottsville, Pa.

KLEMPERER, OTTO—Conductor, Composer. Born in Breslau, Germany, 1885. *Education:* Frankfort Conservatory; pupil of Kwast and Pfitzner. *Appearances:* As opera conductor, Prague, Hamburg, Bremen, Strasbourg, Cologne and Wiesbaden (1903-33); Director, Berlin Staatsoper; guest conductor, symphonic orchestras in Russia, South America and the United States. Conductor, Los Angeles Philharmonic Orchestra (since 1933). *Compositions: Missa Sacra* for soli, choir, children's choir, organ and orchestra; songs; others.

KLINGMANN, RUTH C.—Soprano. Born in New York City. *Education:* Pupil of Millo Picco and Bos. *Debut:* Recital Town Hall (1939). Soloist with World's Fair Band, introducing new Flag Song, New York (1940). *Address:* 3861 Carmen Place, New York City.

KLINK, FRIEDA—Contralto. Born in Indianapolis, Ind., 1899. *Education:* Indianapolis Conservatory; pupil of Oscar Seagle, New York; Jean de Reszke, Nice, France; Percy Rector Stephens, New York (voice); J. Coini, Nice, France; Anna Bahr-Mildenburg, Munich (opera roles); Louis Koemmenich, New York; George Schumann (oratorio); Richard Hageman, New York; Coenraad Bos and Arpad Sandor, Berlin; Erich Meller, Vienna, (Lieder). *Debuts:* Concert Aeolian Hall, New York (1921); Operatic, Magdeburg, Germany, (1925). *Appearances:* Sang 35 roles in major opera houses in Austria and Germany during six years' stay in Europe; concerts in principal cities of Europe; with the Society of the Friends of Music, under Bodanzky; tour with the New York Symphony, under Damrosch; festival appearances, Handel & Haydn Society, Boston; Worcester festival; also in Pittsburgh and Kansas; tour with German Opera Co. *Address:* 257 West 86th St., New York City.

KNAPP, CLIFFORD DICKINSON—Conductor, Educator. Born in Lisbon, N. D., 1900. *Education:* University of North Dakota and Utah State Agricultural College; pupil of E. H. Wilcox, G. F. Strickling and A. R. McAllister. *Degrees:* B.S. (1922), M.S. (1924), University of North Dakota. *Appearances:* Cornet soloist, University of North Dakota College Band and University Philharmonic Symphony. Founder (1930) and Director of the Havre May Music Festival; Conductor, Havre Little Junior Band, Junior High School Band, Municipal Band, High School Orchestra, Top Hatters Dance Orchestra, Symphonettes Orchestra and Chinook Municipal Band. *Address:* Havre High School, Havre, Mont.

KNAPP, ROY C.—Percussionist, Teacher, Coach. Born in Waterloo, Ia., 1891. *Education:* Pupil of Joseph Zettleman and others. *Appearances:* In theatre, hotel and dance orchestras in Duluth, Minneapolis and Chicago; also at Orchestra Hall, Chicago. *Radio:* As drummer, timpanist, xylophone and vibraphone soloist on "National Barn Dance," "Alec Templeton Time," "The Northerners," "Silken Strings," "Eastman Symphony," "First Nighter," and "Uncle Ezra," programs; with Nelson Eddy, Lawrence Tibbett and others. Former timpanist, Duluth Symphony Orchestra; member, Minneapolis Symphony Orchestra, and Little Symphony of Chicago. Founder and Director, Roy C. Knapp School of Percussion. *Author of: Tympani Mallet Technique* and *Tuning Exercises* (published in School Musician). Has written technical exercises for tympani, drums, xylophone and others. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Kimball Hall, Chicago, Ill.

KNAPPERTSBUSCH, HANS—Conductor. Born in Elberfeld, Germany, 1888. *Education:* Cologne Conservatory. *Appearances:* As conductor, Salzburg Festival (1937); others. Director, Wagner festivals, Holland (1912-13); Conductor, Elberfeld Opera (1913-18); Conductor, Leipzig Stadttheater (1918); at Dessau (1919-22); Munich (1922-37); Conductor, State Opera and Philharmonic Orchestra, Vienna (1937).

KNEISEL, FRANK—Violinist, Teacher. Born in Boston, Mass., 1908. *Education:* Collegiate School, New York; Juilliard Institute; pupil of Franz Kneisel and Rubin Goldmark. *Debut:* Town Hall (1930). *Appearances:* Throughout the United States and Canada. Head of the String Department, Bay View Summer School, Michigan; Head of Violin Department, Academy of Allied Arts, New York, and member of faculty Juilliard Institute. Maintains own studio. *Address:* 430 W. 118th St., New York City.

KNEISEL, MARIANNE—Violinist. Born in Boston, Mass. *Education:* Juilliard Institute; pupil of Franz Kneisel. *Debut:* Aeolian Hall, New York (1926). *Appearances:* As member of Marianne Kneisel String Quartet, throughout the United States and Mexico. Director, Kneisel Hall, Blue Hill, Me. *Address:* 190 Riverside Dr., New York City.

KNIGHT, FELIX—Tenor. Born in Macon, Ga., 1913. *Education:* Pupil of Mebane Beasley (voice) and Mildred C. Cooper (piano). Winner of National Atwater Kent Audition (1932). *Debut:* As *Alfredo* in *"La Traviata,"* Hollywood Bowl (1935). *Appearances:* Soloist with major orchestras throughout the United States; operatic and motion picture appearances: tours of the United States in concert and recitals. *Radio:* "Magic Key," NBC; Finalist, "Metropolitan Auditions of the Air," NBC (1938); "Schaefer Revue," WEAF; Chic Sales program; Sigmund Romberg program; "Show Boat," NBC; others. *Recordings:* George Gershwin Memorial Album, Jerome Kern Album, (Victor Red Seal, 1939). *Member:* Metropolitan Opera Association. *Address:* Room 510, RCA Bldg., New York City.

KNITZER, JOSEPH—Violinist. Born in New York City, 1913. *Education:* Pupil of Auer and Persinger. Winner, Naumburg award (1934); Schubert Memorial Award and National Federation of Music Clubs Prize (1935). *Debut:* Soloist with New York Symphony (1927). *Appearances:* Soloist with major orchestras of the United States; Ann Arbor and Worcester Festivals; recitals. *Radio:* Guest artist, "Magic Key," NBC; "Sunday Evening Hour," CBS; "Kraft Music Hall," NBC. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

KNOCH, ERNEST—Conductor. Born in Karlsruhe, Germany, 1875. *Education:* Karlsruhe Conservatory; pupil of Mottl. *Debuts:* European, Strassburg (1901); American, New York (1914). *Appearances:* Guest conductor, Philadelphia Symphony Orchestra; Assistant Conductor, Bayreuth (1904-07); Kapellmeister, Essen (1907-9); in Cologne (1912); Australia, Elberfeld, Rotterdam; Ravinia Park, Chicago; Chief Conductor, Interstate Grand Opera, Cleveland, Ohio.

KNOWLES, LILIAN—Contralto. Born in England. *Appearances:* Recitals and concerts throughout middle-western and eastern states; soloist in Bach's St. Matthew Passion with Chicago Symphony Orchestra; in other oratorios; soloist with Minneapolis Symphony, St. Louis Symphony, other orchestras. *Address:* 304 W. 75th St., New York City.

KNUPFER, WALTER—Teacher of Piano. Born in Halle, Germany, 1881. *Education:* University of Halle; pupil of Martin Krause. *Debut:* Central Music Hall, Chicago (1900). At present, member of faculty, De Paul University School of Music. *Address:* 64 E. Lake St., Chicago, Ill.

KNUTH, WILLIAM EDWARD—Bassoon Player, Educator. Born in Ulen, Minn., 1901. *Education:* University of Washington and University of California. *Degrees:* B.A., M.A., University of Washington; Ed.D., University of California. *Appearances:* With Bohemian Club Orchestra. At present, Chairman, Music Department, San Francisco State College; Editor, Bay District *News Letter;* Minister of Music, Congregational Methodist Temple, San Francisco. *Author of: Knuth Achievement Test in Music* (Educational Test Bureau, Minneapolis, Minn.). *Member:* California Western Music Educators and Music Educators National Conference (National Director). *Address:* San Francisco State College, San Francisco, Cal.

KOBER, GEORGIA—Pianist, Teacher. Born in Chicago, Ill. *Education:* Berlin and Munich; pupil of William H. Sherwood, J. H. Kappes, Gabrilowitsch, Lhevinne, Rudolph Ganz, and others. *Appearances:* Soloist, Minneapolis Symphony; Thomas Orchestra, Omaha; throughout the United States with orchestras and in recital; two-piano concerts with Mme Sturkow Ryder. Teacher and President (since 1911), Sherwood School of Music of Chicago. *Address:* Fine Arts Bldg., Chicago, Ill.

KOCH, CASPAR PETRUS—Organist. Born in Carnap, Germany, 1872. *Education:* St. Francis College, St. Francis, Wis., and Kirchenmusikschule, Regensburg, Germany; pupil of Singenberger, Kullak, Reimann and others. *Degree:* Mus. D., Duquesne University. *Debut:* Recital, Berlin (1902). *Appearances:* Recital, St. Caecilia Society, Regensburg (1903); recitals throughout United States. At present, City Organist, Pittsburgh; teacher of organ, Carnegie Institute of Technology. *Author of: Book of Scales for Organ* (Schirmer, 1921); *Bach's Fifteen Symphonies arranged as Organ Trios* (Schirmer, 1925); others. *Address:* 334 N. Craig St., Pittsburgh, Pa.

KOCH, RAYMUND—Baritone. Born in St. Louis, Mo. *Education:* Studied in the United States, Paris, Berlin, and Dresden. *Appearances:* In concert, oratorio, and opera throughout the United States; with the Cincinnati and American Opera Companies; duo-recitals with Helen Bickerton, soprano; has sung performances of *The Messiah* and *Elijah;* solo appearances with the New York Symphony, Chicago Symphony, St. Louis Symphony, Minneapolis Symphony, Cleveland Symphony, Chicago Civic Orchestra; Grant Park Concerts, Chicago. *Radio:* Soloist, WGN and NBC, Chicago. At present, member of faculty, Sherwood School of Music, Chicago. *Address:* 300 Fine Arts Bldg., Chicago, Ill.

KODALY, ZOLTAN—Composer. Born in Kecskemet, Hungary, 1882. *Education:* University of Budapest, Conservatory of Budapest; pupil of Hans Koessler. *Degree:* Ph.B., University of Budapest. *Appearances:* As guest conductor of own compositions with various symphony orchestras in Europe. *Compositions: Valsette,* for piano (1910); *Enekszo,* songs on folk text (1921); Sonata, for cello (1921), *Serenade,* for two violins and viola (1921); *Psalmus Hungaricus,* for tenor solo, mixed chorus and orchestra (1923); *Hary Janos,* opera (1925-26); *Summer Evening,* for orchestra (1930); *Dances of Marosszek,* for small orchestra (1930); *The Spinning Room,* lyric scenes (1931-32); *Dances of Galanta,* for orchestra (1933); *Epiphany,* for female chorus (1934); *The Aged,* for mixed chorus (1935); other works for orchestra, piano and chorus; chamber music; songs.

KOERNER, THEODOR—Pianist, Violinist, Conductor. Born in Berlin, Germany, 1900. *Education:* Pupil of Hugo Kaun, Moerike, Nelken, and Eschke. *Appearances:* As Conductor of Municipal Symphony Orchestra, Germania Quartette Club, St. Johns Choir, Treble Clef Club, and Junior Pitt Glee Club, Johnstown, Pa. Adjudicator for choral competitions. *Address:* 54 Clarion St., Johnstown, Pa.

KOESSLER, ELIZABETH—Soprano, Teacher. Born in Vienna, 1898. *Education*: Studied in Vienna, Munich, and Italy. Conducts voice studio in New York City. *Address:* 410 Riverside Dr., New York City.

KOGEN, HARRY—Conductor, Violinist. Born in Chicago, Ill., 1895. *Education:* Juilliard Institute; pupil of Franz Kneisel (violin) and Percy Goetschius (theory). *Debut:* Recital, Chicago Auditorium (1915). *Radio:* Musical Director, "National Farm and Home Hour," NBC: "Sinclair Minstrels," "Yeast Foamers," "Rin Tin Tin Thrillers." *Compositions: Let's Sail to Dreamland, Farewell, My Love (Harms). Member:* ASCAP. *Address:* National Broadcasting Company, Chicago, Ill.

KOHON, BENJAMIN—Bassoon Player. Born in Odessa, Russia, 1890. *Education:* Pupil of his father Maykus Kohon. *Debut:* With New York Philharmonic (1908). Member of New York Philharmonic (1908-12); Philadelphia Orchestra (1912-15); with Diaghileff Ballet Russe Orchestra (1915-17). Member of National Symphony (1920), which merged with the Philharmonic (1921), at which time he become solo bassoon player, the post he now holds. *Recordings:* Mozart Sonata for Bassoon and Violoncello (Victor). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 128 Fort Washington Ave., New York City, N. Y.

KOLAR, VICTOR—Conductor, Composer. Born in Budapest, 1888. *Education:* Prague Conservatory; pupil of Kubelik, Sevcik, and Anton Dvorak. *American Debut:* Soloist with Chicago Symphony (1904). Member of Pittsburgh Symphony; New York Symphony (1907-1919), Assistant Conductor (1915-19); Assistant Conductor, Detroit Symphony (1919-37); Co-Conductor (since 1937). Conducted Ford Symphony in Ford Gardens, Century of Progress Exposition, Chicago (1933-34). *Compositions: Hiawatha* and *A Fairy Tale,* symphonic poems; *Americana,* symphonic suite; *Lyric Suite;* a symphony; two string quartets; *Slovakian Rhapsody,* for orchestra; *Humoresques,* for violin and piano; songs. *Address:* Detroit Symphony Orchestra, Masonic Temple, Detroit, Mich.

KOLB, DOROTHY—Teacher of Theory. *Education:* University of Wisconsin. *Degrees:* Mus.B.; M.A., University of Wisconsin. Former faculty member, University of Wisconsin Summer School. Member of faculty, Marygrove College (since 1937). *Address:* Marygrove College, Detroit, Mich.

KOLISCH, RUDOLF—Violinist, Musicologist. Born in Vienna, Austria. Former assistant to Arnold Schoenberg. Founder and first violinist, Kolisch Quartet (since 1927). *Recordings:* Victor.

KOLLING, HENRY BENSON—Teacher of Piano. Born in York, Neb., 1902. *Education:* York College, York, Neb.; Teachers' College, Columbia University; University School of Music, Lincoln, Neb.; Institute of Musical Art and Juilliard Graduate School, New York. *Degrees:* B.M., University School of Music, Lincoln, Neb.; A.M., Teachers' College, Columbia University. In concerts in Greencastle, Ind., and vicinity. Member of piano faculty, De Pauw University (since 1929). *Address:* De Pauw University, Greencastle, Ind.

KOLODIN, IRVING—Music Critic. Born in New York City, 1908. *Education:* Juilliard School of Music, New York (1927-1931). Teacher of theory, Juilliard (1930-31); assistant to W. J. Henderson, Music Department, New York *Sun* (1932); Associate Critic, New York *Sun* (1938); Program Annotator, New Friends of Music concerts, New York. *Author of: The Metropolitan Opera, 1883-1935* (New York, 1936); *The Critical Composer* (1940).

KONCHAR, GEORGE WILLISON—Manager, Conductor. Born in Duluth, Minn., 1889. *Education:* University of Chicago. *Appearances:* With concert bands in principal cities of the United States. *Member:* Entertainment Managers Association of Chicago. *Address:* 6606 N. Ashland Ave., Chicago, Ill.

KONNERTH, FRANK J.—Violinist, Conductor. Born in Bucharest, Rumania. *Education:* Columbia University, Juilliard Institute; pupil of Victor Kuzdo, and F. Damrosch. *Degrees:* B.S. and M.A., Columbia University. *Appearances:* First violinist with Brooklyn Symphony Orchestra (1924-27). Conductor of Peekskill Civic Orchestra and Glee Club (since 1934); Director of Music, Peekskill Public Schools. *Member:* Phi Mu Alpha and Rotary International. *Address:* Peekskill, N. Y.

KOONS, WALTER E.—Music Editor, Writer. Born in Evansville, Ind., 1892. *Education:* With private teachers. *Radio:* Music Supervisor and Editor, NBC. Formerly wrote music criticism for Youngstown, O., newspaper; Executive Editor, *Musical Digest,* New York (1924); member of staff, *Musical America;* former Director of Artists Department, for piano companies; joined NBC press department (1933); member of New York Advisory Committee on Industrial Education (1936). *Author of:* Articles for musical periodicals. *Editor of:* NBC Symphony Orchestra Book. *Member:* French Academy.

KORN, CLARA—Composer, Teacher. Born in Berlin, 1866. *Education:* National Conservatory of Music; pupil of Dvorak, Parker and Klein. Teacher of theory, National Conservatory of Music; Head of Piano and Theory Department, De Bauer School of Music and Languages, New York. *Compositions: Our Last War,* opera; Symphony; *Modern Dances;* concertos, piano pieces and songs. *Author of:* Articles for music journals. *Member:* New York State Teachers Association, National Opera Club, Music Teachers National Association and Fraternal Society of Musicians.

KORNGOLD, ERICH WOLFGANG—Composer, Pianist. Born in Bruenn, Czechoslovakia, 1897. *Education:* Pupil of Robert Fuchs, Hermann Graedener, and Alexander von Zemlinsky. Became conductor, Hamburg Opera House (1919); Professor, Vienna State Academy (1930). Has composed for Max Reinhardt productions (since 1929); music for motion pictures, Hollywood (since 1934). *Compositions:* Operas, *The Ring of Polykrates (1916), The Dead City* (1920), *The Miracle of Heliane* (1927); a ballet, *The Snowman* (1908), (command performance given before German Kaiser, 1910); arrangements of operettas by Johann Strauss and others; Sinfonietta (1912); Sinfonie Overture (1921); Sextet in D Major, Piano Quintet, String Quartet, Piano Trio, Sonata for Violin and Piano, three Piano Sonatas, Piano Concerto; stage music for Shakespeare's *Much Ado About Nothing;* songs; music for films, including *Anthony Adverse* and *Robin Hood,* for which he received Academy Awards; *Elizabeth and Essex, Midsummer Night's Dream. Address:* Warner Bros. Studio, Burbank, Cal.

KORTSCHAK, HUGO—Violinist, Conductor, Teacher. Born in Graz, Austria, 1884. *Education:* Graduate, Conservatory of Music, Prague (1904). Member of faculty, Manhattan School of Music, New York; Yale University School of Music, New Haven, Conn. *Address:* 155 E. 91st St., New York City.

KOSHETZ, NINA—Soprano. Born in Kieff, Russia, 1894. *Education:* Moscow Conservatory; pupil of Igumnoff, Massetti, Taneieff and Litvinne. *Appearances:* With Imperial opera, St. Petersburg; at Moscow, Odessa, Kieff, Tiflis, Baku and Batum; with Paris Grand Opera and Chicago Civic Opera; in Buenos Aires and Rio de Janeiro; concert tours of the United States and Europe.

KOSTELANETZ, ANDRE—Conductor. Born in St. Petersburg, Russia. *Education:* With private teachers. *Debut:* As pianist, St. Petersburg. *Appearances:* As Assistant Conductor, Imperial Grand Opera House; tours of United States as accompanist to Helen Stanley, Maria Kurenko, and others; tour of the United States with his wife, Lily Pons (1939). *Radio:* CBS (since 1932); "Tune-Up Time," (1940), and others. Has directed orchestras for motion pictures. *Recordings:* Columbia. *Address:* 485 Madison Ave., New York City.

KOTTLER, LOUIS—Violinist, Violist. Born in Kiev, Russia, 1904. *Education:* Pupil of Ramon B. Girvin and Harry Diamond. *Radio:* WWJ staff orchestra; NBC. At present with Detroit Symphony Orchestra. *Address:* 102 E. Chestnut St., Chicago, Ill.

KOTTLER, MISCHA—Pianist, Accompanist, Director. Born in Kiev, Russia, 1900. *Education:* Paris and Russia; pupil of Emile Van Zolar, Vienna. *Debut:* Before royalty of Russia (1909). *Appearances:* Accompanist to Leopold Auer (1917-20); concerts throughout Europe (1922-29); Detroit String Quartet; soloist, Detroit Symphony Orchestra, under Victor Kolar and Franco Ghione; Director, WWJ Symphony (Detroit). At present Musical Director, WWJ. Has transcribed works for cello, violin, and piano. *Address:* 853 West Chicago Blvd., Detroit, Mich.

KOUNTZ, RICHARD—Composer. Born in Pittsburgh, Pa., 1896. *Radio:* KDKA. Manager, Department of Standard and Educational Publication, M. Witmark & Sons. *Compositions: The Sleigh* (1926); *Lady Divine,* for motion pictures (1928); songs and choral works. *Member:* ASCAP.

KOUSSEVITZKY, MARIA—Soprano. Born in Warsaw, Poland. *Education:* Sternsches Conservatory, Berlin; pupil of J. Tartakoff, Petrograd, and Marcella Sembrich, New York. *Debut:* In Opera, Russia. *Appearances:* Leading soprano, Baku State Opera, Russia; Warsaw State Opera, Poland; Teatro dal Verme, Milan; Reggio, Turino, Italy; Mexico City; Pennsylvania and Philadelphia Grand Opera; soloist, New York Philharmonic Orchestra under Willem Mengelberg; Boston Symphony Orchestra under Serge Koussevitzky, League of Composers, New York; Detroit Symphony; Philadelphia Orchestra, Lemon Hill; Warsaw Philharmonic Orchestra, Poland; Capitol Symphony Concerts, New York; Indianapolis Symphony Orchestra and Philadelphia Chamber Simfonietta, under Fabien Sevitzky; recitals in Philadelphia, Boston, Detroit, Richmond, Va., and other cities. *Recordings:* Syrena, Poland. *Address:* c/o Indianapolis Symphony, Indianapolis, Ind. *Management:* Franklin Miner, Murat Theatre, Indianapolis, Ind.

KOUSSEVITZKY, SERGE—Conductor, Double-Bass Player. Born in Tvar, Russia, 1874. *Education:* Conservatory of Philharmonic Society, Moscow; pupil of Rambassek and George Conus. *Degrees:* Master of Free Arts, Moscow (1894); Hon. Mus.D., Brown University (1926). Rutgers University (1937) and Yale University (1938); LL.D., Harvard University (1929). *Debut:* Conductor of Berlin Philharmonic Orchestra (1907). *Appearances:* As double-bass soloist, Imperial Theatre Orchestra; as Founder and Director, Koussevitzky Symphony Orchestra, Russia (1910-18); as Conductor of symphony orchestras in England, Germany, Italy, Spain and elsewhere. Founder, Concerts Koussevitzky, Paris (1921). Conductor, Boston Symphony Orchestra (since 1924). *Compositions:* Concerto for Double-Bass and Orchestra, *Humoresque, Valse Miniature,* Andante, *Chanson Triste* (Jurgensen, 1901-05). *Co-Author of: Musical Editions. Recordings:* Victor. Contributor to *Who Is Who in Music* (1940-41 Edition). *Member:* American Academy of Arts and Sciences (Hon. Member). *Address:* 88 Druce St., Brookline, Mass.

KOUTZEN, BORIS—Composer, Violinist, Teacher. Born in Uman, Russia, 1901. *Education:* Moscow State Conservatory; pupil of Gliere. *Appearances:* Violinist with Moscow Symphony Orchestra, with other orchestras in Europe and the United States. At present, member of NBC Symphony Orchestra, and head of Violin Department, Philadelphia Conservatory of Music. *Compositions: Solitude,* poem-nocturne (1927); *Valley Forge,* symphonic poem (1931); others for orchestra, piano, and violin; also chamber music. *Address:* 162 W. 54th St., New York City.

KOZEN, MARGUERITE—Soprano. Born in Chernowitz, Roumania. *Education:* Vienna State Academy; Conservatorio Milan; Mozarteum, Salzburg. *Appearances:* In first international vocal competition, Vienna (First Prize, 1932); Vienna Volksoper (1934); with National Orchestra, Paris (1936); Royal State Opera, Bucharest, Roumania, soloist with Schola Cantorum, Carnegie Hall, New York. *Radio:* BBC (1938); Jerusalem (1940). *Address:* Hotel Wellington, 55th St. & 7th Ave., New York City.

KRAEUTER, KARL—Violinist, Conductor. Has been member of Flonzaley Quartet, Elschuco Trio and South Mountain Quartet; Conductor MacDowell Club Orchestra, New York. At present member of Kraeuter Trio and String Quartet. *Management:* Haensel and Jones, 113 West 57th St., New York City.

KRAEUTER, PHYLLIS—Violoncellist. Born in Columbus, Ohio. *Education:* Juilliard Institute; pupil of Willem Willeke. Winner of Silver Medal and Morris Loeb Prize; Naumburg Prize; Schubert Memorial Prize. *Appearances:* Soloist with New York Philharmonic-Symphony and other major orchestras; recitals throughout the United States. Member of Kraeuter Trio and Kraeuter String Quartet. *Recordings:* Victor. *Address:* 860 Riverside Dr., New York City. *Manage-*

ment: Columbia Concerts Corporation, 113 West 57th St., New York City.

KRAFT, EDWIN ARTHUR—Organist. Born in New Haven, Conn., 1883. *Education:* Yale School of Music; pupil of Guilmant and Widor, Paris. *Degree:* F. A. G. O. *Appearances:* Recitals throughout the United States; Organist, St. Thomas' Church, Brooklyn (1901-04); St. Matthew's, Wheeling, W. Va. (1905-07); Trinity Cathedral, Cleveland (1907-14 and since 1916); City Organist, Atlanta, Ga. (1914-16). Organized oratorio society, Wheeling. At present, organist, Trinity Cathedral, Cleveland, Ohio.

KRAFT, WILLIAM JACOB—Organist, Composer, Teacher. Born in New Haven, Conn., 1872. *Education:* Yale Music School, Columbia University. *Degree:* Mus.B., Yale. *Appearances:* In recitals organist, various churches; organist, summer sessions, Columbia University (1905-15); taught in New York public schools (1909-13); Associate Professor of Music, Teachers College, Columbia University; has also taught at University of California and summer sessions of College of the City of New York. At present, member of faculty, Hunter College, New York. *Compositions:* Music for pageant, *The Wayfarer* (1919); an orchestral scherzo; songs; anthems; piano pieces. *Author of: The Tonal Phrase Book* (with C. H. Farnsworth, 1915).

KRAMER, ALEX CHARLES—Pianist, Conductor (Popular). Born in Montreal, Quebec, Canada, 1903. *Education:* McGill Conservatory of Music; pupil of Gardner and Hungerford. Conducted radio programs in Montreal with own orchestra. *Address:* Broadcast Music, Inc., 580 Fifth Ave., New York City.

KRAMER, A. WALTER—Composer, Editor, Author. Born in New York City, 1890. *Education:* College of the City of New York; pupil of Maximilian Kramer, Hauser and Arnold. Member of staff, *Musical America* (1910-22); Editor-in-Chief, *Musical America* (1926-36). Managing Director and Vice-President, Galaxy Music Corporation, New York. *Compositions:* Concert Prelude in D minor, for organ; *Chant Negre, Intermede Arabe, Danse Espagnole, Elegy* in G minor, for violin; *The Faltering Dusk, The Last Hour, Allah, A Sigh, Come to Me, Dark and Wondrous Night, A Christmas Carol,* songs; *Elizabethan Days* and other works for orchestra; choruses; piano, organ, violin works; chamber music. *Author of:* Section on *The Modern Italians* for *The Art of Music* (New York, 1916); contributor to various musical periodicals. *Member:* Society for the Publication of American Music, League of Composers, United States section of International Society for Contemporary Music (Advisory Board) and National Association for American Composers and Conductors.

KRAMER, SELMA—Pianist. Born in Hamburg, Germany. *Education:* Graduate, Piano Academy, Hamburg, Germany; pupil of Hans Herman, Hamburg; Leonid Kreutzer, Berlin. *Debut:* Town Hall, New York (1935). *Appearances:* Recitals in Hamburg, Berlin and New York; soloist with Berlin Philharmonic, and Boston Symphony, New York Civic and Federal Orchestras, Philadelphia Civic Orchestra. *Radio:* With orchestra, WJZ, WABC, WOR, New York. Former member of Clavier Quartet (with Copinsky, Lifschey, Greenhouse). At present concertizing as soloist and teaching. Address: 257 West 86th St., New York City.

KRANE, CHARLES—Violoncellist, Teacher. Born in Homestead, Pa., 1898. *Education:* Juilliard Institute; pupil of Willem Willeke. *Degree:* A.B., Carnegie Institute of Technology. *Appearances:* Teachers College, Columbia University; City-Country School, New York; Hartford School of Music, Hartford, Conn. Faculty member, Juilliard Summer School. *Member:* The Bohemians. *Address:* 150 Claremont Ave., New York, N. Y.

KRASNER, LOUIS—Violinist. Born in Russia, 1903. *Education:* New England Conservatory of Music; also studied in Berlin, Paris and Vienna. *Debut:* As soloist with orchestra, Berlin. *Appearances:* With Orchestras in Vienna, Paris, Rotterdam, and Stockholm; with Boston, Philadelphia and Chicago Orchestras; recitals in Europe and the United States; in premiere performance of Alban Berg's Violin Concerto (1935). *Radio:* BBC; Columbia. *Address:* 23 Stetson St., Brookline, Mass.

KRASOVA, MARTA—Contralto. Born in Ceske Budejovice, Czecho-Slovakia, 1901. *Education:* Studied in Prague and Vienna. *Appearances:* In Vienna, Berlin, Madrid, Scandinavia and in the United States (1937). Member of Bratislava-Pressburg Opera (1922-27); former member, Prague National Opera.

KRAUS, ERNST—Tenor. Born in Erlangen, Bavaria, 1863. *Education:* Milan, Munich; pupil of Cesare Galliera (1891), and Frau Schimon-Regan (1892). *Debuts:* Concert, Munich (1893); European, Opera, Mannheim, as *Tamino* in *"The Magic Flute"* (1893); American, Metropolitan Opera, as *Siegmund* in *"Die Walkuere"* (1903). *Appearances:* Mannheim Opera, Court Opera, Berlin; Bayreuth; Metropolitan Opera.

KRAUSS, CLEMENS HEINRICH—Conductor. Born in Vienna, Austria, 1893. *Education:* Vienna Conservatory; pupil of Reinhold, Grädener and Heuberger. Former Chorus Master, Brünn State Theatre; Conductor, German Theatre, Riga. Appeared in the United States as conductor of the New York Philharmonic-Symphony and the Philadelphia Orchestra (1929).

KRAVITT, HAROLD—Basso. Born in Libau, Latvia, 1900. *Education:* Juilliard Graduate School; also studied in Europe. *Appearances:* Berlin Staatsoper (1929); Bayreuth (1930); Lewisohn Stadium, New York. At present, member of San Carlo Opera Co. *Address:* 135 W. 79th St., New York City.

KREHM, IDA—Pianist. Born in Toronto, Canada, 1912. *Education:* Toronto Conservatory; Chicago Musical College; pupil of Viggo Kihl, Ernest Farmer, Rudolph Ganz (piano); Healy William (theory). Winner of First Prize, Canadian National Exhibition (1923-25); Welsh Eisteddfod (1923-24); Ontario Musical Festival (1923-24); Naumburg Foundation Award (1937); National Federation of Music Clubs Cash Prize (1937). Schubert Memorial Award (1937). *Debut:* Town Hall, New York (1937). *Appearances:* Orchestra Hall, Chicago, Adult Education Council Series; soloist with Philadelphia Orchestra, Philadelphia (1938); Philadelphia Orchestra, New York (1938); Chicago Symphony, Chicago (1939); Cleveland Orchestra, Cleveland (1939). *Management:* Wolfsohn Musical Bureau, of N. Y., Inc., 113 W. 57th St., New York City.

KREISLER, FRITZ—Violinist. Born in Vienna, Austria, 1875. *Education:* Vienna Conservatory, Paris Conservatoire; pupil of Auer, Hellmesberger, Massart and Delibes. Awarded Gold Medal, Vienna Conservatory; Premier Grand Prix, Paris. *Debuts:* American, Steinway Hall, New York (1888); European, Berlin (1899). *Appearances:* Tour of the United States (1888); soloist and in ensemble with Hofmann and Gerardy (1900-01); Richter concert, London (1901); third tour of the United States (1915-24); world tours. *Compositions: Caprice Viennois, La Gitana, Romance, Tambourin Chinois, The Old Refrain* and others for violin and piano; transcriptions; operettas; others. *Management:* NBC Artists Service, New York City.

KRENEK, ERNST—Composer, Conductor, Pianist, Teacher. Born in Vienna, Austria, 1900. *Education:* University of Vienna; Academy of Music, Berlin; Academy of Music, Vienna. *Appearances:* As pianist with BBC Orchestra, London; with Boston Symphony, Chicago Symphony, and others; as conductor of own orchestral works. *Radio:* NBC (1938-39), Washington, D. C. (1939), Detroit (1939-40), others. Professor of Counterpoint, University of Michigan (summer, 1940). Professor of Music Theory, Vassar College (since 1939). *Recordings:* Own compositions (Columbia). *Compositions:* Piano and orchestral works; operas (published by Universal Edition, G. Schirmer, Boosey, and Hawkes, Belwin). *Address:* Vassar College, Poughkeepsie, N. Y.

KROEZE, JEANETTE G. (MRS. B. H.)—Lecturer, Teacher. Born in Preston, Minn. *Education:* Albert Lea College; Jamestown College; New England Conservatory of Music, Boston; pupil of Chadwick, Heffley, Helena Morsztyn; Fenyves and Galland, Paris. *Appearances:* Lectures for clubs, schools, churches, and for radio. Former member of faculty, Albert Lea College. *Member:* North Dakota Federation of Music Clubs (President); National Federation of Music Clubs. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Jamestown College, Jamestown, N. D.

KROHN, ERNST CHRISTOPHER—Pianist, Lecturer, Teacher. Born in New York City, 1888. *Education:* Pupil of Ottmar Moll. *Debut:* Recital, St. Louis (1915). Member of faculty, Lenox Hall (1913-1923); Ottmar Moll Piano School (1923-1934); Lecturer on Pedagogy, St. Louis College of Music (1926-1927); Lecturer on Music, Community Music Schools Foundation (1937-38); Editor, Art Publication Society (1927-1931). Editor, Shattinger Piano & Music Co. (since 1909); Lecturer on Music, University College, Washington University; conducts own studio in St. Louis. *Compositions:* Piano pieces and songs. *Author of: A Century of Missouri Music* (1924); contributor to musical periodicals and *Dictionary of American Biography. Member:* Musicians Guild of St. Louis; Missouri Music Teachers Association; Piano Teachers Round Table, St. Louis (President, 1939-1940); International Society for Musicology; American Musicological Society; Music Library Association and Music Teachers National Association. *Address:* 511 No. Taylor Ave., St. Louis, Mo.

KROLL, WILLIAM—Violinist. Born in New York City, 1901. *Education:* Berlin Hochschule; Institute of Musical Art; pupil of Marteau and Kneisel. First violinist, Coolidge String Quartet. Has composed works for violin and string quartet (published by Schirmer, Fischer). *Recordings:* Victor. *Address:* 160 W. 87th St., New York City.

KRONE, MAX T.—Choral Conductor, Educator. Born in Pennslyvania, 1901. *Education:* University of Illinois; Northwestern University; pupil of Nadia Boulanger, Paris. *Degrees:* A.B., B.S., University of Illinois; M.A., Ph.D., Northwestern University. *Appearances:* Guest conductor of choral organizations throughout the United States. Head of Public School Music Department, University of Illinois (1927-29), and Western Reserve University (1929-32); Director, Arthur Jordan Conservatory and Professor of Music, Butler University, Indianapolis (1932-35); Director, Choral Organizations, Northwestern University (1935-39); Assistant Director, School of Music, University of Southern California. Has taught in summer sessions at the University of Illinois, University of Idaho, and others. *Compositions:* Editions, transcriptions, and arrangements of choral works. *Author of: Fundamentals of Musicianship,* in collaboration (Witmark); *The A Cappella Chorus Series* (Witmark); *Strings from the Start* (Carl Fischer); *String Class Teaching* (Carl Fischer). *Member:* Music Educators' Conference. *Address:* School of Music, University of Southern California, Los Angeles, Cal.

KRUEGER, KARL—Conductor. Born in Atchison, Kan., 1894. *Education:* Universities of Heidelberg and Vienna; pupil of Nikisch, Schalk, Fuchs and Weingartner. *Appearances:* Tour of Europe as cellist and organist. Assistant Conductor, Vienna State Opera (1919-24); Conductor, Seattle Symphony Orchestra (1925-32); guest conductor, Philadelphia Orchestra and Hollywood Bowl. Conductor, Kansas City Philharmonic Orchestra (since 1933).

KRUETGEN, ANNA—Mezzo-Soprano. Born in Chicago, Ill. *Education:* Chicago Musical College, Cosmopolitan School of Music, Chicago; pupil of Rudolph Reuter, Shirley Gandell; coached with Lazar Samoiloff and James Vandsburger. *Appearances:* Grant Park concerts, Chicago; soloist, International Song Festival, Chicago Amphitheatre (1937); recitals throughout United States. Repertoire includes arias from standard operatic repertoire. *Member:* Woman's Symphony Orchestra, Chicago (Board of Directors). *Address:* 830 Castlewood Terrace, Chicago, Ill.

KRUPA, GENE—Drummer, Orchestra Conductor (Popular). Born in Chicago, Ill., 1909. *Education:* St. Joseph's College, Rensselaer, Ind. *Appearances:* With Red Nichols' Band (1929-34), and Benny Goodman. Organized own band, and has since appeared at theatres, clubs, and restaurants in Philadelphia, Chicago, Indianapolis, Baltimore, Cleveland, Washington, St. Louis, Dayton, and New York. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

KRUSE, GEORG RICHARD—Conductor, Critic. Born in Greiffenberg, 1856. *Education:* Bern University; also in Leipzig. Theatre Director, Germany; Critic, Milwaukee *Herald;* Director of theatres at Bern, St. Gall and Ulm; Editor of musical and dramatic works for Reclam Library, Berlin; founder and Director, Lessing Museum, Berlin. *Compositions:* Adaptations of music to Schubert's *Rosamunde* and Shakespeare's *As You Like It. Author of Life of Lortzing* (1899), Biographies of Goetz and Nicolai (1911), and Libretto for Weigmann's *Der Klarinettenmacher* (1913).

KUBELIK, JERONYM RAFAEL—Conductor, Composer. Born in Bychor, 1914. *Education:* Prague Conservatory. *Debut:* Conductor of Czech Philharmonic Orchestra (1934). *Appearances:* As conductor and pianist, world tour (1935-36). Permanent Conductor, Czech Philharmonic, Prague (1936). *Compositions:* Symphony; Fantasie, for violin and orchestra (1933); piano concerto and chamber music.

KUBIK, GAIL T.—Composer, Violinist. Born in Coffeyville, Okla., 1914. *Education:* Eastman School of Music and American Conservatory. *Degree:* Mus. M., American Conservatory (1935). Winner of first place in National Contest of Sinfonia Honorary Music Fraternity; First Prize in Kansas Federation of Music Clubs contests (1931, 1937). *Compositions: American Caprice,* for piano and 32 instruments (1933); *Trio,* for violin, cello and piano (1934); *Trivialities,* for flute, horn and string quartet (1934); *In Praise of Johnny Appleseed,* for orchestra, baritone solo and mixed chorus (1936); *Woodwind Quintet* (1937).

KUCINSKI, LEO—Conductor, Violinist, Teacher. Born in Warsaw, Poland, 1904. *Education:* Juilliard Graduate School; Warsaw Conservatory of Music; Cleveland Institute of Music; pupil of Edward Idzikowski, Charlotte DeMuth, Albert Stoessel, Rubin Goldmark, Naoum Blinder, Andre de Ribaupierre. *Degree:* Mus. B., Morningside College of Music. Conductor of Monahan Post Band, Sioux City, and Lincoln Symphony Orchestra; Head of Violin Department, Morningside College of Music. *Recordings:* Victor. *Member:* Sioux City and Lincoln Civic Music Association. *Address:* Morningside College of Music, Sioux City, Ia.

KULLMAN, CHARLES—Tenor. Born in New Haven, 1903. *Education:* Yale University; Juilliard School and American Conservatory; Fontainebleau, France. *Degree:* B.S., Yale University. *Debuts:* With American Opera Company; Metropolitan Opera, in *Faust. Appearances:* With American Opera Company; Berlin and Vienna State Opera; Covent Garden, London; Salzburg Festival; with Metropolitan, San Francisco, and Chicago Civic Opera Companies; with New York Philharmonic and Chicago Symphony Orchestra and in motion pictures. Former member of music faculty, Smith College. *Radio:* "Palmolive Beauty Box," "Hit Parade," "Sunday Evening Hour," and others on NBC, CBS. At present concertizing and appearing in opera. *Recordings:* Columbia. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

KURENKO, MARIA—Soprano, Teacher. Born in Tonsk, Siberia. *Education:* Moscow University; Moscow Conservatory; pupil of Masette and Gantzoff. Graduate in Law. *Debuts:* European, with the Moscow Opera in Russia; American, with Los Angeles Opera. *Appearances:* With Chicago Civic Opera; Town Hall Recitals, New York; soloist with major orchestras of the United States; tour of the United States with Gretchaninoff in programs of his music; tour of Finland and Scandinavia (1930); tours of Europe with the Moscow Opera; in Boston and Chicago, Tschaikowsky Centenary Festivals. *Radio:* "Sunday Evening Hour"; Atwater Kent programs; General Motors program and others. Member of faculty, De Paul University School of Music, Chicago. *Recordings:* Victor. *Address:* De Paul University School of Music, 64 E. Lake St., Chicago, Ill. *Management:* Paul H. Stoes, Inc., 119 West 57th St., New York City.

KURT, MELANIE—Soprano. Born in Vienna, 1880. *Education:* Vienna Conservatory; pupil of Leschetizky (piano), Fannie Mutter and the Lehmann sisters. *Debut:* Metropolitan Opera, as *Isolde* in *"Tristan and Isolde"* (1915). *Appearances:* Concert pianist (1897-1900); singer, Lübeck, Leipzig and Brunswick Opera (1905-08); Berlin Opera (1908-12); Charlottenburg (1912); Metropolitan Opera (1915-17).

KURTZ, EDMUND—Violoncellist. Born in Leningrad, Russia, 1908. *Education:* Leipzig, Paris and Budapest; pupil of Julius Klengel, Leo Weiner, and others. *Debut:* Berlin (1924). *Appearances:* Germany, Czechoslovakia, Italy, Denmark, Finland, Holland, Australia, New Zealand and Tasmania; in Berlin with Oskar Fried (1926). At present, member, Chicago Symphony. *Address:* The Whitehall, 105 E. Delaware Place, Chicago, Ill.

KURTZ, EDWARD FRAMPTON—Composer, Conductor, Teacher. Born in New Castle, Pa., 1881. *Education:* Iowa State University; Pittsburgh, Cincinnati and Detroit Conservatories; pupil of Stillman-Kelley, Clapp and Goetschius (composition), and Ysaye (violin). *Degree:* M.A., Iowa State University. Winner of State Composition Contest (1935); first place in ensemble, organ and voice (1936). *Appearances:* As guest conductor of various orchestras. Former member, Pittsburgh Orchestra. At present, Head of Music Department, Iowa State Teachers College. *Compositions: La Charmante* (1914); *March in D* (1919); *Parthenope,* tone poem with violin (1922); Symphony in a minor (1927); *From the West,* suite for string quartet (1928); String Quartet in C minor (1932); *The Daemon Lover,* tone poem (1933); Symphony No. 2 in C Major (1937); others. *Member:* National Education Association.

KURTZ, GAIL M.—Baritone, Teacher. Born in Carey, Ohio. *Education:* Ohio State University; pupil of Arthur Kraft, Oscar Seagle, Lazar Samoiloff. *Degree:* B.A., Ohio State University. At present, Associate Teacher of Voice, Samoiloff Studios; soloist, St. Paul's Episcopal Cathedral, Los Angeles. *Address:* 610 S. Van Ness Ave., Los Angeles.

KURYLLO, ADAM—Violinist. Born in Crakow, Poland, 1893. *Education:* Conservatory of Music, Crakow; Academy of Music, Vienna; pupil of Sevcik, and Auer and Kneisel. *Debuts:* European, Vienna (1921); American, Aeolian Hall, New York (1924). *Appearances:* Berlin (1921), Warsaw and Paris (1922), Chicago (1930). *Address:* 1425 Broadway, New York City.

KUYPERS, JOHN M.—Educator, Conductor, Violist. Born in Rotterdam, Holland, 1900. *Education:* Carleton College; pupil of H. Van de Graaf (violin); Paul Lemay (viola); Marie Sloss (piano). Member of Minneapolis Symphony Orchestra (6 years); guest teacher, University of Iowa, Summer Session (1930-32); guest teacher, University of Idaho, Summer Session, (1940), and guest conductor, Minnesota Symphony Orchestra (2 years). At present, Director, Music Department of Hamline University; Conductor, Hamline A Capella Choir. *Address:* Hamline University, St. Paul, Minn.

KVELVE, RUDOLF—Violinist, Composer. Born in Spring Grove, Minn., 1892. *Education:* MacPhail School of Music; pupil of Theodore Spiering (vio-

lin); Rossetter Cole (composition). *Degrees:* B.S., MacPhail School of Music. *Appearances:* Concert tours of the United States. Member of faculty, MacPhail School of Music and member of MacPhail String Quartet and Chamber Music Guild, Minneapolis (1913-1916). Conducts own violin studio in La Crosse, Wis. (since 1918). *Compositions:* Trio for Violin, Cello, and Piano; piano solos, solos and duets for violin with piano accompaniment (published by Schroeder & Gunther, Edward Schuberth, Clayton F. Summy, Gamble Hinged Music Co., Willis Music Co., Fred Heltman, Bach Music Co., Co-operative Music Co.). *Author of: Violin Method Book. Address:* Postal Telegraph Bldg., La Crosse, Wis.

KWALWASSER, JACOB—Educator, Choral Director, Author. Born in New York City, 1894. *Education:* University of Pittsburgh, University of Iowa and Juilliard Institute; pupil of Dallmeyer Russell. *Degrees:* B.A., B.E., University of Pittsburgh; M.A., Ph.D., University of Iowa. *Appearances:* As accompanist for Lambert Murphy and Anita Rio; as director of the Syracuse University Singers (since 1935). *Radio:* With Syracuse University Singers (since 1935). *Author of: Tests and Measurements in Music* (C. C. Birchard); *Problems in Music Education* (Witmark & Sons); articles for periodicals. *Recordings:* Victor. *Address:* Syracuse University, Syracuse, N. Y.

KYSER, KAY—Orchestra Conductor (Popular). Born in Rocky Mount, N.C., 1906. *Education:* University of North Carolina. *Degrees:* A.B., University of North Carolina (1928). Organized orchestra, North Carolina University Campus; has played in south, west, and midwest. *Appearances:* Pennsylvania Hotel, Hotel New Yorker and Strand Theater, New York; Chicago Theatre, Blackhawk Restaurant, Chicago; William Penn Hotel and Stanley Theater, Pittsburgh; Hotel Lowry, St. Paul; Hotel Gibson, Cincinnati; Keith's Memorial Theatre, Boston; Palace Theatre, Cleveland; Palace Theatre, Columbus; other hotels, theatres and night clubs, throughout the United States. *Radio:* "College of Musical Knowledge," NBC; others. Featured in motion picture, *That's Right, You're Wrong.* Contributor to *Who Is Who In Music* (1940-41 Edition). *Recordings:* Columbia. *Management:* 745 Fifth Ave., New York City.

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LA BARRE, COUNTESS ANNE—Soprano. Born in Pennsylvania. *Education:* Royal Academy of Music, Naples, Italy; New York Conservatory of Music; Imperial Conservatory of Music, Petrograd, Russia; pupil of Mme. Olga Smolianoff, and Maj. George Drumm; also Margareta Melrose and others. *Appearances:* Soloist, Paladium Theatre, London, before King George and Queen Mary (1930); U. S. Navy Band, Washington, D.C. (1938); with Mme. Schumann-Heink, at the Broadway Temple, New York (1935). *Radio:* WJZ, New York. *Recordings:* As soloist with U. S. Navy Band. *Address:* Hotel Wellington, 55th St. and 7th Ave., New York City.

LA BARRE, EUGENE—Bandmaster, Cornetist. Born in Groton, N. Y., 1888. *Education:* Pupil of Herbert Clarke, Victor Herbert, John Philip Sousa and Arthur Pryor. Director of New York Police Department Band, appearing at the World's Fair. *Radio:* NBC, MBS. *Compositions: For Peace and Freedom, In the Shadow of the Trylon,* marches; transcriptions and arrangements for band. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 39 East Broadway, Long Beach, N. Y.

LA BERGE, BERNARD R.—Concert Manager. Born in Quebec, Canada, 1891. Conducts New York concert bureau.

LA BERGE, CHARLES L.—Baritone Teacher of Voice. Born in Dundee, Ill. *Education:* Berlin; Paris Conservatoire; American Conservatory of Music, Chicago. *Appearances:* Tours of Europe. *Member:* Society of American Musicians and Chicago Council of Teachers of Singing. *Address:* 500 Kimball Bldg., Chicago, Ill.

LABIA, MARIA—Soprano. Born in Verona, Italy, 1889. *Education:* Pavia. *Debuts:* European, Royal Opera, Stockholm, as *Mimi* in *"La Boheme"* (1905); American, Manhattan Opera, New York (1908). *Appearances:* In concert, Milan, Verona, Padua, Venice; opera; tour of Russia, Sweden; Komische Oper, Berlin; Manhattan Opera; La Scala, Italy; Paris Opéra; and Costanzi Theatre, Rome.

LABUNSKI, FELIX RODERICK—Composer, Critic, Lecturer. Born in Ksawerynowo, Poland, 1892. *Education:* Warsaw and Paris; pupil of R. Hill (piano), Marczewski and Maliszewski (theory and harmony), Nadia Boulanger and Paul Dukas (composition). Organized, in collaboration with Czapski, Perkowski and Wiechowicz, the Association of Young Polish Musicians in Paris (1927); in charge of Serious Music Department of Polish Radio, Warsaw (1934-36). *Compositions: Triptyque Champetre* (1931), *The Birds,* for soprano and orchestra; *Polish Cantata,* for soloists, mixed choir and orchestra; String Quartet (1934); *Divertimento,* for flute and piano (1936). *Author of:* Articles for musical periodicals in America and for Polish and French journals.

LABUNSKI, WIKTOR—Pianist, Conductor, Composer. Born in Russia of Polish parents. *Education:* St. Petersburg Imperial Conservatory; pupil of Felix Blumenfeld, Wassili Safonoff and Eugen d'Albert (piano); Joseph Vitols and Glazounoff (composition); Emil Mlynarski (conducting). *Degree:* Hon. Mus. D., Curtis Institute. *Debut:* In concert, St. Petersburg. *Appearances:* Recital and concert tour of Poland, France, England, Scotland, Austria, Roumania, Russia and the United States. First Conductor, Warsaw Symphony; guest conductor of other European orchestras. *Compositions:* Symphony, Concerto for Piano and Orchestra, transcriptions, and works for piano, orchestra. *Management:* Musical Artists Bureau, 312 Manhattan Ave., New York City.

LACEY, OLIVE JUNE—Soprano. Born in Blue Island, Ill. *Education:* Chicago Musical College. *Appearances:* Soloist, Apollo Club, Orchestra Hall, Chicago; Mendelssohn Choir, Pittsburgh, Pa.; Cornell College, Mt. Vernon, Ia.; Bach Mass at Cornell with Chicago Symphony (1937). *Member:* Singverein, Apollo, Swedish Choral Society of Chicago, Arion of Milwaukee. *Address:* 8141 Langley Ave., Chicago, Ill.

LACIAR, SAMUEL LINE—Critic. Born in Mauch Chunk, Pa., 1874. *Education:* With private teachers in Europe and America. Member, Pittsburgh Orchestra; member, editorial staff, Philadelphia *Press* (1900-05); Associate Editor, Curtis Publishing Company (1905-12); member, editorial staff, *Public Ledger* (1912-18); Music Critic, *Evening Public Ledger* (1918-24), and *Public Ledger* (morning edition, 1924-34). *Compositions:* String quartet, string quintet; first movement of a symphony; orchestrated Lehmann's *In A Persian Garden* and others. *Author of:* Articles on chamber music for musical periodicals.

LACKEY, ARTHUR LEON—Trumpet Player. Born in Lorain, O., 1911. *Education:* University of Illinois, Dana Conservatory of Music. *Radio:* Member of staff orchestra, WHK, Cleveland. Former member of Emerson Gill, Maurice Spitalny, Archie Bleyer, Pinky Hunter and Willard's UBC Orchestras. *Address:* Station WHK, Cleveland, O.

LADEROUTE, JOSEPH VICTOR—Tenor. Born in St. Marie, Ontario, Canada. *Education:* Pupil of Leon Rothier (Italian and French Opera), Charles Baker (choral works), Erno Balogh (lieder) and others. *Debut:* With the Dessoff Choirs, Paul Boepple conducting, New York (1940). *Appearances:* Tour as guest boy soprano with the Paulist Choristers throughout the United States (1927-28); before King George and Queen Elizabeth at Banff Springs Hotel, Alberta, Can. (1939); soloist with Chicago Symphony Orchestra, under the direction of Frederick Stock (1939-40); sang Mendelssohn's *Elijah* with the Detroit Symphony Orchestra, Victor Kolar conducting; recital for the Musicians Club for Women, Chicago (1940); sang Handel's *Messiah. Radio:* WLW, Cincinnati; NBC, CBS, MBS; weekly broadcasts, CBS. *Address:* Room 915, Carnegie Hall, New York City. *Management:* Vivian Gilpin Robison, 1746 W. Boston Blvd., Detroit, Mich.

LA FORGE, FRANK—Pianist, Accompanist, Composer. Born in Rockford, Ill., 1879. *Education:* Pupil of his sister, Ruth La Forge Hall (piano); Wild, Chicago; Leschetizky; Labor and Navratil (composition). *Appearances:* Tours as accompanist to Marcella Sembrich; also with Frances Alda, Matzenauer, Schumann-Heink and others. At present Co-Director, La Forge-Berumen Studios, New York; accompanying, composing. *Compositions: Retreat, To a Messenger, I Came with a Song, When Your Dear Hands, Expectancy, Song of the Open, Hills, Into the Light, Autumn, Grieve Not Beloved* and other songs; Valse de Concert, Gavotte and Musette, Improvisation, Romance, and others for piano. *Recordings:* Duo-Art, Victor. *Address:* 1100 Park Ave., New York City.

LAGERSTROM, MAXINE A. E.—Teacher of Voice, Contralto. Born in Dundee, Ill., 1914. *Education:* Sherwood Music School. *Appearances:* Goodman Art Theatre, Chicago (1933); appearing in recitals. Teacher of voice, Sherwood Music School. *Address:* 5015 Nelson St., Chicago, Ill.

LAGOURGUE, CHARLES—Teacher of Voice, Composer, Conductor. Born in France. *Education:* National Conservatory of Music, Paris; pupil of Edmond Clement, Albert Lavignac, Henri Dallier, Charles Koechlin and Massenet. *Appearances:* As conductor, Standard Grand Opera on the Pacific Coast; La Chorale Francaise de Chicago; La Chorale Francaise de New York. Director of Charles Lagourgue

Studios (since 1932). *Compositions:* Works for orchestra, string ensemble; songs. *Author of: Complete Treatise on Transposition, The Secret and The Tree of Voice;* others. *Member:* Societe des Compositeurs, Paris. *Address:* 35 W. 57th St., New York City.

LAHEE, HENRY CHARLES—Writer. Born in England, 1856. Secretary, New England Conservatory (1891-99). *Author of: Annals of Music in America* (1923); handbooks about pianists, organists, singers, and violinists.

LAHOLM, EYVIND—Tenor. Born in Eau Claire, Wis. *Education:* Augustana College, Rock Island, Ill.; pupil of L. B. Canterbury in Rock Island, William S. Brady and Mme. Dillon in New York. *Debut:* As *Canio* in *"Pagliacci,"* Essen Opera, Germany. *American Debut:* As *Lohengrin,* Chicago Opera (1937). *Appearances:* With Wiesbaden Opera, Stuttgart Opera and Berlin State Opera, Germany; operatic tours of Europe; concert tours of the United States. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

LAKE, MAYHEW LESTER—Composer, Arranger, Conductor. Born in Southville, Mass., 1879. *Education:* New England Conservatory; pupil of C. N. Allen (violin) and Julius Volger (harmony). *Appearances:* With group from Boston Symphony, N. H. (1898); Conductor, Payret Theatre, Havana, Cuba (1900) and orchestra on tours throughout the United States, Canada and Mexico. *Radio:* CBS, NBC, (1933-38). Arranged music for Victor Herbert, Sousa, Roxy, George M. Cohan Productions and Maurice Ravel. At present, composing for motion pictures. *Compositions:* 3000 compositions. *Recordings:* With Victor Herbert, John Phillip Sousa (Victor); others. *Address:* 1020 Edgewood Lane, Palisade, N. J.

LALIBERTE, ALFRED—Pianist, Composer. Born in St. Johns, Que., Canada, 1882. *Education:* Montreal, Berlin and Brussels; pupil of Teresa Carreno and Scriabin. Recipient of scholarship from German government. *Appearances:* Imperial Court, Berlin; recitals in Paris and London. Teacher, Montreal. *Compositions: Soeur Beatrice,* opera; song cycle from *Chansons d'Ete,* and Canadian folk-songs.

LAMBERT, CONSTANT—Composer, Conductor, Critic. Born in London, England, 1905. *Education:* Royal College of Music. Music Critic, *Sunday Referee;* Conductor, Sadler's Wells Theatre. *Compositions: Romeo and Juliet,* ballet (1926); *Pomona, Apparitions* and *Horoscope,* ballets; piano sonata, piano concerto and Chinese songs; *Summer's Last Will and Testament,* masque for chorus and orchestra; other orchestral works. *Author of: Music Ho!* (1934); articles in *New Statesman.*

LAMBUTH, ARCHER—Organist, Teacher. Born in Evansville, Ind. *Education:* Northwestern University and Columbia School of Music; pupil of Emil Liebling and Harrison Wild. *Degrees:* Mus. B., Northwestern University; M.M., Columbia. Organist, Central Church, and Director, Chicago Welsh Male Choir. *Address:* 1578 Oak Ave., Evanston, Ill.

LAMOUR, DOROTHY—Vocalist. Born in New Orleans, La. *Appearances:* Formerly with Herbie Kay's band, Hotel Morrison, Chicago, and on tour; in motion pictures for Paramount. *Radio:* NBC (since 1935); featured on the Bergen-McCarthy program, NBC (1937-39). Motion pictures for Paramount. Starred in the motion pictures, *The Hurricane, Jungle Princess* and others. *Address:* Paramount Pictures, Hollywood, Cal.

LAND, HAROLD—Baritone. Born in Yonkers, N. Y. *Education:* New York University; pupil of James Savage, Sir Charles Santley and William Shakespeare, London; Georges Monguiere, Paris. *Appearances:* Chautauqua, New York; Ocean Grove, N. Y.; Worcester Festivals, Maine Festivals and Newark Festival; with Detroit Symphony, New York Philharmonic, Philadelphia Orchestra, New York Symphony and Metropolitan Opera House Orchestra. At present, appearing in concerts and oratorios in the United States and Canada. *Recordings:* Columbia, Edison and Pathe. *Address:* Green Gables, North Broadway, Yonkers, N. Y.

LANDAU, ANNELIESE—Musicologist, Lecturer. Born in Halle, Germany, 1910. *Education:* University, Halle and Berlin. *Degree:* Ph.D., University of Berlin. *Appearances:* Lectures, in Germany. *Radio:* Berlin. Former member of faculty, Sternsches Conservatory, Berlin. *Author of: Conradin Kreutzer* (Breitkopf & Haertel, 1930); Bach and Handel Bibliographies of the Bach Yearbook; essays on music for periodicals. *Address:* 109-10 Park Lane South, Richmond Hill, Long Island, N. Y.

LANDFIELD, MARVIN—Baritone, Saxophonist, Clarinetist. Born in Chicago, Ill. *Education:* Studied with N. B. Bailey, San Francisco; Julia Neppert, Sally Mason. *Appearances:* World tour with group from Stanford University; Lexington Hotel, New York (1938); Del Mar Club, Los Angeles; Cosmopolitan Hotel, Denver; others. With Carol Lofner (1934-36), Ray Kinney (1938-39). *Recordings:* Decca. *Address:* 130 S. Harper St., Los Angeles, Cal.

LANDI, BRUNO—Tenor. Born in Tuscany, Italy, 1910. *American Debut:* As the *Duke* in *"Rigoletto,"* Metropolitan Opera, New York (1938). *Appearances:* Opera, La Scala, Milan; Rome; Teatro Colon, Buenos Aires and others.

LANDOWSKA, WANDA—Harpsichordist. Born in Warsaw, Poland, 1877. *Education:* Warsaw Conservatory; pupil of H. Urban. *Appearances:* Recitals as pianist and harpsichordist; tours in Europe and America. Head of harpsichord class, Hochschule fuer Musik, Berlin (1912-19). Maintains own studio in Saint-Leu-La-Foret, France (since 1919); concertizing. *Author of: Musique Ancienne* (1909); various articles in periodicals.

LANDRUM, MIRIAM GORDON—Pianist. Born in Waco, Texas. *Education:* Kingfisher College; American Conservatory, Fontainebleau, France, and Horner Institute; pupil of Robert Casadesus, Frederic Emerson Farrar, Charles Haubiel, Gertrude Concannon, Edwin Hughes and E. Robert Schmitz. At present, Director, Piano Department, Texas School of Fine Arts; lecture-recitals; author of articles for music magazines. *Address:* 2010 Wichita St., Austin, Texas.

LANE, EASTWOOD—Pianist, Composer. Born in Brewerton, N. Y. *Education:* Syracuse University. *Compositions: Sleepy Hollow Suite, Adirondack Sketches* and *Sold Down the River* (Fischer); *Fourth of July Suite* (Robbin), and songs. *Address:* 26 E. 10th St., New York City.

LANE, EDDIE—Violinist, Orchestra Conductor (Popular). Born in Binghamton, N. Y., 1904. *Appearances:* With own dance orchestra at clubs, hotels and theatres in the east. *Address:* 15 Park Ave., New York City.

LANE, LEWIS—Pianist, Composer. Born in Freehold, N. J., 1903. *Education:* Institute of Musical Art, New York College of Music, New School for Social Research; pupil of Edwin Hughes (piano), Rubin Goldmark (composition). *Appearances:* Toured throughout the United States, western Canada, England and the British Isles. *Radio:* NBC (since 1928). *Compositions: Green Mountain Sketches* (1927), *Fragments* (1938), for piano; other works for piano; songs; works for orchestra. *Address:* c/o John Kennahan, 73 E. 120th St., New York City. *Management:* Dorothy Porter, 1425 Broadway, New York City.

LANE, LORNA—Pianist. Born in Two Rivers, Wis., 1902. *Education:* Wisconsin College of Music, Milwaukee, Wis., and Miss Crane Institute of Music, Potsdam, N. Y. *Degree:* B.A., Wisconsin College of Music. *Appearances:* With Eddie South, Fats Waller and Lani McIntire, Blatz Hotel, Milwaukee (1939-40). *Radio:* Staff Organist, WROK, Rockford, Ill. *Compositions: Rain, You Wonderful You, Why Can't I Find Someone to Love.* *Address:* WROK, Rockford, Ill.

LANG, MARGARET RUTHVEN—Composer. Born in Boston, Mass., 1867. *Education:* America and Munich; pupil of Benjamin Lang, Chadwick, MacDowell and Gluth (piano, violin, voice, composition and orchestration). *Compositions: Witichis,* three overtures; *Ballade,* for orchestra; *Sappho's Prayer to Aphrodite* (1895); *The Wild Huntsman,* cantata; *In Praesepio,* carol for mixed voices.

LANG, PAUL H.—Musicologist. Born in Budapest, Hungary, 1901. Professor of Musicology, Columbia University, New York. *Author of:* Articles in various musical periodicals. *Member:* American Musicological Society. *Address:* Department of Music, Columbia University, New York City.

LANGDON, WILLIAM CHAUNCY—Arranger, Librettist. Born in Florence, Italy, 1871. Arranger and librettist of musical-dramatic productions (since 1910), pageants, etc., in various cities of the United States.

LANGE, HANS—Conductor. Born in Constantinople, Turkey, 1884. *Education:* Graduate, Prague Conservatory (1901); pupil of Ottakar Sevcik. Awarded Medallion for Art and Science by Sultan of Turkey; awarded title of "Fuerstlich - Lippischer Hofkammervirtuose" in Germany. *Appearances:* Concert tours throughout Europe as soloist, with own string quartet, and with Reger, Strauss, Faure, Pfitzner, others; as Concertmaster of Opera in Frankfurt-am-Main and of Frankfurt Museum Concerts under Willem Mengelberg; as Conductor, Museumgesellschaft concerts and Frankfurt Bach Society; as first violinist, New York Philharmonic Society; as Conductor, New York Philharmonic-Symphony Society and Philharmonic-Symphony Chamber Orchestra of New York; Conductor, Ravinia Park Concerts, Chicago; Associate Conductor, Chicago Symphony (since 1936); guest conductor of major symphonic organizations in the United States and Europe; Conductor, Summer concerts, St. Louis Little Symphony (1935-40); founder, Chamber Orchestra, Chicago. *Address:* Orchestra Hall, Chicago, Ill.

LANGENDOEN, JACOBUS C.—Violoncellist. Born in The Hague, 1890. *Education:* The Hague Royal Conservatory; pupil of Gustave Windish of Cape Town, South Africa; Charles Van Isterdael, Joseph Malkin, I. Mossel and Lena C. de Jager. *Debut:* The Hague (1918). *Appearances:* Solo 'cellist, Royal Opera, The Hague (1914-17); with Kurhaus Orchestra, Scheveningen; concerts throughout New England. First 'cellist, Boston Popular Concerts (since 1926). *Compositions: Variations on a Dutch Theme; Improvisations* for Orchestra. *Address:* 5 Wenham Rd., Newton Highlands, Mass.

LANGFORD, FREDERIC—Tenor. Born in Jamestown, N. Y. *Education:* Howe Military Academy, Howe, Ind.; pupil of Seneca Pierce, New York (since 1930). *Debut:* Chalif Auditorium, New York. *Appearances:* Soloist, Newark Festival Chorus Concert (1934); recital, Town Hall (1935). *Address:* 281 Fourth Ave., New York City.

LANHAM, MC CALL—Baritone, Teacher. Born in Weatherford, Texas. *Education:* Southwestern University, Memphis, Tenn., and Metropolitan Conservatory and College of Music, New York; pupil of Sbriglia, and Henschel. *Debut:* Austin, Texas. *Appearances:* Song recitals annually. Former Head of Voice Department, American Institute of Applied Music. At present, Head of Voice Department, Chevy Chase School of Music, Washington, D.C. *Address:* 110 W. 96th St., New York City.

LANIER, HELEN—Soprano. Born in South Orange, N. J. *Education:* Studied piano in France, Germany and the United States; pupil of Mrs. C. Howard Royall, New York (voice). *Debut:* Barbizon-Plaza Hall, New York (1935). *Appearances:* In concert, Barbizon-Plaza Hall (1936), Steinway Hall (1937-39). *Recordings:* Eastern Recording Company. *Address:* Bernardsville, N. J. *Management:* Richard Copley, 113 W. 57th St., New York City.

LANSINGER, ROBERT V.—Conductor. Born in Emmitsburg, Md., 1901. *Education:* Peabody Conservatory; pupil of Wolfgang Martin and others. *Appearances:* Conductor, Homewood Stadium Concerts (since 1931); as conductor, Stanley Theatre Concert Orchestra, 54th Regiment Band, and 104th Med. Regiment Band. At present, Conductor of Municipal Band of Baltimore, and of City Fire Department Band; Musical Director of Rosewood State Training School. Has appeared on radio. *Compositions: Baltimore's Own, Chief Executive, The Firefighter* and arrangements and transcriptions. *Address:* 4008 W. Franklin St., Baltimore, Md.

LAPHAM, CLAUDE—Conductor, Composer, Arranger, Musicologist. Born in the United States. *Education:* Washington University, St. Louis; Graduate, Institute of Musical Art, Juilliard School of Music, New York; pupil of Percy Goetschius (theory) and Walter Damrosch (conducting). *Appearances:* Conductor of Anna Held Operettas (1908); Conductor and Organist, Loew and RKO Theatres, New York (1914-19); Conductor of Musical Productions in London, Berlin, and Paris (1922); Conductor, Mexico City Radio Stations; tour of the Orient as conductor of Revue; concerts in Europe and the United States with music of Bali, India, Japan, and China, in native costume. Arranger for Irving Berlin, Vincent Lopez, Erno Rapee, Leonidoff, Roxy, Crawford Music Co. *Radio:* WOR, WEAF. *Motion Pictures:* Warner Bros., Paramount, Universal, Radio, Columbia, and Fox Pictures (1929-32). *Compositions: Sakura* (Japanese Opera; premiere, Hollywood Bowl, 1933); *Japanese* Symphony; *Japanese* Concerto; *Japanese* Sonata (Gold Medal from Japanese Government, 1934); Concerto for Saxophone; other operas, five operettas, works for piano, violin, and voice (Carl Fischer, Sprague-Colman). *Author of: Music of the Orient, History of Japanese Music, Scoring for the Modern Dance Orchestra.* Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 1674 Broadway, New York City.

LAPHAM, GEORGE—Tenor. Born in Philadelphia, Pa., 1908. *Education:* Temple University; also studied with private teachers. *Appearances:* As soloist with Philadelphia Orchestra, Robin Hood Dell, Philadelphia; in concert and oratorio throughout the East. *Address:* 1714 Chestnut St., Philadelphia, Pa.

LA PORTE, J. M.—Violinist, Conductor. Born in Torrington, Conn., 1907. *Education:* Yale Conservatory; pupil of D. Farnham and Allan Potter. Conductor, CBS; with M-G-M Picture Corporation (2 years). Organized own orchestra (1928); appeared on first television broadcast, CBS; began television series W2XAB (1931); tour of the United States, playing in hotels, clubs, and resorts. *Address:* 574 West End Ave., New York City.

LA PRADE, ERNEST—Violinist, Composer, Musical Director. Born in Memphis, Tenn., 1889. *Education:* Graduate, Cincinnati College of Music (1911); Brussels Conservatory; pupil of Cesar Thomson, Josef Jongen and others. *Appearances:* In concert throughout the south and middlewest as soloist and with ensembles; as member of Cincinnati and New York Symphony Orchestras, Belgian and Holbrook Quartets; Barrere Little Symphony (1926). Taught at Cincinnati College of Music (1911-12); Program Annotator of Symphony Society (1921-26); Head of Violin Department, Chautauqua Summer Schools (1925-27); instructor, American Orchestral Society. *Radio:* Member of musical staff (1929) and Director of Music Research, NBC (since 1936); Originator and conductor of "Home Symphony" program NBC. *Compositions: Xantha,* operetta (1917); songs. *Author of: Alice in Orchestralia; Marching Notes.* Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* National Broadcasting Company, New York City.

LARSEN-TODSEN, NANNY—Soprano. Born in Hagby, Sweden, 1884. *Education:* Stockholm Conservatory (1900-06). *Debuts:* European, Royal Opera, Stockholm (1906); American, Metropolitan Opera, as *Bruennhilde* in *"Goetterdaemmerung"* (1925). *Appearances:* Sweden; Bayreuth (1928).

LARSON, HERMAN—Baritone, Teacher. Born in Knoxville, Ill. *Debut:* Radio, Roanoke, Va. (1926). In radio quartet work (since 1929). Former member of Hudson Singers quartet, Detroit. Name of quartet later changed to Commodores, and then (1937) to Continentals. Appearing with The Continentals on "Contented Hour," NBC. *Address:* National Broadcasting Company, Chicago, Ill.

LARSON, WILLIAM SEVERT—Violinist, Educator. Born in Stromsburg, Neb., 1899. *Education:* University of Nebraska, Columbia University and University of Iowa. *Degrees:* B.A. Nebraska; M.A., Columbia; Ph.D., Iowa. Director of Music, Seward Public Schools, Seward, Neb. (1920); Head of Department of Public School Music, Nebraska Wesleyan University, and Director of Music, University Place Public Schools (1922-23); Head of Instrumental Department, Northwest Missouri State Teachers College (1923-25); Teacher of Instrumental Music, Horace Mann Schools, Teachers College, Columbia University (1926-27); George Eastman Research Fellow in Psychology of Music, University of Iowa (1927-29). Chairman, Department of Music Education, and Music Psychology Eastman School of Music (since 1929). *Member:* Music Educators National Conference (Chairman, Committee on Research in Music Education); Music Teachers National Association; Sigma Xi; Pi Kappa Phi; Alpha Rho Tau; F. & A. M. *Address:* 26 Gibbs, St. Rochester, N. Y.

LAUE, ADELA—Pianist, Teacher, Music Therapist, Lecturer. Born in Chicago, Ill. *Education:* In Chicago and Berlin; pupil of Kern, Wolfssohn, Victor Heinze; studied theory under William Hubbard Harris, at Cosmopolitan School of Music, Chicago, and at New York University School of Music. *Debut:* Sing akademie, Berlin (1912). *Appearances:* Soloist, Berlin Philharmonic Orchestra, Chicago Symphony, New Orleans Symphony, and others. Two transcontinental concert tours of the United States and Canada. *Radio:* WJZ, WNYC, New York; WPG, Chicago. President and Head of Piano Department, Illinois Conservatory of Musical Art, Chicago; Director, School of Music, Lincoln Memorial University, Tennessee; Dean, School of Music, Penn Hall School and Junior College, Chambersburg, Pennsylvania. At present, Director of Musical Therapy Clinic. *Address:* 210 W. 72nd St., New York City.

LAUFKOETTER, KARL—Tenor. Born in Duesseldorf, Germany. *Education:* Duesseldorf College. *Debuts:* Europe, as *George* in *"Waffenschmied"* (1924); American, as *Mime* in *"Siegfried"* Metropolitan Opera (1936). *Appearances:* In Wagner music-dramas; also in *The Bartered Bride, Der Rosenkavalier, Pagliacci, Haensel and Gretel* and others; in oratorios and operettas. Member of Metropolitan Opera. *Address:* Hotel Ansonia, New York City.

LAURITANO, INEZ—Violinist. Born in New York City, 1910. *Education:* Chicago Musical College (scholarship award); Juilliard Graduate School, New York City; pupil of Auer, Louis Persinger and Enrico Ranieri. Only artist to win Naumburg Foundation Award twice. *Debut:* Naumburg Foundation New York City (1932). *Appearances:* Recitals in Town Hall, Carnegie Hall, and Academy of Music in Brooklyn; soloist with Chautauqua Symphony; NBC orchestras, tours of south, middlewest, and of New England States. *Address:* 243 W. 98th St., New York City. *Management:* George Leyden Colledge, 30 Rockefeller Plaza, New York City.

LAURI-VOLPI, GIACOMO—Tenor. Born in Rome, Italy, 1894. *Education:* University of Rome (law) and Santa Cecilia Conservatory; pupil of Rosati. *Debuts:* European, Costanzi Theatre, Rome (1920); American, Metropolitan Opera, as the *Duke* in *"Rigoletto"* (1923). *Appearances:* In the United States; La Scala; Rome; Teatro Colon, Buenos Aires.

LA VERNE, DOT—Pianist (Popular), Vocalist. Born in Chicago, Ill., 1920. *Education:* Herzl Junior College, Chicago; pupil of Isaacs Cadkin (voice),

Elias Rivkin (piano and flute), H. Robinson (dramatics). *Appearances:* Piano recital, Stevens Hotel, Chicago (1930); University of Illinois Pharmacy School Prom (1938). At present, with Lew La Verne group. *Address:* 1307 S. Tripp Ave., Chicago, Ill.

LA VERNE, LEW—Violinist, Saxophonist, Clarinetist, Conductor (Popular). Born in Chicago, Ill., 1917. *Education:* University of Illinois; with private teachers. *Degree:* B.S., University of Illinois. *Appearances:* Own orchestra played for prom, University of Illinois Pharmacy School (1938). At present, conducts own dance orchestra. *Address:* 932 Addison St., Chicago, Ill.

LA VIOLETTE, WESLEY—Composer, Teacher. Born in St. James, Minn., 1894. *Education:* Graduate, Northwestern University School of Music; Chicago Musical College. *Degree:* Mus. M., Mus. D., Chicago Musical College. Awarded David Bispham Medal for opera, *Shylock* (1930). Former Head of Theory Department and Dean of Chicago Musical College; Head of Theory Department, De Paul University School of Music and Director of De Paul University Press (1938-39); lecturer on music and aesthetics. Former President, Chicago Section of International Society for Contemporary Music. At present conducts studio in Oregon. *Compositions: Shylock,* opera; *Collegiana;* Symphony; *Ode to an Immortal;* Chorale; Piano Concerto, and Double Concert for String Quartet and Orchestra; string quartets; Piano Quintet; Sonata for Violin and Piano; Three Pieces for String Quartet; chamber music and other works.

LAW, EVA LORENA—Pianist, Teacher. Born in Joplin, Mo., 1896. *Education:* Pupil of Tronitz and Mary Carr Moore. *Appearances:* In concert and recital and on the radio. Conducts own studio in Los Angeles. *Address:* 117 S. Lafayette Park Place, Los Angeles, Cal.

LAWRENCE, BURTON—Organist, Pianist. Born in Chicago, Ill., 1904. *Education:* Northwestern University School of Music, American Conservatory of Music and University of Chicago; pupil of Libert, Widor, and Boulanger. *Degrees:* B.S., Chicago (1923); Mus. B. (1926), Mus. M. (1929), Northwestern. *Debut:* Organ recital, Northwestern University (1928). *Appearances:* Guest Organist, Basilique St. Denis and St. Sulpice, Paris (1929); Organist, Rabaud Festival, Fontainebleau (1930); summer recitals, University of Chicago Chapel (1937-38); summer concert tour with Mary McCormic (1938). At present, organist of Second Church of Christ, Scientist, Chicago. *Address:* 920 Wilson Ave., Chicago, Ill.

LAWRENCE, CHARLES WILSON—Baritone. Born in Wichita, Kan. *Education:* Oberlin College and University of Washington; pupil of Yeatman Griffith and Douglas Stanley. *Degrees:* Mus. B., Oberlin; M.A., University of Washington. *Appearances:* In *Atsumori,* music drama with Seattle Symphony (1938). At present, Director of University of Washington Glee Club, Choir and Chorus. *Address:* University of Washington, Seattle, Wash.

LAWRENCE, FLORENCE—Music and Drama Editor, Los Angeles *Examiner. Address:* The Examiner, Los Angeles, Cal.

LAWRENCE, MARJORIE—Soprano. Born in Victoria, Australia, 1908. *Education:* Pupil of Ivor Boustead and Cecile Gilly. *Debuts:* European, Monte Carlo (1932); American, Metropolitan Opera, New York (1935). *Appearances:* Recitals, Canada and the United States; guest soloist with San Francisco Opera, Cincinnati Zoo Opera and St. Louis Opera. At present, with Metropolitan Opera, Teatro Colon and San Francisco Opera. *Address:* Metropolitan Opera Association, New York City.

LAWRENCE, M. ELIZABETH—Educator. Born in Sparta, Ga. *Education:* Brenau College Conservatory, Ithaca College and Teachers College, Columbia University. *Degrees:* Mus. B., Brenau; Mus. B. Ed., Ithaca, and M.A., Columbia. Member of faculty, Miami University, Oxford, Ohio. *Member:* Music Educators National Conference; Ohio Music Educators Conference; Ohio Education Association; Southwest District, Music Teachers Association, and Cincinnati In and About. *Address:* Miami University, Oxford, Ohio.

LAWTON, DOROTHY—Editor. Born in Racine, Wis., 1900. *Education:* University of Wisconsin. Music, Theatre and Society Editor, Racine *Journal-Times. Address:* Journal-Times, Racine, Wis.

LAWTON, RALPH—Pianist, Teacher. Born in Carthage, Ill. *Education:* Columbia School of Music; also studied in Europe; pupil of Lhevinne, Wassili Safonoff and Thomas De Hartmann. *Appearances:* Recitals and concerts in Europe. At present, teaching and concertizing. Director of the Association for Music and Art on Cape Cod, Inc., Centerville, Mass. *Compositions:* Piano and orchestral pieces. *Address:* Centerville, Mass.

LAWVER, ALOHA STUDIER—Pianist, Accompanist, Coach. Born in Readlyn, Ia., 1909. *Education:* Grinnell College, Cosmopolitan School of Music, University of Chicago, Northwestern University, Art Institute of Chicago; pupil of Sarah MacDonald, Leah Pratt, Elias Blum, G. Herbert Knight, Daisy W. Stephen, Harriet Case, Ernest Heist, Howard Wells, and Ellen Kinsman Mann. *Appearances:* Club appearances, soloist and accompanist. At present, coaching and accompanying. *Member:* Musician's Club of Women, Chicago. *Address:* 627 Fine Arts Bldg., Chicago, Ill.

LAYMAN, ZORA—Mezzo-Soprano. Born in Colorado Springs, Colo. *Education:* Colorado College, University of Southern California and De Reszke-Seagle School; pupil of Oscar Seagle, Roy Campbell and Edward Lippe. *Radio:* With Luther-Layman Singers, NBC. *Recordings:* Victor, Brunswick and Decca. *Address:* National Broadcasting Company, RCA Building, New York City.

LAZELLE, RENA M.—Teacher of Voice. Born in Boston, Mass. *Education:* Pupil of Elena Varesi, Moscheles, Ross David and Maurel. *Debut:* New York (1907). *Appearances:* Concerts throughout the United States; former Head, Vocal Departments, Illinois Women's College, Jacksonville, (Ill.) and Tiffany School of Music, Springfield, Ill.; former Associate Professor of Voice, University of Kansas. Former member, San Francisco Opera. At present, Head of Vocal Department, San Francisco Conservatory of Music. *Address* 3437 Sacramento St., San Francisco, Cal.

LAZZARI, SYLVIO—Composer. Born in Bolzano, Italy, 1857. *Education:* Paris Conservatoire; pupil of Guiraud and Cesar Franck. Conductor, world premiere of own opera, *Le Sauteriot,* Chicago (1918). *Compositions: Amor* (1898), *L'Ensorcele* (1903), *La Lepreuse, Melaenis* and *Le Sauteriot,* operas; *Rapsodie Espagnole,* for orchestra, *Ophélie,* symphonic poem; *Impressions d'Adriatique, Effet de Nuit,* and *Marche de Fête,* for orchestra; Concertstück, for piano and orchestra; *Rapsodie,* for violin and piano; piano works and songs.

LAZZARI, VIRGILIO—Basso. Born in Assisi, Italy, 1890. *Education:* Pupil of Cotogni in Rome. *Debut:* Metropolitan Opera, New York, as *Don Pedro* in *"L'Africaine"* (1933). *Appearances:* As member of Vitale Light Opera Company, Italy; Costanzi Opera, Rome; Teatro Colon, Buenos Aires; with Chicago Civic Opera Company (1918-33). Member of Metropolitan Opera Company, New York (since 1933).

LEACH, ROWLAND—Violinist, Composer. Born in Haverhill, Mass., 1885. *Education:* New England Conservatory, Yale University and Beloit University; pupil of F. Winternitz, David Stanley Smith, and others. *Degrees:* A.B., Beloit; Mus. B., Yale. *Appearances:* Annual series of sonata recitals at University of Redlands; concerts in Los Angeles; others. *Compositions: Etude Caprice,* for piano (Summy); *Impromptu,* for violin and piano (Fischer); *Great and Marvelous,* cantata (Gray), and *Seven Casual Brevities,* for organ (Gray, 1940). *Address:* University of Redlands, Redlands, Cal.

LEAF, ANN—Organist, Pianist, Composer. Born in Omaha, Neb. *Education:* Juilliard Foundation, New York; pupil of Effa Ellis Perfield, Sigmund Landsberg, Jean Duffield (piano), and J. Sims (organ). *Debut:* With Omaha Symphony Orchestra. Staff Organist, CBS (1929-39). Former theatre organist in Los Angeles. Creator of "Nocturne Program," CBS. At present, freelancing; plays themes for programs on NBC and CBS. *Compositions: In Time* (Famous Music); *Mirage on the Desert* (Mills); *Between the Bookends* (Shapiro-Bernstein); *Aristocrat in the Automat* (Robbins); *Dozin' by de Cabin Door* (Remick, 1940). *Address:* 150 W. 55th St., New York City.

LEAMAN, HAROLD—Pianist, Accompanist. Born in Ashtabula, Ohio. *Education:* Mannes Music School, Mt. Union Conservatory and Cleveland Institute of Music; pupil of Arthur Loesser, Robert Scholz and Arpad Sandor. *Appearance:* New York World's Fair, as accompanist. *Radio:* Music Director, WICA. *Recordings: Music Fairy Tales* (Columbia). *Address:* Station WICA, Ashtabula, Ohio.

LEDERMAN, MINNA—Editor, Writer. *Education:* Vassar and Barnard Colleges. Editor, *Modern Music,* published by League of Composers, New York. *Member:* League of Composers.

LEE, ARTHUR SMITH—Orchestra Conductor (Popular), Trumpet Player, Baritone. Born in Stamford, Conn., 1887. *Education:* Pupil of Herbert L. Clark and W. S. Mygrant. *Appearances:* Cornet soloist, Stamford Symphony Orchestra (1919-20); soloist and Director, Four Emperors of Music, Europe (1921-22); Chief Trumpeter and Bandmaster, Connecticut National Guard (1916). At present, conducts own orchestra, Art Lee's Old Time Dance Orchestra; maintains theatrical agency. *Compositions:* Nora, Irish Novelty song (Metz Music Co.). *Member:* New England Band Association (President, since 1935). *Address:* 29 Division St. Stamford, Conn.

LEE, BOB—Pianist, Trumpet Player, Baritone. Born in Spring Grove, Minn., 1921. *Education:* Luther College;

Mumm Conservatory. At present, solo trumpet player of Luther College Concert Band and baritone soloist with Schola Cantorum Male Chorus. *Address:* 600 Leif Eirrikson Dr., Decorah, Iowa.

LEE, FLORENCE FREISTAT—Violinist. Born in Rock Island, Ill., 1886. *Education:* Augustana College, Rock Island; pupil of Alexander Lebald and Ludwig Becker. *Degree:* Mus. B. *Appearances:* As member of Tri-City Symphony Orchestra; Secretary and Manager, Tri-City Symphony Orchestra (since 1934). *Member:* Music Students Club, Etude Club and others. *Address:* 1244 E. River St., Davenport, Ia.

LEE, J. EARL—Pianist, Teacher. Born in Wannaska, Minn., 1908. *Education:* Concordia College, Concordia School of Music, MacPhail School of Music, Minneapolis College of Music; pupil of Helena Morsztyn, Gavin Williamson and Philip Manuel. *Degrees:* B.A., Concordia College. *Appearances:* In concerts and recitals throughout the middle west; as soloist with Augustant Symphony; recital, Royal Palace, Naples, Italy. Assistant instructor of piano, Concordia College (1925-29); Supervisor of Music, Public Schools, McIntosh, Minn. (1929-31). Head of Piano Department, Augustana College (since 1931). *Address:* Augustana College, Sioux Falls, S. D.

LEEK, ELEANOR SARA—Violoncellist. Born in Rochester, N. Y., 1915. *Education:* Eastman School of Music; Paris Conservatoire; pupil of Allison MacKown, Paul Kefer, George Finckel; Gerard Hekking (Paris). *Degrees:* Mus. B., Eastman School of Music. *Appearances:* Copenhagen String Quartet (1939); as soloist and with ensemble, Mississippi Southern College (1939). Faculty member of public schools in Rochester, N. Y. (3 years). At present, member of faculty, Mississippi Southern College. *Member:* Cooperative Concert Association, Hattiesburg, Miss. *Address:* Mississippi Southern College, Hattiesburg, Miss.

LEFEBVRE, CHANNING—Organist, Choral Conductor. Born in Richmond, Va., 1895. *Education:* Peabody Conservatory, and Juilliard Institute; with private teachers in Europe. *Degrees:* F.A.G.O.; Hon. Mus. D., Columbia University. Organist, St. Stephen's Church, Washington, D.C. (1910-12); Assistant Organist, Cathedral of St. John the Divine, New York (1912-19). Organist and Choirmaster, Trinity Church, New York (since 1922); Founder and Conductor, Down Town Glee Club (since 1927); Conductor, University Glee Club (since 1928); Founder and Conductor, Golden Hill Chorus (since 1935); Conductor, Musical Art Society, Orange, N. J. *Member:* Church Hymnal Commission, Protestant Episcopal Church; A.G.O. *Address:* 211 Fulton St., New York City.

LEFTWICH, VERNON—Composer, Conductor. Born in London. *Education:* Guildhall School of Music, London; pupil of Orlando Morgan (composition, orchestration, piano). *Appearances:* Conductor, San Diego Symphony, in performance of own work, *Reverie* for Orchestra, Ford Bowl, San Diego Exposition (1936). At present composing and arranging. *Compositions: Reverie,* for string orchestra; *What the Moon Saw,* suite in five movements for symphony orchestra; *Elegy,* for symphonic orchestra; Concerto for Violoncello and Orchestra; Sonata for Violoncello and Piano; works for orchestra and band; songs and chamber music. *Member:* Musicians Guild (Secretary); American Society of Music Arrangers (Secretary), and American Composers Alliance (Regional Vice-President). *Address:* 1709 West 8th St., Los Angeles, Cal.

LEGINSKA, ETHEL—Pianist, Conductor. Born in Hull, England, 1883. *Education:* Hoch Conservatory, Frankfort; Vienna and America; pupil of Leschetizky (piano), Rubin Goldmark (harmony) and Ernest Bloch (composition). *Debuts:* European, London; American, New York (1913). *Appearances:* Tours of Europe and America; Conductor, Boston Philharmonic Orchestra, Boston Women's Symphony, Chicago Women's Symphony and choral organizations. *Compositions: Gale,* opera; *From a Life, Beyond the Fields We Know,* symphonic poems; piano and orchestral works, and songs.

LEHAR, FRANZ—Composer. Born in Komarom, Hungary, 1870. *Education:* Graduate, Prague Conservatory; pupil of his father and others. *Appearances:* As conductor of bands and orchestras in Austria; Conductor, Theater-an-der-Wien, Vienna (1902). *Compositions: The Merry Widow* (1905), *The Count of Luxemburg, Alone at Last, Gipsy Love, Frasquita,* and *Frederike* (1936), other operettas; symphonic poems, sonatas, dances, and marches.

LEHMANN, ALEXANDER—Violinist, Teacher. Born in Danzig, Germany, 1873. *Education:* Royal School of Music, Berlin, and Chicago Conservatory. *Appearances:* Concerts in Europe (1893, 1927). *Address:* 306 S. Wabash Ave., Chicago, Ill.

LEHMANN, FRIEDRICH JOHANN—Teacher, Author. Born in Cleveland, O., 1885. *Education:* Oberlin Conservatory of Music; Leipzig Conservatory; Royal Academy of Music and London Academy of Music; pupil of Henry Kroesen, Cleveland; Bose and Schreck, Leipzig; Klatte, Berlin. Director of Gates Conservatory of Music, Neleigh, Neb. (1899-1900). Professor of Theory, Oberlin Conservatory (1902). *Author of: Lessons in Harmony; Harmonization at the Piano; Simple Counterpoint; Harmonic Analysis; Analysis of Form in Music.*

LEHMANN, FRITZ—Teacher of Voice, Coach. Born in Berlin (1882). *Education:* In Berlin, Hamburg and Vienna. Former member, Renaissancebuehne and Stadt-Theatre, Burgtheatre, and Wiener Konservatorium, Vienna. At present member of faculty, Mannes Music School, New York. *Address:* Hotel Ansonia, New York City.

LEHMANN, GEORGE—Violinist, Conductor, Teacher, Author. Born in New York, 1865. *Education:* Leipzig Conservatory; pupil of Joachim, Lammers, Jadassohn, Schradieck, and Hermann. Winner of Helbig prize for violin playing, Gewandhaus, Leipzig (1883). *Appearances:* Tours as soloist and leader of Lehmann Quartet; Conductor, Cleveland Symphony Orchestra (1886-89). Former member of staff, *Musical America.* Director of Lehmann Violin School, New York (since 1916). *Author of: True Principles of the Art of Violin Playing;* translation of De Beriot's *Violin Method;* editor of *The Violinist's Lexicon* and *25 Pieces in the First Position.*

LEHMANN, LOTTE—Soprano. Born in Perleberg, Germany, 1885. *Education:* Gerster School, Berlin; pupil of Erna Tiedke, Helene Jordan, Eva Teinhold and Cathilde Mallinger. Recipient of Ring of Honor from Vienna Philharmonic Orchestra, French Legion of Honor decoration and Jewish Medal of Art. *Debuts:* European, as the *Third Boy* in *"The Magic Flute,"* Hamburg opera; American, as *Sieglinde,* Chicago Civic Opera Company (1930). *Appearances:* In opera and concert throughout Europe and America; leading roles in Wagner music-dramas at Metropolitan Opera and Covent Garden; soloist, Salzburg Festivals, Germany; song recitals throughout the United States. *Radio:* Soloist, Toscanini's first radio concert in New York, NBC (1934); guest appearances. Honorary member, Staatsoper, Vienna, and member of Metropolitan Opera Association. *Author of: Midway in My Song,* autobiography (New York, 1938) and *Eternal Flight* (1938). *Recordings:* Victor. *Management:* Constance Hope Associates, Inc., 29 W. 57th St., New York City.

LEHMANN, OSCAR—Tenor, Teacher, Composer. Born in Philadelphia, Pa., 1883. *Education:* Peabody Conservatory of Music, Baltimore, Md.; pupil of Pietro Minatti and Homer Moore. Recipient of Scholarship, Peabody. Founder and Director, Lehmann Opera and Choral Society; Social Director and Song Leader of Army Camps and Y.M.C.A.; Commissioned as War Camp Community Song Leader during World War (1917-19). Head of Vocal Department, Skidmore School of Arts, Saratoga Springs, N. Y. (4 years); and member of faculty, Peabody Conservatory (8 years). *Appearances: Ralph Rackstraw* in *"Pinafore"; in oratorio,* opera, concert, and with chautauquas in American cities. Directs own school of voice culture. *Address:* 327 N. Charles St., Baltimore, Md.

LEHMANN, OTTO—Conductor. Born in Munich, Germany. *Education:* Academy of Musical Arts, Munich; pupil of Hugo Roehr. *Appearances:* As Conductor at Kaiserlautern Opera House, and Zurich Opera House; with Mozarteum Orchestra, Salzburg; throughout the United States and Canada as operatic conductor. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

LEICHTENTRITT, HUGO—Musicologist, Composer, Teacher, Author. Born in Pleschen, Germany, 1874. *Education:* Hochschule fuer Musik, Berlin; University of Berlin, and Harvard University; pupil of J. K. Paine. *Degrees:* A.B., Harvard; Ph. D., Berlin University. Former teacher at Klindworth-Scharwenka Conservatory, Berlin; former Critic, Berlin *Vossische Zeitung.* Lecturer on Music, Harvard (since 1933). Member of faculty, Radcliffe College and New York University. *Compositions:* Two operas, a symphony, sonatas, concertos and other works for orchestra, piano, violin and violoncello. *Author of: Chopin* (Berlin, 1905); *Handel* (Berlin, 1924); *Music, History and Ideas* (Harvard University Press, 1938), and other biographies and musicological books in German and English. Editor of old music. *Address:* 993 Memorial Dr., Cambridge, Mass.

LEIDE, ENRICO—Violoncellist, Teacher. Born in Torino, Italy, 1887. *Education:* Bologna University; Frankfort University, Germany, and Grenoble University, France. *Degrees:* Mus. B., Bologna; Mus. M., Frankfort. *Radio:* Soloist and Conductor, WSB (since 1921). Conductor, Atlanta Symphony Orchestra (since 1921); Director, Brenau Conservatory. *Address:* Brenau College, Gainesville, Ga.

LEIDER, FRIDA—Soprano. Born in Berlin, Germany, 1888. *Education:* Studied with private teachers in Berlin

and Milan. *American Debut:* As *Bruennhilde* in *"Die Walkuere,"* Chicago Civic Opera Company (1928-29 season). *Appearances:* As member of Berlin State Opera; Bayreuth Festival (1928); with Chicago Civic Opera Company; as member of Metropolitan Opera Company (until 1934); Covent Garden, London.

LEIDZEN, ERIK W. G.—Composer, Arranger. Born in Stockholm, Sweden, 1894. *Education:* Royal Conservatory of Music, Stockholm. *Appearances:* Guest conductor, Goldman Band; guest conductor, University of Michigan (1940). Conductor, Swedish Glee Club, Brooklyn N. Y. (1930-36); former member of faculty, Ernest Williams School of Music. Arranger for Goldman Band (since 1933). *Compositions: Spring Journey* (1937), *Holiday, Debonair* and *Grand Nordic March* (Fischer); *Springtime* and *Autumn,* overtures (Schirmer); piano arrangements for Schirmer and Fischer. *Address:* 251 W. 71st St., New York City.

LEINSDORF, ERICH—Conductor. Born in Vienna, 1912. *Education:* Pupil of Paul Emerich, Edwig Kanner-Rosenthal (piano); Krobschak (cello); studied theory and composition at the Staatsakademie of Vienna. *Degree:* Diploma in Music, Staatsakademie. *Appearances:* Salzburg Festival, as assistant to Bruno Walter (1934); assistant to Toscanini, Vienna Philharmonic performance of Beethoven Ninth Symphony and Kodaly's *Psalmus Hungaricus;* Assistant Conductor, Salzburg Festivals (1934, 1935, 1937); Florence Festival (1935, 1937); conductor of operatic performances in Bologna and Trieste (1936); symphony concerts in Paris, Brussels, and Antwerp (1935); concerts of modern music and all-Wagner program, San Remo (1937). At present, conductor of German opera, Metropolitan Opera. *Address:* Metropolitan Opera Co., New York City.

LEMAN, J. W. F.—Violinist, Conductor. Born in Baltimore, Md., 1880. *Education:* Leefson-Hille Conservatory of Music; Graduate, University of Pennsylvania (1901). *Debut:* As violinist, Philadelphia (1901). Former Concertmaster of Philadelphia German Opera Company and conductor of orchestras; member of faculty, Hyperion School of Music, Polytechnic Institute and Leefson-Hille Conservatory. *Compositions:* Works for orchestra; transcriptions.

LE MASSENA, CLARENCE E.—Violinist, Composer, Writer. Born in Newark, N. J. *Education:* Newark Academy, Princeton University and Pratt Institute; studied violin and composition. Founder, Princeton University Orchestra; Professor of Music, Shorter College Rome, Ga. (1908-09). Representative for artists and musical organizations (since 1915). Music critic and writer for music magazines. *Compositions: Pandora,* operetta; transcription for strings of Wagner's *Albumblatt; Old Glory,* song (featured at New York World's Fair, Flag Day, 1940); works for piano, violin, orchestra; others. *Author of: Philosophy of Music, History of New York Symphony Society, Songs of Schubert, Talking Your Way Thru Europe;* biographies of artists, radio scripts and short stories. *Address:* Steinway Bldg., 113 W. 57th St., New York City.

LEMONT, CEDRIC WILMOT—Organist, Choral Conductor, Composer, Teacher. Born in Fredericton, Canada, 1879. *Education:* Pupil of C. Faelten (piano) and H. M. Dunham (organ). Former Organist, various churches in Canada; Organist, Plymouth Church, Chicago (1907-08); teacher of piano and member, Board of Directors, Walter Spry Music School (1907). *Compositions: Dream Pictures, Springtime Sketches, Creole Sketches* and *Sylvan Sketches;* other works for piano.

LENNOX, ELIZABETH—Contralto. Born in Ionia, Michigan. *Education:* University of Toronto, University of Chicago and Cosmopolitan School of Music, Chicago. *Appearances:* Contralto soloist, Church of St. Mary The Virgin, New York; guest artist, New York Philharmonic Symphony and other major orchestras. *Radio:* NBC. *Address:* 258 W. 22nd St., New York City.

LENOX, LUCIE—Soprano. Born in New Hampshire. *Education:* Graduate, Tilton Seminary; studied with Sbriglia and Mme. Marchesi in Paris, Carlo Garobbi, and Lombardi in Florence, Italy; with David Bispham in New York. Married Emery Darcy (1932). At present, teaching and coaching. *Address:* 802—457 W. 57th St., New York City; Hollywood, Cal.; Chicago, Ill.

LENT, SYLVIA—Violinist. Born in Washington, D.C. *Education:* Pupil of Sametini, Musin, Auer, Kneisel and others. *Debuts:* European, Berlin (1922); American (1923). *Appearances:* Soloist with orchestras in the United States; others.

LEONARD, CLAIR—Composer, Teacher. Born in Newton, Mass., 1901. *Education:* Graduate, Harvard University; pupil of Nadia Boulanger in Paris. Received Elkan Naumburg and Paine Fellowships. Assistant Professor of Music, Vassar College. *Compositions:* Music for *My Country Right or Left* and *Dance of Death;* Concerto for Piano and Orchestra; Two Variations on *Komm Suesser Tod,* for violin and string orchestra; *Tombeaux,* song cycle; other works for chorus, for piano, chamber music, and songs.

LEONARD, JACK—Baritone. Born in Brooklyn, N. Y., 1913. *Appearances:* With Bert Block and Tommy Dorsey. At present, with Raymond Scott Orchestra. *Radio:* soloist, in "Rhythm Concert," CBS. *Recordings:* With Tommy Dorsey Orchestra (Victor). *Address:* 485 Madison Ave., New York City.

LEOPOLD, RALPH—Pianist, Teacher. Born in Pottstown, Pa. *Education:* The Hill School, and private instruction; pupil of Mme. Stepanoff, Berlin. *Debut:* Europe, as soloist with Berlin Philharmonic (1911); America, at Aeolian Hall, New York (1919). *Appearances:* Berlin Philharmonic, New York and Cleveland Symphonies; recitals in Munish, Berlin, Breslau, Hanover, Dresden, Phliadelphia, Washington, Cleveland, Dallas, Chicago, San Francisco, Brooklyn, and other cities. *Transcriptions:* For piano, excerpts from Wagner, Richard Strauss, Delius, Vivaldi, and others (Carl Fischer, Inc.). Teacher of Lester Hodges, accompanist of Gladys Swarthout. *Recordings:* Approximately thirty transcriptions of Wagner's works, and others (Duo-Art). At present concertizing throughout the United States, making radio appearances and teaching piano in New York. *Addresses:* 30 W. 69th St., New York City; 5525 Blackstone Ave., Chicago, Ill.

LERNER, JENO—Violinist. *Education:* Pupil of Jeno Hubay. Founded Lerner Quartet (1919). *Appearances:* With Lerner Quartet, in Budapest, Vienna, Paris, New York. Former member of Budapest Opera Orchestra (1918).

LERNER, TINA—Pianist. Born in Odessa, Russia, 1890. *Education:* Odessa; Moscow Conservatory; pupil of Rudolph Helm (1896-99) and Louis Pabst (1899-1904). *Debuts:* European, Moscow (1904); American, New York (1908). *Appearances:* Tours of Europe and America.

LE ROY, RENE—Flutist. Born in Maison Laffitte, near Paris. *Education:* Lycee Condorcet, Paris Conservatoire; pupil of Adolphe Hennebains. Awarded first prize at Conservatoire. *Appearances:* As soloist and with Quintet throughout world. Director, Societe des Instruments a Vent de Paris; founder and Director, Quintet Instrumental de Paris (since 1922). *Management:* Annie Friedberg, 250 W. 57th St., New York City.

LERT, ERNEST JOSEPH MARIA—Conductor, Teacher, Stage Director, Writer. *Education:* University of Vienna; pupil of Guido Adler and Gustav Mahler. *Degree:* Ph.D., University of Vienna. Regisseur and dramaturgist, Breslau (1909); Stage Director, Leipzig Opera (1912-19); Bale (1919-20); Frankfort on Main (1920-23); La Scala, Milan (1923-29); Metropolitan Opera, New York (1929-31); Stadium Grand Opera, Cleveland (1931-32); La Scala (1933-34); Cosmopolitan Opera, New York (1934); St. Louis Opera (1939); member of faculty, Curtis Institute (1936-38). Has lectured on song interpretation and acting. Member of faculty, Peabody Conservatory (since 1937). *Author of: Mozart auf dem Theater* (1918); *Otto Lohse, ein Deutscher Kapellmeister* (1918); articles in European and American magazines and newspapers. *Address:* 305 W. 72nd St., New York City.

LERT, RICHARD—Conductor. Born in Vienna, Austria. *Education:* Vienna Academy of Music; pupil of Richard Heuberger. *Debut:* Conductor, Staatsoper, Berlin. At present, Conductor, Los Angeles Oratorio-Society; Conductor, Pasadena Civic Orchestra, and Musical Director, Pasadena Festival Association. *Address:* 1461 Amalfi Dr., Pacific Palisades, Cal.

LESCHKE, HANS—Conductor. Born in Hamburg, Germany, 1883. *Education:* Leipzig Conservatory and Berlin University; pupil of Nikisch, Heynsen, Becker, Sitt and Beving. *Degree:* Ph.D., Berlin University (1922). Winner of Helbig and Mozart prizes. *Appearances:* Assistant Conductor, Court Theatre, Weimar; guest conductor, San Francisco Symphony Association (1927-29). Chorusmaster and Conductor, Berlin State Opera (1912-23); Director, Municipal Chorus, San Francisco, Cal., and Chorusmaster, Wagnerian Opera Company, New York.

LESTER, THOMAS WILLIAM—Composer, Organist, Pianist. Born in Leicester, England, 1889. *Education:* Pupil of Brune, Middelschulte, Radanovits, and Jane Carey. Pianist of Lewis Institute; Organist, New First Congregational Church, Chicago. *Compositions: Manabozo,* opera; orchestral suites, string quartets; organ concerto, choral works and songs.

LE SUEUR, PETER—Pianist, Organist. Born in St. Helier's Island of Jersey. *Education:* Oxford University and Royal College of Organists, London; Royal Academy of Music. *Degrees:* Mus. B., Oxford; F.A.G.O. Music Master, Methodist College, St. John's, Newfoundland (1895-1905); Organist and Choirmaster, Gower Street Church;

Conductor, St. John's Choral and Orchestral Society (1895-1905); Organist and Choirmaster, Cathedral of St. Paul, Erie, Pa. (1905); Director, Thiel College of Music, Greenville, Pa. (1910-15). Principal of the Erie Conservatory of Music (since 1913). Fellow, Royal College of Organists, London. *Address:* 156 W. 7th St., Erie, Pa.

LETZ, HANS—Violinist, Conductor. Born in Baden, Germany, 1887. *Education:* Strasbourg Conservatory; Berlin Hochschule. *Appearances:* In recital, New York and other American cities (1908); as member of Kneisel Quartet (1914-17) and with own quartet. Concertmaster, Chicago Symphony Orchestra (1911); former member of faculty, New York College of Music and Juilliard Graduate School.

LEV, RAY—Pianist. Born in Rostov-Don, Russia, 1912. *Education:* Music School Settlement, New York; Matthay School, London; pupil of Walter R. Cowles, Rebecca Davidson, Alexander Lipsky and Gaston Déthier. Winner, American Matthay Prize (1930). *Debuts:* European, London (1932); American, Carnegie Hall, as soloist with National Orchestral Association (1933). *Appearances:* Toured Europe (1934-38); soloist, New York Philharmonic-Symphony (1936-37); Indianapolis Symphony (1938), St. Louis Symphony (1939). *Recordings:* Musicraft. *Address:* 140 W. 69th St., New York City. *Management:* Alexander Mirovitch, 19 W. 69th St., New York City.

LEVANT, OSCAR—Pianist, Composer, Author. Born in Pittsburgh, Pa., 1906. *Education:* Pupil of Schoenberg and Schillinger (composition); Stojowski (piano). *Appearances:* As pianist with popular orchestras, including Ben Bernie's Orchestra; soloist, all-Gershwin programs, Lewisohn Stadium in New York and Hollywood Bowl, Cal. *Radio:* Member, Board of Experts, "Information Please," NBC. Conducts productions and composes. *Compositions:* Sonatina for Piano (1931); Piano Concerto (1936); Nocturne and Suite, for orchestra (1936); String Quartet (1937); music for motion pictures and shows. *Author of: A Smattering of Ignorance* (1940). *Address:* National Broadcasting Company, RCA Bldg., New York City.

LEVARIE, SIEGMUND—Conductor, Musicologist. Born in Lemberg, Austria, 1914. *Education:* University of Vienna; Northwestern University, Evanston, Ill. *Degree:* Ph.D., Vienna. *Appearances:* With Chicago University Orchestra. Founder of the Collegium Musicum at the University of Chicago. *Address:* 5532 S. Kenwood Ave., Chicago, Ill.

LEVEE, MYRON—Violinist. Born in Russia, 1900. *Education:* Syracuse University. *Appearances:* Soloist with Utica Symphony and Concertmaster of Syracuse Symphony. *Radio:* With string trio and as soloist, WSYR. *Address:* 700 Irving Ave., Syracuse, N. Y.

LEVEE, SARA—Pianist, Teacher. Born in Chicago, 1909. *Education:* Gunn School of Music; Chicago Musical College; Juilliard Institute; pupil of Glenn Dillard Gunn, Siloti, and Rosenthal. *Degree:* Mus. M. *Debut:* Soloist with Chicago Symphony (1928). *Appearances:* Soloist with Illinois Symphony, Chicago Civic Orchestra, Gary Philharmonic, Chicago Little Symphony and Symphonietta. *Radio:* WGN. At present, member of faculty, Chicago Conservatory. *Addresses:* Kimball Bldg., Chicago, Ill.; 1829 S. Hamlin Ave., Chicago, Ill.

LEVEY, HAROLD—Composer, Conductor. *Education:* pupil of Victor Herbert. Staff composer, Warner Brothers Eastern Studio (since 1936) and Brunswick Recording Company; with Harry W. Savage (since 1928); also with the Schuberts and Ziegfeld. Composer of Broadway productions: *Lovely Lady, The Magic Ring, The Clinging Vine, Lady Billy, Greenwich Village Follies, The Magnolia Lady, Rainbow Rose;* co-composer of *The Little Dutch Girl, Lollypop,* and *Head Over Heels. Radio:* Composer of music for "Golden Blossom Honey," "Cavalcade of America," and others on NBC and CBS. *Recordings:* Brunswick. *Address:* 19 Pine Brook Drive, Larchmont, N. Y.

LEVIN, SYLVAN—Pianist, Conductor. *Appearances:* As pianist, soloist with Philadelphia Orchestra, playing Ravel G Major Concerto, Stokowski conducting (American premiere); playing Shostakovich Concerto, Stokowski conducting; soloist with Havana Philharmonic Symphony; assisting artist, Musical Art Quartet. As Conductor, Philadelphia Orchestra; Watergate, York, and Curtis Symphony Orchestras; others. Associate Conductor, Philadelphia Grand Opera Company (1929-32); Conductor, Philadelphia Opera Chorus (1932-34); Assistant Conductor, Philadelphia Orchestra Opera (1934-35). Inaugurated opera at Robin Hood Dell, Philadelphia; prepared Shostakovich's *Lady Macbeth* for American premiere performance by Cleveland Orchestra Opera, Rodzinski conducting. *Management:* C. David Hocker, 1726 Locust St., Philadelphia, Pa.

LEVINE, ISAAC—Pianist. Born in Russia. *Education:* Chicago Musical College; pupil of Hans von Schiller, August Hyllested, and Victor Heinze. *Debut:* Chicago (1897). Conducts own studio in Chicago. *Address:* Kimball Bldg., Chicago, Ill.

LEVINE, MARKS—Concert Manager. Born in New York City, 1890. Former Manager, Daniel Mayer, Inc. Manager of Concert Division, NBC Artists Service (1930). *Address:* 30 Rockefeller Plaza, New York City.

LEVITE, MYRON—Conductor, Violinist. Born in Russia, 1914. *Education:* Juilliard Graduate School; New York University; pupil of Leon Barzin; also studied in Russia and Havana. *Appearances:* Violin recital, Teatro National, Havana (1927); as Conductor, Y.M.H.A. Symphony Orchestra of Brooklyn (since 1930); with Long Island Symphony Orchestra, Doctors' Symphony Orchestra of New York. Organized Y.M.H.A. Symphony Orchestra of Brooklyn (1930). At present, Conductor, Y.M.H.A. Symphony; member of National Orchestral Association. *Address:* 4910 14th Ave., Brooklyn, N. Y.

LEVITZKI, MISCHA—Pianist. Born in Russia. *Education:* Juilliard Institute, Berlin Hochschule; pupil of Stojowski, Dohnanyi. Twice awarded Mendelssohn Prize. *Debut:* European, recital in Berlin (1914); American, New York (1916). *Appearances:* Throughout Europe, the United States, Java, China, Japan and Australia, in recital and as soloist with symphony orchestras. *Recordings:* Victor. *Management:* NBC Artists Service, RCA Bldg., New York City.

LEVITZKI, SANDRA—Pianist. Born in Krementchug, Russia, 1905. *Education:* Hunter College, New York University, Institute of Musical Art; Scharwenka School, Berlin. *Degrees:* B.A., Hunter College; M.A., New York University. *Appearances:* Duo-piano recitals with brother, Mischa, in Germany and the United States. *Radio:* Guest artist, Bing Crosby program, NBC; others. Taught piano in Berlin (1929-31). At present, teaches in New York and Philadelphia. *Address:* 160 W. 73rd St., New York City.

LEVY, HENIOT—Pianist, Composer. Born in Warsaw, Poland, 1879. *Education:* Hochschule, Berlin; Warsaw Conservatory; pupil of Raif and Barth; Bruch (composition). *Debut:* Berlin Philharmonic Orchestra (1898). *Appearances:* Tours of Germany and Scandinavia; recitals with Kneisel Quartet; soloist with Chicago and Minneapolis Symphonies. Associate Director, American Conservatory, Chicago. *Compositions:* Chamber music; violin sonatas; piano concerto; others. *Recordings:* Welte-Mignon. *Address:* Kimball Hall, Chicago, Ill.

LEWANDO, RALPH—Violinist, Teacher, Music Critic. Born in Boston, Mass. *Education:* Vienna Conservatory; University of Vienna; pupil of Franz Schalk, Max Graf, Eusebius Mandyczewski, Sevcik, Leopold Auer and others. *Debuts:* European, soloist with Vienna Philharmonic; American, recital in Boston. *Appearances:* As soloist with orchestras in Germany, Austria, and France; as guest conductor, Pennsylvania Orchestra. Assistant to Auer and Sevcik; ensemble instructor, Vienna; Music Editor, Pittsburgh Press (since 1929); member of faculty, Pennsylvania College for Women (since 1929). Duquesne University; correspondent, *Musical Courier. Compositions:* Chamber music; songs; works for piano and violin. *Member:* Musicians' Club; Pennsylvania School Music Association (Honorary); National Poetry Council; Music Teachers National Association; American Association of University Professors. Member, Editorial Board, *Who Is Who In Music* (1940-41 Edition). *Address:* The Pittsburgh Press, Pittsburgh, Pa.

LEWIS, H. MERRILLS—Composer, Conductor. Born in Meriden, Conn., 1908. *Education:* Yale School of Music, Juilliard Graduate School. *Degrees:* B.M., Yale (1931); M. Mus., Yale (1936); Juilliard (Fellowship 1932-35). Faculty member, Furman University. *Compositions:* Symphony; Sonata for Violin and Piano (National Federation of Music Clubs Award); Two Preludes on Southern Hymn Tunes; Suite for Piano; Songs with String Quartet; Concertino, for oboe and viola; Suite for Orchestra (Steinert prize, 1931); songs, choral works and others. *Member:* Community Concerts, Greenville. *Address:* Furman University, Greenville, S. C.

LEWIS, JOHN P.—Violoncellist. Born in Philadelphia, Pa., 1912. *Education:* With private teachers. *Radio:* Musical Director, WJTN. *Address:* Station WJTN, Jamestown, New York.

LEWIS, LEO RICH—Composer, Educator, Editor. Born in South Wood stock, Vt., 1865. *Education:* Tufts College; Harvard University; Akademie der Tonkunst, Munich; pupil of Rheinberger, others. *Degrees:* M.A., Harvard University (1889); Litt. D., Tufts College (1922). Instructor in French, Professor of Music (1895) and Fletcher Professor of Music (1924), Tufts College; visiting instructor, Harvard Summer School (1915-22). *Compositions: The Consolation of Music,* cantata; *R. E. Porter,* operetta; *Symphonic Prelude;* incidental music to Milton's *Comus* and Dekker's *Fortunatus; Inter-*

collegiate Inklings for orchestra; School Songs with College Flavour; patriotic songs; others. *Author of: The Ambitious Listener; Masterpieces of Music; The Gist of Sight-singing; Experiencing Music. Editor of: Zeta Psi Song Books; National School Library of Song* (two volumes); *Church Harmonies, New and Old; Assembly Praise-Book,* with R. Maxwell; *Book of Tufts Music; Tufts Song Book; Orchestra and Band Series of Tufts Music.*

LEWIS, LOIS—Soprano. Born in Sparta, Ill., 1905. *Education:* Millikin Conservatory, Decatur, Ill.; Lindenwood College; pupil of Grant Hadley and Estelle Liebling. *Appearances:* Soloist, Parsons College, Iowa (1927); Roxy Theatre (1930-31); soloist, Seiferts Band, Queens, Long Island (1931); with Atlantic Philharmonic Society (1934); U. S. Marine Band, Galveston, Texas (1939). *Radio:* WGN (1929); soloist, WSB (1933-34). *Address:* Jean Lafitte Hotel, Galveston, Texas.

LEWIS, MARY—Soprano. Born in Hot Springs, Ark., 1900. *Debuts:* European, Vienna Volksoper, as *Marguerite* in *"Faust"* (1923); American, Metropolitan Opera, as *Mimi* in *"La Boheme"* (1926). *Appearances:* Monte Carlo, Paris, London and Berlin.

LEWIS, WALTER—Bass - Baritone. Born in Jersey City, N. J., 1911. *Education:* College of the City of New York; Juilliard; pupil of Estelle Liebling, Emma Zador, others. *Degree:* B.A., New York City College. *Appearances:* Shubert Theatre, in musical comedies; Chalif Hall, New York (1931); in Kurt Weill's *Jasager* (1932); *Babes in Toyland;* at Fort Worth Centennial, Cleveland Aquacade; in opera and oratorio; churches. *Radio:* Announcer and singer, WTNJ; "Magic Key," NBC. *Address:* WTNJ, Trenton, N. J.

LEWYN, HELENA—Pianist, Teacher. Born in Houston, Texas. *Education:* Pupil of Bloomfield-Zeisler, Stock, Godowsky, Conrad Ansorge, and others. *Debuts:* European, Philharmonic Orchestra, Berlin; American, New York Symphony Orchestra, Walter Damrosch conducting. *Appearances:* With Russian Symphony Orchestra, St. Louis Symphony; Los Angeles Philharmonic Orchestra, at Hollywood Bowl. *Address:* 6683 Sunset Boulevard, Hollywood, Cal.

LHEVINNE, JOSEF—Pianist, Teacher. Born in Moscow, Russia, 1874. *Education:* Moscow Conservatory; pupil of Safonoff. *Debuts:* European, Moscow (1889); American, as soloist with Russian Symphony Orchestra, New York (1906). *Appearances:* Recital and concert tours of the United States; in duo-piano recitals with his wife, Rosina Lhevinne. Taught piano at Tiflis (1900-02); Professor of Piano, Moscow Conservatory (1902-06). Concertizing; member of piano faculty, Juilliard Graduate School, New York.

LHEVINNE, ROSINA—Pianist. Born in Moscow, 1880. *Education:* Graduate, Moscow Imperial Conservatory (1898). *Debut:* Soloist with Moscow Symphony Orchestra (1895). *Appearances:* In recital and with orchestras throughout Europe and the United States; in duo-piano recitals with her husband, Josef Lhevinne. Member of faculty, Juilliard Graduate School, New York.

LICHTMAN, SINA—Pianist, Director. Born in Russia. *Education:* Leipzig Conservatory of Music; Meisterschule of Royal Academy in Vienna; pupil of Godowsky; also in Odessa and Berlin. Former Director, Master Institute of Roerich Museum; formerly with Himalayan Research Institute, Naggar, India; has lectured and written on comparative religion, Eastern philosophy, music, and arts. At present, Director, Roerich Academy of Arts, New York; Vice-President, Roerich Museum, New York; Flamma, Inc., New York. *Address:* Suite 1114, Carnegie Hall, New York City.

LICHTMANN, MAURICE MERU—Pianist, Conductor, Teacher. Born in Ukrainia, 1885. *Education:* Imperial Conservatory; Meisterschule, Vienna. *Debut:* As soloist with Vienna Symphony (1912). Founder, Lichtmann Piano Institute, New York (1914); Co-Founder and Vice-President, Master Institute of the United Arts. Co-Founder and Vice-President, Roerich Museum. *Author of:* Articles on music, art and archaeology for periodicals.

LIDDLE, MRS. EDA KEARY—Violinist. Born in Toledo, Ohio, 1891. *Education:* Pittsburgh Musical Institute. *Member:* Miami Civic Music Association (Secretary); Miami Music Club. *Address:* 651 N.E., 69th St., Miami, Fla.

LIEBERSON, GODDARD—Composer. Born in Hanley, England, 1911. *Education:* University of Washington, Eastman School of Music; pupil of McKay and Rogers. Former Music Critic, Rochester *Journal;* lecturer, various colleges in New York State; member of faculty, Harley Country Day School, Rochester. Radio critic, *Modern Music* (since 1936). *Compositions: Five Modern Painters,* suite for orchestra (1929); *Complaints of the Young,* for piano (1932); *Cradle Song in a Modern Mining Town, Three Greek Songs; Yellow Poodle,* ballet (1937); other works for orchestra, the theatre and chorus; songs; chamber music. *Member:* American Composers Alliance (executive and publicity committees).

LIEBERSON, SAMUEL A.—Composer. Born in Odessa. *Education:* University and Conservatory, Odessa; State Academy of Arts, Berlin; Conservatory, Leipzig; pupil of Nikisch. *Degree:* M.D., University of Odessa. Former conductor at Volksoper; teacher of composition and theory at Sternsches Conservatory, Berlin; Director of the New Conservatory (1920); Music Critic, *Die Musik* and *Allgemeine Musikzeitung.* Head of Theory Department, DePaul University Music School. *Compositions: Au Bord de la Mer, Praeludium* (1903); Symphony (1910); violin concerto (1913); *Cordelia,* comic opera; *In A Winter Garden* (received Hollywood Bowl Prize); and others. *Address:* 7649 Oglesby Ave., Chicago, Ill.

LIEBLING, ESTELLE—Soprano, Teacher. Born in New York City, 1884. *Education:* Pupil of Marchesi and Nicklass-Kempner. *Debut:* As *Lucia,* Dresden Royal Opera. *Appearances:* As soloist with Berlin Philharmonic, New York Philharmonic, New York Symphony and other orchestras.

LIEBLING, GEORGE—Pianist, Composer, Teacher. Born in Berlin, Germany. *Education:* University of Southern California; pupil of Kullak, Liszt, Urban, Scharwenka. *Degree:* Hon. Mus. D., University of Southern California. *Appearances:* Played for European Emperors and Kings; concert tours of America. At present, in concerts and lecture - recitals. *Compositions: Saint Catherine, The Eremit, Rose of Texas, The Wager,* opera. *Address:* St. George Apts., 1245 N. Vine St., Hollywood, Cal.

LIEBLING, LEONARD—Pianist, Composer, Critic, Author, Lecturer. Born in New York City, 1886. *Education:* College of the City of New York; Hochschule fuer Musik, Berlin; pupil of Godowsky, Kullak, and Barth. Toured Europe and America as pianist; former member of faculty, Utica Conservatory; Music Critic, New York *American* (1924-36). Editor, *Musical Courier* (since 1916); Music Editor, *Radio Guide* (since 1937). *Compositions:* Orchestral Overture; a trio; songs; works for piano. *Author of:* Musical comedy librettos. Member, Editorial Board, *Who Is Who In Music* (1940-41 Edition). *Address:* Hotel Buckingham, 101 W. 57th St., New York City.

LIEGL, LEOPOLD JOSEPH—Clarinetist, Conductor. Born in Vienna, Austria, 1899. *Education:* University of Minnesota and MacPhail School of Music; pupil of Clarence Warmelin and Georges Grisiz. *Appearances:* As clarinetist with Chicago Symphony Orchestra and Minneapolis Symphony. *Radio:* As Director, De Pauw University Band, WIRE ,Indianapolis. Member of faculty, River Falls State Teachers College and Conductor of Band and Orchestra (1936); member of faculty and Director of Woman's Band, University of Wisconsin (1937-39). Member of faculty, De Pauw University, and Conductor, University Concert Band (since 1939). *Author of: Music Educators Basic Method for Clarinet* (C. Fischer). *Address:* De Pauw University, Greencastle, Ind.

LIEURANCE, THURLOW—Composer. Born in Oskaloosa, Ia., 1878. *Education:* Cincinnati College of Music. Has done research on American Indian music. Associated with University of Nebraska School of Music. *Compositions: By the Waters of Minnetonka; Drama of the Yellowstone,* opera (1919); *Nine Indian Songs* (1919); *Songs of the North American Indian* (1921); *Eight Songs from the Green Timber* (1922); *Forgotten Trails* (1923); others.

LIGHT, ENOCH—Violinist, Composer. Broadcasts with orchestra, WOR-MBS, New York. *Compositions: Be Gone* (1938); *When Christmas Comes to Our House; I Can't Say Goodbye; Mariettina* (1939). *Recordings:* Victor. *Address:* Hotel Taft, New York City.

LILIENTHAL, ABRAHAM W.—Violist, Composer. Born in New York City, 1859. *Education:* Pupil of Weingarten, Brandt, Muller, and Grill. *Appearances:* With Theodore Thomas's orchestra (1886-91); member of Philharmonic Society of New York (1887); member, New York String Quartet. *Compositions:* String quartet, quintet, and sextet; violin sonata, piano trio, and dances for orchestra.

LIMBERG, EUGENIE LOUISE—Violinist, Violist. Born in Austin, Texas, 1910. *Education:* Bush Conservatory, Chicago; Cincinnati Conservatory of Music; Columbia University; Fellowship at Juilliard Graduate School, New York (1933-39); pupil of Louis Persinger. Winner of Young Artists' Contest of MacDowell Club (1940). *Degrees:* B.M., Bush Conservatory (1929); M.M., Cincinnati Conservatory (1932). Soloist with Bush Conservatory Orchestra (1928); member, Cincinnati Symphony (1933) and Juilliard Graduate School Symphony (1937); Durieux Chamber Music Ensemble; Rothchild String Quartet. Town Hall, soloist with the Durieux Ensemble (1940). *Recordings:* As member of Rothchild String Quartet, "Adda-part" series (Columbia). *Address:* 353 W. 57th St., New York City.

LIMON, JOSÉ—Dancer. Born in Mexico. *Education:* Bennington College, Vermont; studied with private teachers. *Compositions: Danza de la Meurte* (1939); *Dansas Mexicanas;* others. Appears as soloist with Humphrey Weidman and as a member of Dance Concert Group. *Address:* 621 W. Delavan Ave., Buffalo, N. Y.

LIMPUS, CHARLES EVERETTE—Trumpet Player. Born in Alpine, Ind., 1897. *Education:* Stetson University. *Degree:* B.S., Stetson University. Member of Symphony Orchestra of Central Florida and Orlando Concert Band. *Member:* Civic Music Association, Orlando, Fla. *Address:* 507 Richmond Ave., Orlando, Fla.

LINDQUIST, LANSING B.—Organist. Born in Spirit Lake, Ia., 1910. *Education:* Drake University, Des Moines, Ia.; pupil of Holmes Cowper, others. *Radio:* Program Director, WSYR. *Address:* WSYR, Syracuse, N. Y.

LIPSKY, ALEXANDER—Composer. Born in Warsaw, Poland, 1901. *Education:* Columbia University; pupil of Daniel Gregory Mason, Frank E. Ward, New York (composition and theory); Leonid Kreutzer (piano), Franz Schreker, Berlin (counterpoint and composition). Awarded Clarence Barker Fellowship at Columbia for study abroad; studied in Berlin (1922-24). *Degree:* A.B., Columbia (1921). *Compositions:* Concerto for Piano and Orchestra; Psalm CL—*Praise Ye the Lord,* a cappella chorus; Theme and Variations, for piano (1921); *Lento,* symphonic movement (1922); *Four Sketches,* for piano (Carl Fischer, 1928); Sonata for Violin and Piano (1928); Quartet for Strings (1930); Four Settings from *The Shropshire Lad,* for solo voice and piano (1932); *Lilac Time,* song (1935). *Member:* American Composers Alliance. *Address:* 140 W. 69th St., New York City.

LIPSKY, MORRIS—Teacher of Piano. Born in Chicago, Ill., 1888. *Education:* Balatka Musical College; pupil of Christian Balatka, George Shapiro, and Isaac Levine. Contributor to music periodicals. Conducts own studio in Chicago. *Address:* 1542 E. 67th Pl., Chicago, Ill.

LIST, EMANUEL—Basso. Born in Vienna, 1891. *Education:* Pupil of Josua Zuro, Giovanni Scarneo. *Debuts:* European, Vienna Volksoper (1922); American, Metropolitan Opera, New York (1933). *Appearances:* Concerts with New York Philharmonic Orchestra, Philadelphia Orchestra, Cleveland Orchestra, and others; soloist, Munich, Bayreuth, Salzburg, London, and Barcelona Festivals; concerts in England, Africa, Australia, and the United States; member of Berlin Opera, Chicago Opera, and San Francisco Opera. *Radio:* Guest appearances. At present, member of Metropolitan Opera and Teatro Colon. Repertoire includes Italian, German, and French roles. *Recordings:* Victor. *Address:* Metropolitan Opera Association, New York City.

LIST, EUGENE—Pianist. Born in California. *Education:* Pupil of Olga Samaroff-Stokowski. *Debut:* Soloist with Philadelphia Orchestra. *Appearances:* Soloist with New York Philharmonic-Symphony and the Philadelphia Orchestra; with Chicago, Detroit, Montreal, Harrisburg, and Tri-City Symphonies; recitals throughout the United States. *Radio:* Winner of Sealtest Award; appeared on "Rising Musical Star" program. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

LITTAU, JOSEPH—Conductor. Born in Elizabethport, N. J. *Education:* Pupil of Horodas (piano); A. D. Folis (organ, theory, instrumentation); Mortimer Wilson (theory, instrumentation). *Appearances:* Conductor of Nashville, Hartford, and Roxy Symphonies; conductor of Omaha Symphony (1930-31); Boston Opera Company, and official World's Fair Band, New York (1939). *Radio:* Staff conductor, NBC. *Address:* Croton-on-Hudson, New York.

LITTEE, RAMON—Orchestra Conductor (Popular). Born in Paris, 1905. *Appearances:* Toured South America with various popular bands (1928-29); played in Hollywood (1929); toured Mexico (1930-34); throughout the United States in theatres, clubs and hotels with own orchestra. *Radio:* Ford program (1935); others. *Recordings:* Columbia. *Address:* Columbia Recording Co., 485 Madison Ave., New York City.

LITTLE, LITTLE JACK—Orchestra Conductor (Popular). Former vocalist appearing in radio. Conductor of "Little Jack Little and His Bolero Rhythm Orchestra." *Compositions: It's Only a Shanty in Old Shanty Town, Hold Me, Jealous, You're a Heavenly Thing, At the Baby Parade, There's Oceans of Love by the Beautiful Sea;* others. *Management:* Consolidated Radio Artists, Inc., 30 Rockefeller Plaza, New York City.

LITTLEFIELD, MRS. EVERETT L.—Contralto, Patron. Formerly church soloist; former President of Schubert Club; Kennebunk, Me.; former Chairman of Department of Education of Maine Federation of Music Clubs. *Member:* Maine Federation of Music Clubs (President). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Hillcrest, Kennebunk, Me.

LITWIN, LEO—Pianist. Born in Somerville, Mass., 1909. *Education:* Graduate, New England Conservatory, Boston; pupil of Mrs. E. Davis, Hedwig Schroeder, Jesus Maria Sanroma, Josef Lhevinne. *Debut:* Jordan Hall, Boston. *Appearances:* Carnegie Hall and Boston Symphony Hall (1939). Leader of Litwin Trio. *Radio:* WHDH, Boston. *Recordings:* Technichord Co., Boston. *Address:* 18 Hillcrest St., Arlington, Mass.

LIVINGSTON, JERRY—Conductor (Popular), Composer. Organized own orchestra (1939). *Appearances:* Laurel-In-The-Pines, New Jersey; Gateway Casino, Atlantic City; Mother Kelly's Miami Room, New York; at colleges and universities, inculding Yale, Dartmouth, Princeton, New York University, University of Maryland and University of Pennsylvania. Features Martha Wayne, vocalist. *Radio:* CBS, MBS with orchestra; guest appearances, "We, the People," "Major Bowes Capitol Family," "For Men Only," "Vox-Pop," "Henry Morgan's Varieties," others. Has made a series of shorts for Warner Bros. *Compositions: The Shag, It's Sunday Down in Caroline, It's the Talk of the Town, Darkness on the Delta, Under a Blanket of Blue, When April Comes Again, In a Blue and Pensive Mood, Sixty Seconds Got Together;* others. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

LJUBLJANA—Soprano. Born in London. *Education:* Studied in Germany, Switzerland, and Italy; pupil of Otto Freytag, Vannuccini, Lamperti, Rosati, Paul Savage and others. *Appearances:* Tour of America (1928-34). At present, teaching and lecturing on voice. *Address:* 159 E. 56th St., New York City.

LJUNGBERG, GOETA—Soprano, Teacher. Born in Sundsvall, Sweden. *Education:* Pupil of Vango, Milan, Italy; Grenzebach, Berlin, Germany. *Debut:* Metropolitan Opera Company (1932). *Appearances:* Berliner Staats Oper: Covent Garden, London; Royal Opera, Stockholm; with symphony orchestras; concertized throughout the United States and South America (1939). *Radio:* CBS. Conducts Summer Master Classes in voice, Detroit Institute of Musical Art, and own studio in New York City. *Recordings:* Victor. *Address:* Columbia Artists' Service, 113 W. 57th St., New York City.

LOCKE, ARTHUR WARE—Pianist, Teacher. Born in Cambridge, Mass., 1883. *Education:* Harvard University. Professor, Brown University (1909-10); teacher of piano, Washburn College, Kansas (1910-11); Assistant Professor, University of Wisconsin (1911-15); member of faculty, Smith College (1915).

LOCKSPEISER, EDWARD—Critic, Writer. Born in London, England, 1905. *Education:* Royal College of Music, London; Paris; pupil of Nadia Boulanger (composition). *Author of:* Articles for periodicals and newspapers; adaptation of *A New History of Music* by Henry Prunières; *Debussy.*

LOCKWOOD, CHARLOTTE—Organist. Born in Hartford, Conn. *Education:* Salem College, Union Theological Seminary, New York; studied with Clarence Dickinson in New York, Charles Marie Widor in Paris, and Gunther Ramin in Leipzig. *Degrees:* A.A.G.O., F.A.G.O., Mus. B.; S.M.M., Union Theological Seminary. *Appearances:* Recitals throughout the United States. Organist and Choir Director of Crescent Avenue Presbyterian Church, Plainfield, N. J.; and West End Synagogue, New York. Member of faculty, School of Sacred Music, Union Theological Seminary, New York. *Member:* A.G.O. *Management:* Bernard R. LaBerge, 2 W. 46th St., New York City.

LOCKWOOD, NORMAND—Composer, Teacher. Born in New York City, 1906. *Education:* University of Michigan; pupil of Ottorino Respighi (Rome), Nadia Boulanger (Paris). Recipient of American Prix de Rome (1929); winner of Swift Orchestral Prize (1934). Art present, composing for motion pictures and radio. Faculty member, summer session, Oberlin Conservatory of Music, Oberlin, Ohio. *Compositions: Drum Taps,* for chorus and orchestra (1930); *When Lilacs Last in the Dooryard Bloom'd,* requiem for chorus, orchestra, and tenor solo (1931); *The Hound of Heaven,* for chorus, orchestra and tenor solo (1937); *Inscriptions from the Catacombs* (1935); *Dirge for Two Veterans* (1934); *Sweet and Low* (1935); *Psalmus CL* (1937); *Monotone,* for mixed voices, a cappella (1937); *Give Me The Splendid Silent Sun,* for mixed chorus, a cappella (1937); *Fragments from Sappho* (1937); *Out of May's Show Selected,* for girls' voices, a cappella (1937); six string quartets (1937); Sonata for three Cellos (1934); Dichromatic Variations (1935); (published by G. Schirmer, Inc., Neil A. Kjos Music Co., Galaxy Music Corp., M. Witmark & Son, Carl Fischer, Inc., Oliver Ditson Co.). *Member:* American Composers Alliance and National Association for American Com-

posers and Conductors. *Address:* Oberlin Conservatory of Music, Oberlin, Ohio.

LODER, JAMES PURDY—Pianist, Choral Conductor. Born in New York City, 1901. *Education:* University of Berlin; New England Conservatory of Music; pupil of Schnabel and Sauer. *Debut:* Vienna (1928). *Appearances:* In concert as pianist and glee club director. Head of German and Music Departments, Cheshire Academy; Conductor, Cheshire Academy Glee Club. *Address:* Cheshire Academy, Cheshire, Conn.

LOESCHE, PAUL ANTHONY—Violoncellist, Composer. Born in Union City, N. J., 1918. *Education:* New York University; pupil of Charles Haubiel (theory); Marion Bauer (composition), Martin Bernstein and Philip James (theory, composition); and S. Spielman (cello). *Appearances:* Soloist with Washington Square College String Orchestra; in recital with Honorary Music Society. *Compositions:* Five-Part Canon, for strings; *Kyrie;* Fugue, for piano; two choral preludes for organ; *Elegie,* for solo cello and string orchestra; works for piano. *Member:* Musenthon Symphonion (President, 1938-39). *Address:* 1140 Abbott Blvd., Palisade, N. J.

LOESSER, ARTHUR—Pianist. *Appearances:* Throughout the United States in recital; as soloist with New York Philharmonic, Cleveland Symphony and other orchestras; in various chamber music ensembles; in duo-piano recitals. Writer of program notes for Cleveland Symphony Orchestra. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

LOGAN, JOSEPHINE HANCOCK—Patron, Author. Born in Chicago, Ill. *Degree:* Hon. Mus. D., Boguslawski College of Music, Chicago. Decorated by Italian Government; recipient of Edith Ainsfield Wolf Medal. Founder and President, Society for Sanity in Art, Inc. (1936); Trustee of Chicago Galleries Association; co-founder, American College of Surgeons; co-donor, Mr. and Mrs. Frank Granger Logan Medal and Prizes, Chicago Art Institute; Research Fund in Pathology, Surgery, and Experimental Medicine, University of Chicago; Patron of Chicago City Opera and Chicago Symphony; Benefactress of Beloit College. *Author of: Lights and Shadows, Heights and Depths,* poetry; *Sanity In Art;* lyrics for songs; contributor to periodicals. *Member:* Alliance Francaise, Italy-America Society, Order of Bookfellows, The Midland Authors, American Opera Society, Illinois Opera Guild, Associated American Artists, American Penwomen, National Poetry Center (Founder); London Poetry Society; Governing Member, Chicago Art Institute; others. *Address:* 1150 Lake Shore Drive, Chicago, Ill.

LOMBARDO, GUY—Conductor (Popular). Born in London, Ontario, 1903. *Education:* With private teachers (violin). Organized first orchestra (1920). Came to the United States from Canada with his orchestra, "The Canadians," later changed to "The Royal Canadians," (1924). Orchestra of 14 members includes Guy, Carmen, Lebert, and Victor Lombardo. Has won several entertainment popularity polls. *Appearances:* Music Box, Cleveland; Granada Café, Chicago; Hotel Roosevelt Grill, New York; at other ballrooms, hotels and theatres. *Radio:* WTAM, Cleveland (1924); CBS (since 1929); at present, appearing on "Lady Esther Serenade," CBS. *Recordings:* Decca. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

LONEGREN, OPAL CHURCH—Pianist, Teacher. Born in South Dakota, 1907. *Education:* MacPhail School of Music; pupil of Mildred C. Stephenson, George Liebling, Silvio Scionti and Rudolph Ganz. *Degrees:* Mus. M., M.M. *Appearances:* Soloist with orchestra (1927); as accompanist. Writes for *Baton,* Phi Beta magazine. *Member:* Phi Beta (adviser). *Address:* 1128 LaSalle Ave., Minneapolis, Minn.

LONG, KATHLEEN—Pianist. Born in Bury St. Edmunds, Suffolk, England, 1896. *Education:* Royal College of Music; pupil of Herbert Sharpe. *Debuts:* European, England (1915); American, Town Hall, New York (1937). *Appearances:* Tours of Europe. Member of faculty, Royal College of Music (1920).

LONG, LUCILLE—Contralto, Manager. Born in Copley, O., 1902. *Education:* Sherwood School, University of Akron. *Radio:* BBC, London; NBC, others. *Address:* 1163 Greenbay Rd., Glencoe, Ill.

LONG, ROBERT—Tenor. Born in Seville, Ohio. *Education:* Oberlin Conservatory, Oberlin, O.; Chicago Musical College. *Degree:* B.M., Chicago Musical College. *Debuts:* In recital, Chicago (1933); in opera, Chicago City Opera Co. (1935). *Appearances:* Opera Intime Series, Chicago (1933); with Swedish Choral Club, Apollo Music Club, Chicago; as *Faust,* San Carlo Opera, Chicago (1939). At present concertizing throughout middle-west and south. *Address:* 50 Bellevue Place, Chicago, Ill.

LONG, THOMAS ALEXANDER—Organist, Teacher. Born in North Carolina. *Education:* New England Conservatory; Columbia University; Lincoln University, Pa.; pupil of Charles H. Doersam. *Degrees:* A.M., A.B., Ph.D. Member of faculty, Johnson C. Smith University. *Member:* A.G.O. *Address:* Johnson C. Smith University, Charlotte, N. C.

LONGAS, FEDERICO—Pianist, Composer. Born in Barcelona, Spain, 1897. *Education:* Pupil of Malats and Granados. *American Debut:* Carnegie Hall, New York (1923). *Appearances:* Recitals and concerts in principal cities of Europe (1919) and the United States. Founded Academia Longas for Piano in Barcelona. *Compositions:* Piano pieces; songs. *Records:* At present accompanist to Margarita Salvi. *Address:* 75-17 41st St., Jackson Heights, L.I., N. Y.

LONGSWORTH, HOWARD TOMMY—String Bass-Player. Born in Van Wert, Ohio, 1909. *Radio:* Staff member, WOWO, WGL. *Recordings:* Brunswick, Victor. *Address:* 925 S. Harrison St., Fort Wayne, Ind.

LOOMIS, CLARENCE—Pianist, Composer. Born in Sioux Falls, S. D., 1888. *Education:* Dakota Wesleyan University; graduate, American Conservatory of Music, Chicago; in Vienna with Godowsky and Schreker. *Degrees:* M.M., and Mus. D., American Conservatory. Has appeared as accompanist and soloist with singers and instrumentalists. *Compositions:* Choral cycle (Witmark); *Dance of Dreams, Anglers Song* (Fischer); *Ebb's Flow, Evolution; White Birches in the Rain* (Neil Kjos); *The Harp and the Willow* (Gamble Hinged); *Yolanda of Cyprus* and *Susanna,* operas (*Susanna* performed at Martin Beck Theatre, New York, with Hall Johnson Choir); songs, other works (published by Summy and others). *Address:* 1440 Broadway, Indianapolis, Ind.

LOPATNIKOFF, NICOLAI—Composer. Born in Reval, 1903. *Education:* Petrograd Conservatory. *Compositions:* Symphony; two piano concertos; two string quartets; cello sonata; Scherzo, for orchestra; sonata for violin, piano and snare-drum; *Danton,* opera; others. At present, living in the United States.

LOPEZ, VINCENT—Conductor (Popular). Born in Brooklyn, N. Y., 1894. Conducts own dance orchestra. *Recordings:* Bluebird.

LORENZ, EDMUND SIMON—Composer. Born in Canal Fulton, Ohio, 1854. *Education:* Otterbein College; Yale Divinity School; Universities of Berlin and Leipzig. *Degree:* A.B., M.A., Otterbein; Mus. D., Otterbein; B.D., Yale; LL.D., Lebanon Valley. *Compositions:* Hymn tunes, Gospel songs, anthems, and others (published by Loring). In retirement. *Address:* 501 E. 3rd St., Dayton, Ohio.

LORENZ, ELLEN JANE—Composer. Born in Dayton, Ohio, 1907. *Education:* Wellesley College, Northampton Institute of Music Pedagogy and University of Akron; pupil of Nadia Boulanger, Paris; others. *Degree:* B.A., Wellesley. Director of Dayton Madrigal Singers. *Compositions:* Anthems, cantatas, organ works, secular choruses, and others (published by Lorenz, Gray, Birchard, and Schirmer). *Member:* Dayton Choirmasters Club, Dayton Music Club, and ASCAP. *Address:* 23 Dorothy Lane, Dayton, Ohio.

LORENZ, KARL KUMLER—Music Publisher. Born in Westerville, Ohio, 1879. *Education:* Columbia College; pupil of Edward MacDowell. *Degree:* A.B., Columbia College. Controlling partner of Lorenz Publishing Company, Dayton, Ohio, New York and Chicago. *Address:* 501 E. 3rd St., Dayton, Ohio.

LORING, EUGENE—Dancer, Choreographer, Teacher. Born in Milwaukee, Wis. *Education:* Moscow Art Theatre; pupil of Boris Glagolin. *Appearances:* As soloist, Fokine Ballet, Lewisohn Stadium and Capitol Theatre, New York (1934); soloist with American Ballet, Metropolitan Opera (1935-37); others. Member of Wisconsin Players (1929-34); American Ballet (1934-37); Ballet Caravan (1936-39). At present, choreographer and premier danseur of Ballet Theatre. *Choreographer of: Harlequin for President, Yankee Clipper, Billy the Kid, City Portrait, The Great American Goof,* and others. *Address:* 23 W. 53rd St., New York City.

LORING, HAROLD AMASA—Lecturer. Born in Portland, Me., 1879. *Education:* Boston and New York. *Appearances:* In lectures on Indian music (since 1905). Director of Music, Olivet College, Mich. *Compositions:* Transcribed Indian melodies.

LOSH, SAM S.—Organist, Pianist. Born in Lebo, Pa., 1884. *Education:* Leipzig Conservatory. Director, Losh Institute of Music; Organist and Director, Hemphill St. Presbyterian Church and Temple Beth-El, Fort Worth. *Compositions:* Liturgical works for piano and violin. *Address:* Losh Institute of Music, Fort Worth, Texas.

LOTH, L. LESLIE—Pianist, Composer. Born in Richmond, Va., 1888. *Education:* Pupil of Herman Epstein, Alberto Jonas and Paul Ertel. *Debut:* Richmond, Va. (1908). *Compositions:* Three symphonies, piano concertos, symphonic poems, and others (published by Schir-

mer, Ditson, Summy, Carl Fischer and Presser). *Recordings:* Ampico. *Address:* 243 W. 72nd St., New York.

LOUDON, M. JENNETTE—Pianist. Born in Bloomington, Ill. *Education:* Eureka College; with private teachers in Chicago, Boston, and Berlin. Founder of and pianist with Beethoven Trio, with Clement Link (violin) and Carver Williams (cello). Has appeared in recital throughout the United States, including many universities. Former faculty member, Cornell College, Mount Vernon, Ia.; University of Michigan at Ann Arbor; Head of Music Department, Wesleyan College, Macon, Ga. At present, conducts own studio, teaching piano and solfege. Teacher of Margaret Wieland, Alma Wrede, Leonard Evans, and Olive Lartz. *Address:* 726 Fine Arts Bldg., Chicago, Ill.

LOVE, GENE—Pianist. Born in Austin, Texas, 1895. *Education:* Marcus Lucius Quinn Conservatory of Music, Boston, Mass. *Appearances:* With Ralph Richardson Harmonic Aces (1934). *Address:* 2015 E. 10th St., Austin, Texas.

LOVEWELL, SAMUEL HARRISON—Organist, Teacher. Born in Wellesley, Mass., 1865. *Education:* New England Conservatory. Organist, churches in Easton, Pa., Georgetown, Ky., Columbia, S. C., Walla Walla, Wash., Quincy, Ill., Jenkintown, Pa. and Taunton Mass.; Director of Music, College for Women, Columbia, S. C. (1893-96); Whitman College, Walla Walla (1898-1906); Quincy Conservatory (1906-11); Editor for C. W. Thompson & Co., Boston. Director of Music, Tome School, Port Deposit, Md. (since 1919). *Compositions:* Sonata in F minor; Credo, for soprano and chorus; others.

LOW, LEO—Composer, Conductor. Born in Wolkowisk, Poland. *Education:* Conservatory of Music, Warsaw; pupil of S. Noskowsky. *Appearances:* With various organizations in concert tours of the United States (1913); in Palestine (1932-37), where he organized choral groups; throughout Russia; others. Choirmaster and Conductor, Synagogue, Wilna; Choirmaster, Choral Temple, Bucharest, Roumania, and of Ilomacka Synagogue, Warsaw; Conductor, Hazomir Choir of Grosser Club Choir, Warsaw; singing teacher, Herzlijah Gymnasium; Choirmaster, Temple Beth El, Brooklyn (1920); singing teacher, Jewish Teachers Seminary; founder and Conductor, Jewish National Workers Alliance Choir, and Conductor, Paterson, N. J., Jewish Singing Society. *Compositions: The Musical Village,* an operetta; *The Liberation of Spring* and *Lieder-krantz,* children's operas; *The New Year of the Trees,* cantata (Transcontinental Music Corp.); several numbers included in *Efros Cantoral Anthology* (Block Pub. Co.); Jewish and Palestinia folk songs. *Address:* 864 West End Ave., New York City.

LOYANICH, PETER PAUL—Pianist. Born in 1928. *Education:* Studied with Jose Iturbi. *Debut:* Recital, New York (1938). *Management:* Evans and Salter, 113 W. 57th St., New York City.

LUBOSHUTZ, LEA—Violinist, Teacher. Born in Odessa, Russia, 1889. *Education:* Moscow Conservatory; pupil of Ysaye. *Debut:* In recital, Odessa (1895). *Appearances:* In concert, Poland, Germany, France, Russia; as soloist with symphony orchestras in Europe; soloist with Philadelphia, Boston, Chicago, Cincinnati, San Francisco and other symphony orchestras in the United States; in recitals throughout the United States; with Josef Hofmann. Member of faculty, Curtis Institute of Music.

LUBOSHUTZ, PIERRE—Pianist (with Genia Nemenoff). Born in Moscow, Russia. *Education:* Moscow Conservatory; Paris; pupil of Edouard Kisler, Blumenfeld. *Debut:* Soloist with Koussevitzky Orchestra, Moscow (1921). *Appearances:* Soloist with New York Philharmonic under Toscanini; recitals in principal cities of the United States. With his wife, Mme. Nemenoff, has toured throughout the United States and Canada in duo-piano recitals and with major symphony orchestras, including the Boston Symphony under Koussevitzky (since 1931). *Recordings:* Victor. *Address:* 120 E. 89th St., New York City. *Management:* NBC Artists Service, RCA Bldg., New York City.

LUCAS, CLARENCE—Composer, Conductor. Born in Niagara, Canada, 1866. *Education:* Montreal; Paris Conservatoire; pupil of Georges Marty and Theodore Dubois. *Appearances:* As second violinist, Montreal Philharmonic Society; organist, various churches in Montreal. Professor of harmony and counterpoint, College of Music, Toronto; Conductor, Philharmonic Society, Hamilton, Ont. (1889-93); Conductor, Westminster Orchestral Society, London (1902-04); London Correspondent, *Musical Courier* of New York (1903); later Associate Editor. Returned to London (1919). *Compositions: The Money Spider,* opera (London, 1897); oratorios and cantatas; symphony; two symphonic poems; overtures to *Othello, As You Like It* and *Macbeth;* Fantasy and Fugue; *Saga; Ein islaendisches Maerchen;* other works.

LUCKSTONE, ISIDORE—Pianist, Accompanist, Teacher. Born in Baltimore, Md., 1861. *Education:* Pupil of Scharwenka. *Appearances:* Tours with company of Joseph Jefferson (1880); tours with Camilla Urso (1883-84) and with Remenyi, Materna, Ondricek, and Nordica (1884-91). Taught in New York.

LUDIKAR, PAVEL—Bass - Baritone. Born in Prague, 1882. *Education:* Prague (piano and voice). *Debut:* Prague Czech National Opera House (1904). *Appearances:* Vienna Volksoper, Dresden Staatsoper, La Scala, Milan; Teatro Colon, Buenos Aires; Boston Civic Opera (1913-14), Metropolitan Opera and Prague Neues Deutsches Theater.

LUDLOW, GODFREY—Violinist. Born in Newcastle, Australia, 1893. *Education:* Vienna and Petrograd; pupil of Sevcik and Auer. *Debut:* London (1919). *Appearances:* Tours of Turkey, Greece and the United States; radio.

LUDWIGS, JUANITA FREY (MRS. FRANK H.)—Pianist, Patron. Born in California. *Education:* University of Nevada, Reno; University of California, Berkeley; Whitman College Conservatory, Walla Walla, Wash. *Degree:* B.A., University of Nevada. Organizer, Chairman and President, Pratt Memorial Music Library Association, Walla Walla; has held executive posts in local, state, and national organizations. *Member:* Washington Federation of Music Clubs (Past President); National Federation of Music Clubs (Council); Washington Federation of Women's Clubs (President); General Federation of Women's Clubs (Council); Pi Beta Phi; P.E.O.; Mu Phi Epsilon; Chi Delta Phi. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 315 Newell St., Walla Walla, Wash.

LUENING, OTTO—Composer, Teacher, Conductor, Flutist. Born in Milwaukee, Wis., 1900. *Education:* University of Zurich; State Academy of Music, Munich; Municipal Conservatory, Zurich; pupil of Andreae, Jarnach and Busoni. Awarded Guggenheim Fellowship (1930) and David Bispham Medal (1933). *Appearances:* As flutist and accompanist in Germany, Switzerland and America; conducted opera, light opera and symphony in Munich and Zurich (1915-20). One of founders, American Grand Opera Company, Chicago (1920); Coach and Executive Director, Opera Department, Eastman School of Music; Assistant Conductor and Conductor, American Opera Company, Rochester, N. Y.; Associate Professor, University of Arizona. Member of faculty, Bennington College, Vermont (since 1932). *Compositions:* Sonata for violin and piano (1918); string quartet (1920); symphonic poem (1921); three songs, for soprano and orchestra (1927); *Evangeline,* opera (1932); other works for orchestra, the theatre and chorus; chamber music; others.

LUISETTI, PETER A.—Teacher of Clarinet, Saxophone. Born in New York City, 1902. *Education:* Institute of Musical Art, New York; private study in Italy. Has taught in various high schools. At present, teacher, Mineola High School. Conducts private studios in New York (since 1927), in Hempstead, N. Y. (since 1932), and in Mt. Vernon, N. Y. (since 1940). *Author of: Bach Inventions for Clarinets.* Writes Clarinet Column in *Metronome* (since 1936). *Address:* 385 Hutchinson Blvd., Mt. Vernon, N. Y.

LUKE, CAROL WILSON—Pianist, Organist. Born in St. Stephens, Ala., 1894. *Education:* Blum Seminary, Cincinnati Conservatory of Music; Huntington College, Montgomery, Ala. *Appearances:* Former Organist, Church of the Holy Comforter, Gadsden, Ala. Former Manager, Blum Civic Opera Association. At present, Director of Blum Civic Celebrity Series. *Member:* Blum Music Teachers' Association, Blum Music Club and Gadsden Music Club. *Address:* Tutwiler Hotel, Birmingham, Ala.

LULEK, FERRY—Bass-Baritone, Teacher of Voice. Born in Austria. *Education:* Pupil of Sbriglia, Paris. *Debut:* Vienna (1902). *Appearances:* With orchestras of Cincinnati, St. Louis, New York and in Europe. Recitals given by royal command throughout Europe. Former faculty member, Bauer Conservatory and Chicago Musical College. At present, conducts own studio. *Address:* 410 S. Michigan Ave., Chicago, Ill.

LULOFF, GWLADIS—Clavichordist, Harpsichordist, Pianist. Born in Eagenville, Canada. *Education:* Pupil of Landowska, Dolmetsch, Dohnanyi; others. *Appearances:* Concert tours throughout the world; chamber music recitals; soloist with various orchestras. At present, concertizing; Artist Instructor, Detroit Foundation Music School; interpreter of old music. *Address:* 7970 E. Jefferson, Detroit, Mich.

LUNCEFORD, JAMES MELVIN (JIMMIE)—Orchestra Conductor (Popular), Saxophonist. Flutist. Born in Fulton, Miss., 1902. *Education:* Fisk University. *Degree:* B.A. *Appearances:* With Fletcher Henderson Band (1928), Sweitman's Jazz Syncopaters (1928-29). Organized own band (1929). First engagement, Claridge Hotel, Memphis, Tenn.; various spots in Buffalo, N. Y. (3 years); Cotton Club, New York (6 months). Since then the band has appeared throughout the country, at theatres, ballrooms, night clubs, at college dances, and at schools. Toured Scandi-

navia (1937), continental Europe and England (1939). *Compositions: I'm Nuts About Screwy Music* (1935); *Count Me Out* and *Honey, Keep Your Mind On Me* (1936); *Time's A'Wastin'* (1937); *Lunceford Special* (1938); and *Uptown Blues* (1939). *Recordings:* Victor (1934), Decca (1935-38), Vocalion (1939), and Columbia (1940). *Address:* 17 E. 49th St., New York City.

LUND, CHARLOTTE—Soprano, Teacher. Born in Oswego, New York. *Education:* State Normal School, Oswego; pupil of Jean de Reszke, Robert Villani, Nikisch and others. *Debut:* Rome, Italy. *Appearances:* In operas and concerts in American and Scandinavian countries. Lecturer; manager and director of grand operas for children. Founder and President, Charlotte Lund Opera Club. *Address:* 45 E. 55th St., New York City.

LUND, SIGNE—Composer. Born in Christiania, Norway, 1868. *Education:* Berlin, Copenhagen and Paris; pupil of Wilhelm Berger. Winner of National Art Club competition (1917). *Compositions: Norwegian-American Cantata;* orchestral, piano and violin works; songs.

LUNDIN, JACK—Guitarist, Banjoist, Arranger, Teacher. Born in Chicago, Ill., 1902. *Education:* Chicago Musical College (harmony); and instruments with private teachers. *Appearances:* Vaudeville and radio; with own orchestra (1923-27); played with Don Bestor, Paul Ash, Verne Buck; with Victor Recording Co. (2 years). Founder of Jack Lundin Studios with Letritia Kandle. Teacher of all plectrum instruments, harmony, and arranging. Staff arranger for Carl Fischer, Inc. *Author of:* Two manuals of instruction for tenor banjo. Contributor, *Who Is Who In Music* (1940-41 Edition). *Address:* Kimball Bldg., Chicago, Ill.

LURIE, MORDECAI H.—Violist. Born in New York City, 1901. *Education:* Juilliard Institute; pupil of Louis Svecenski. At present, first violist of the Rochester Civic and Philharmonic Orchestras. Violin and viola maker. *Member:* Rochester Civic Music Association. *Address:* 105 Belmont St., Rochester, N. Y.

LUSTGARTEN, ALFRED—Violinist. Born in Chicago. *Education:* Chicago Musical College; pupil of Sametini. *Appearances:* Soloist with orchestras; recitals in New York, Chicago, Paris, Budapest, Prague, Copenhagen, Stockholm, Milan, and The Hague. Member of NBC Orchestra. *Address:* National Broadcasting Company, RCA Bldg., New York City.

LUSTGARTEN, EGON—Composer, Teacher. Born in Vienna, 1887. *Education:* Vienna Conservatory, Vienna Music Academy; pupil of Heuberger, Schalk, Holzinger, and others. *Appearances:* As concert accompanist Vienna, London and Stockholm; chamber music recitals, Vienna, New York and elsewhere; lectures in Europe and New York. Maintains own studio in New York. *Compositions: Dante in Exile,* opera; music for fairy tales and children's plays; folk songs, songs for piano, violin, and woodwinds; concertos; orchestral works; others (Universal Edition and others). *Address:* 25 W. 76th St., New York City.

LUTHER, FRANK—Tenor. Born in Lakin, Kan., 1905. *Education:* Pupil of Oscar Seagle, Edouard Lippe, Roy Campbell, Alessandro Alberini, and Carolina Lazzari. *Radio:* "Luther-Layman Singers" and "Ilka Chase Program," NBC; others. *Compositions: Barnacle Bill the Sailor,* and others (Southern Music Publishing Co.). *Recordings:* More than 2500 (Decca, others). *Address:* 1393 6th Ave., New York City.

LUTTON, CHARLES EDWIN—Bass-Baritone, Manager. Born in Chicago. *Education:* University of Chicago, Northwestern University, American Conservatory. *Degrees:* Mus. B., Northwestern University (1932); Mus. M., American Conservatory (1933). *Appearances:* Soloist in Bach *St. Matthew Passion,* North Shore Music Festival, Evanston, Ill., (1921); other oratorios. President and Manager of Music Department, Clark-Brewer Teachers Agency, Chicago, Ill. *Compositions:* Songs, (Hall McCreary, Chicago). *Member:* Phi Mu Alpha Sinfonia Fraternity (National Secretary-Treasurer). *Address:* 64 E. Jackson Blvd., Chicago, Ill.

LUTZ, ESTELLE—Manager, Author. Former executive with Chicago Musical College, Gunn School of Music, and Affiliated Broadcasting Company in Chicago; former Private Secretary To Samuel Insull; Advertising Representative, Chicago City Opera Program (1935); wrote editorials on current musical events for season's opera programs; established Armand-L'Estelle artists' bureau (1936), later changed to Estelle Lutz Artist Bureau. *Author of:* Plays presented at A Century of Progress (1933); others. *Member:* Dramatists Guild of the League of American Authors, New York; Director and past President, Waller-North Division Alumnae Association; honorary member, Phi Mu Gamma Allied Arts Fraternity; past Vice-President, Lake Shore Business and Professional Women's Club. *Address:* Fine Arts Bldg., Chicago, Ill.

LYCHENHEIM, MARION—Pianist, Bassoon Player. Born in Philadelphia, Pa., 1891. *Education:* American Conservatory; pupil of Mrs. Crosby Adams, Adolf Weidig, Max Kramm, Mrs. Bruno Steindel, and others. *Appearances:* As member of Chicago Woman's Symphony Orchestra and Chicago Woman's Band. *Compositions: Romance,* and *A Tune for Violin and Piano* (Rayner-Dalheim, 1927); others. *Address:* 2030 Touhy Ave., Chicago, Ill.

LYMAN, ABE—Conductor (Popular). Born in Chicago, Ill., 1899. Organized own orchestra, the "Californians." *Debut:* Cocoanut Grove, Hollywood. *Appearances:* Clubs, resorts, and hotels throughout the United States, London's Kit Kat Club; for the past twenty years he and his Californians have been playing in the principal cities of the United States. Dick Powell, Ella Logan, Gracie Barrie, and Phil Regan were originally members of his organization. Introduced the accordion and electric organ in dance orchestras as solo instruments; first popular orchestra in talking pictures. *Radio:* Major stations and networks. At present broadcasts "Waltz Time," NBC. *Recordings:* Most of the recording companies. *Address:* 247 Park Ave., New York City.

LYMAN, LONY WARINKA (MRS. WILLIS)—Pianist. Born in Riga, Russia, 1888. *Education:* Pupil of Wieniawski and Lhevinne. *Debut:* Palais des Arts, Brussels (1904). *Appearances:* In Belgium and Germany; concerts and recitals in eastern states. At present Director, Schubert Club, Stamford. *Member:* Connecticut Federation of Music Clubs (President). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 129 Holmes Ave., Glenbrook, Conn.

LYMAN, RALPH HAINE—Tenor, Teacher. Born in Madrid, Ia., 1883. *Education:* Grinnell College, Grinnell, Ia.; with private teachers in Des Moines, Chicago, New York, and Germany. *Degree:* B.A., Grinnell College. Former Dean of School of Music, University of Oregon (1913-17). Head of Music Department, Pomona College, Claremont, Cal. (since 1917). *Address:* Pomona College, Claremont, Cal.

LYNCH, FRANK A.—Clarinetist, Saxophonist. Born in Elwood, Iowa, 1892. Member of Monahan Post Band. *Recordings:* With the Monahan Post Band (Victor). *Address:* 106 Court House, Sioux City, Iowa.

LYNNE, EVELYN—Vocalist. Born in Epes, Ala., 1920. *Radio Debut:* WFAA, Texas (1934). Featured soloist on Dallas radio stations (1936-38). Vocalist with Eddie Fitzpatrick's Orchestra (1938); joined staff, NBC, Chicago (1939). Chosen "Amph Girl of 1940" by Chicago Radio Engineers at annual affair. At present appearing on NBC's "Breakfast Club" and "Club Matinee" progams. *Address:* National Broadcasting Company, 222 North Bank Drive, Chicago, Ill.

LYONS, LUCILE MANNING—Concert Manager. Born in Raymond, Texas, 1879. *Education:* Peabody Normal College and University of Nashville. *Degree:* B.A., University of Nashville. Organizer, Texas Federation of Music Clubs; Manager, musical and dramatic programs in Fort Worth and Dallas; Regional Director, Federal Music Project (1935-36); State Supervisor, WPA Texas Statewide Music Project (1936-40). *Member:* Texas Federation of Music Clubs, National Federation of Music Clubs. *Address:* Fakes and Co., Fort Worth, Texas.

LYSAGHT, WILLIAM H.—Editor. *Education:* University of Kansas; American Conservatory; pupil of Allan Spencer, Garrison, Cummings and Raab. Was associated with *Musical Leader* (1928-38). Assistant Editor, *Music News* (since 1938). *Address:* Music News, Chicago, Ill.

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MAAS, MARGUERITE WILSON—Pianist, Composer. Born in Baltimore, Md., 1888. *Education:* Baltimore and Berlin. *Appearances:* In concert, Berlin (1914); concerts in Baltimore and vicinity. Member of faculty, Skidmore School, Saratoga Springs, N. Y. (1915-16). *Compositions:* Piano sonata; other piano works.

MAAZEL, MARVIN—Pianist. Born in the United States. *Appearances:* In concerts in the United States jointly with Mme. Ernestine Schumann-Heink; in recitals and concerts throughout Europe and the United States; soloist with Philadelphia and other American symphony orchestras; with the Amsterdam Concertgebouw, Paris Symphony, Vienna Philharmonic, and Prague Philharmonic. *Management:* NBC Artists Service, RCA Building, Radio City, New York City.

MABEE, GRACE WIDNEY—Singer, Teacher. Born in Woodhull, Illinois, 1875. *Education:* Knox College; also in Paris; pupil of Jean de Reszke. *Degree:* Mus. B. (1915). *Appearances:* In recital, Paris and the United States. Chairman, Voice Department, Los Angeles Conservatory.

MACBETH, FLORENCE—Soprano. Born in Mankato, Minn., 1891. *Debuts:* European, Darmstadt, Germany (1913); American, Chicago Opera, as *Rosina* in *The Barber of Seville. Appearances:* Brunswick, Dresden and Chicago.

MAC BURNEY, THOMAS NOBLE—Baritone, Teacher. Born in Decatur, Ill., 1879. *Education:* University of Chicago; pupil of King Clark, Georg Vollerthun, others. *Degree:* B.A., University of Chicago. *Debut:* Salle des Agriculteurs, Paris (1909). Conducts own studio in Chicago. *Address:* 410 S. Michigan Ave., Chicago, Ill.

MAC CARTHY, MAUD—Violinist, Lecturer. Born in Clonmel, Ireland, 1882. *Education:* Pupil of Arbos. *Debut:* In concert, London (1891). *Appearances:* Concerts in London and elsewhere; tours of the United States with Boston Symphony. Lecture-recitals in England on Indian music.

MAC COLL, HUGH FREDERICK—Composer. Born in Pawtucket, R. I., 1885. Education: Harvard University; pupil of Knox, Converse and Spaulding. *Degree:* Mus. B., Harvard. Accompanist, University Glee Club of Providence (1911-21). *Compositions: Arabs,* symphonic illustration (1932); *Ballad* for piano and orchestra (1934); *Romantic* Suite in form of Variations (1935); Trio for violin, piano and cello (1935); other works for orchestra and piano; chamber music.

MAC COLLIN, PAUL—Choral Conductor, Teacher. Born in Sugargrove, Pa., 1884. *Education:* Oberlin College. *Degree:* B.A., (1912). *Appearances:* Concert tours with Morningside Chapel a cappella choir. Director, Morningside Conservatory, Sioux City, Ia.

MAC CONACHIE, MARGARET ELLEN—Teacher of Voice, Lecturer. Born in Michigan. *Education:* Henneman College; Boguslawski College of Music, Chicago; Garcia Bell Canto School, Italy; pupil of Proschowski, S. H. Blakeslee, Grace Hiltz, Mathilde Marchesi, Frederic Ponsot, Mme. Lotti, J. F. Byrnes, Jessie Pickens and others. *Degrees:* Mus. B., Henneman College; Mus. M., Boguslawski College of Music. *Appearances:* In concert and opera in the United States. Former member of faculty, Kansas Conservatory, Chicago Musical College and Illinois College of Music. At present, maintains own studio in Brownsville, Texas; conducts master classes, Boguslawski College of Music (summer sessions). *Address:* Brownsville, Texas.

MAC CUE, BEATRICE—Contralto, Teacher. Born in Ohio. *Education:* Buchtel College; Fontainebleau Conservatory; pupil of Herbert Witherspoon, Richard Hageman, Rita Elandi, Ross David, Adrienne Remenyi, Jane Meyerheim, Louis Bachner and Camille Decreus. *Appearances:* Concerts throughout southeast and middle west; soloist, New York churches; American Church, Paris. Former Head of Voice Department, Miami Conservatory; assistant to Mme. Adrienne Remenyi-Von Ende, Von Ende School of Music, New York. At present teaching voice, Gardner School for Girls, New York. *Address:* 135 E. 50th St., New York City.

MAC DONALD, AMANDA—Pianist, Accompanist, Coach. Born in Louisville, Ky. *Education:* Semple Collegiate School, Louisville; Sherwood Music School, Chicago; pupil of Otto Wulf, Glenn Dillard Gunn, Daniel Protheroe (harmony, composition). Was coach, accompanist and assistant to Umberto Beduschi; accompanist, musical director of American Opera Co.; accompanist, Central Church Choir (two years). Director of opera presentations. Translations of songs by Tito Schipa and Antonio Cortis (Forster Music Co.). *Member:* Musicians' Club of Women, Society of American Musicians, Cordon Club, Dante Alighieri Society. *Address:* 911 Auditorium Bldg., Chicago, Ill.

MAC DONALD, FLORENCE—Teacher of Voice. Born in Elyria, Ohio. *Education:* Pupil of John Walter Hall, New York; Shakespeare, London; A. Behrens and L. D'Aubigny, Paris; Mme. Cahies, Scandinavia; Marafioti. *Appearances:* As soloist, New York, Yonkers, Washington, D. C., and Cleveland; with New York choral societies; as conductor of various choral groups. Teacher of Arnold Lenhart, Richard Maxwell, Jane Wilson, Jack Wilson. At present conducts studio in Mansfield, O. *Address:* 49 S. Mulberry St., Mansfield, Ohio

MACDONALD, JEANNETTE—Soprano. Born in 1907. *Appearances:* Musical comedy in Philadelphia; in many motion pictures, including *The Firefly, San Francisco, The Merry Widow, Naughty Marietta, Rose Marie;* recitals throughout the United States. *Address:* MGM Studios, Hollywood, Cal. *Management:* Charles L. Wagner, 511 Fifth Ave., New York City.

MACDONALD, JOHN—Bass-Baritone. Born in Chicago, Ill., 1908. *Education:* Northwestern University; pupil of Carl Beecher, John Dwight Sample. *Degree:* B.S., Northwestern University. *Appearances:* Chicago Civic Opera Company; soloist, Apollo Club, Civic Orchestra; others. *Address:* 410 S. Michigan Ave., Chicago, Ill.

MACDONALD, ROBERT NEILSON—Pianist, Organist, Teacher. Born in Cedar Rapids, Ia., 1893. *Education:* Columbia School of Music; pupil of Clare Osborn Reed. *Degrees:* Mus. B., M. A., Columbia School of Music. *Appearances:* Tours of the United States in concert and recital. Director, Columbia School of Music (1930-38); vice-president since its merger with the Chicago Conservatory. *Address:* Chicago Conservatory, Kimball Building, Chicago, Ill.

MAC DOUGALL, HAMILTON CRAWFORD—Organist, Composer. Born in Warwick, R. I., 1858. *Education:* Pupil of Bonner, Sherwood, S. B. Whitney and Land. *Degree:* Hon. Mus. D., Brown University. Organist in Providence (1874); at Harvard Church, Brookline, Mass. (1895-1900). Professor of Music, Wellesley College (since 1900). Associate, Royal College of Organists. *Compositions: The Red Cross Knight,* for men's chorus; trio; Scherzo; anthems; other works for chorus and orchestra; music for Masonic ritual. *Author of: Studied in Melody Playing; The National Graded Course for Pianists* and *Studies for the Left Hand. Member:* A.G.O. (founder), Music Teachers Associtaion, others.

MAC ELREE, MARY EYRE—Pianist, Organist. Born in West Chester, Pa. *Education:* West Chester Normal School; Peabody Conservatory; pupil of Leschetizky and A. Siloti. *Appearance:* In concert as pianist; Arts Club and National Cathedral School, Washington, D. C.; Art Alliance, Philadelphia, Pa.; Mary Lyon School and Wildcliff Junior College, Pennsylvania. At present, Organist, First Presbyterian Church, West Chester, Pa.; teaching. *Address:* 609 S. High St., West Chester, Pa.

MAC FARLANE, WILLIAM CHARLES—Organist, Composer. Born in London, England, 1870. *Education:* Pupil of S. P. Warren. *Degree:* Hon. Mus.D., Bates College. *Appearances:* Concert, Chickering Hall, New York (1886); recitals, Portland, Maine, and elsewhere. Organist, All Souls Church (1889-1900), Temple Emanu-El (1898-1912), St. Thomas's (1900-12); Municipal Organist, Portland, Maine (1912-19). Co-Founder, A.G.O. (1896). *Compositions: Meditation, Reverie, Spring Song, Cradle Song, Scotch Fantasia; The Message of the Cross,* cantata (1907); *Little Almond Eyes,* operetta; *Swords and Scissors;* anthems; songs; others.

MAC GREGOR, WILLARD—Pianist. *Education:* Studied with Leo C. Miller, Ganz, Philipp, Schnabel, and Boulanger. *Appearances:* Town Hall recitals; soloist with orchestras, United States; recitals throughout Europe and the United States. Member of Kraeuter Trio. Management: Haensel and Jones, 113 West 57th St., New York City.

MAC HUGH, EDWARD—Baritone, Born in Dundee, Scotland, 1893. *Education:* Royal College, London. *Appearances:* Royal Hunts Club, Montreal; as singing actor in concert throughout the United States (1921). *Radio:* WEEI; NBC; known as "The Gospel Singer," NBC. Church soloist. *Address:* National Broadcasting Company, RCA Building, New York City.

MAC KINLAY, ELEANOR—Soprano. Born in Chicago, Ill. *Education:* Chicago Musical College. *Debut:* With Chicago City Opera Co., in *Rigoletto* (1938). Member of Chicago City Opera Co. (1938-40). *Appearances:* Opera and concert tours. *Address:* 3000 Sheridan Rd., Chicago, Ill.

MAC MILLAN, SIR ERNEST CAMPBELL—Conductor, Organist. Born in Mimico, Ontario, Canada, 1893. *Education;* Jarvis Collegiate Institute, Toronto; Viewpart School, Edinburgh, Scotland; University of Toronto; pupil of Frederick Niecks, Alfred Hollins, W. B. Ross, others. *Degrees:* B.A., University of Toronto; B.M., (1910) and Mus. D. (Oxon.), Oxford University. *Hon. Degrees:* F. R. C. M. (1931); F. R. C. O. (1936); LL.D., University of British Columbia (1936); R.A.M. (1938). Was knighted by King George V (1935). *Debut:* As concert organist, Massey Hall, Toronto (1903). *Appearances:* As concert organist, Wanamaker Auditorium, New York; National Association of Organists, Chicago; throughout the United States and Canada; guest Conductor, Hollywood Bowl, Chicago, Philadelphia, and Washington Orchestras; Les Concerts Symphoniques de Montreal (1936-37-38-39); Vancouver Symphony Orchestra (1938-39). *Radio:* Choral and orchestral broadcasts, London and Edinburgh, BBC (1933-34-35-37); "Cadillac Series," New York. Has held several posts as Organist and Choirmaster. Has acted as adjudicator at competitive musical festivals in Canada, and at National Eisteddfod, Wales. At present, Principal, Toronto Conservatory of Music and Dean of Faculty of Music, University of Toronto (since 1926); Conductor, Toronto Symphony Orchestra (since 1931). *Compositions:* Songs, works for string ensembles, and choral compositions. *Author of: On the Preparation of Ear Tests;* Graded Piano Sight-Reading Exercises, Books 1 and 2 (in collaboration with Healey Willan); *The Modern Piano Student, Our Piano Class,* and *Twenty Lessons in Ear Training,* in collaboration with Boris Berlin (Published by Harris Co.). *Member:* Arts and Letters, Toronto; University Club: York Club. Contributor to *Who Is Who in Music* (1940-41 Edition). *Address:* Toronto Conservatory of Music, 135 College St. ,Toronto, Ont., Canada.

MACMILLEN, FRANCIS—Violinist. Born in Marietta, O., 1885. *Education:* Chicago College of Music; pupil of Lis-

temann, Marees, Joachim, Thomson, Flesch and Auer. *Debuts:* European, Brussels (1903); American, with New York Symphony Society (1905). *Appearances:* Tour of England (1903), the United States (1906); European tour. *Compositions: Barcarolle, Sérénade Nègre, Causerie, Liebeslied, Nijinsky;* other works for violin.

MAC WATTERS, VIRGINIA—Soprano. Born in Philadelphia, Pa. *Education:* Zeckwer-Hahn Musical Academy; Curtis Institute; pupil of Henriette Conrad and Greta Stauber. Winner, State Award, National Federation of Music Clubs; First Prize for Sopranos, Philadelphia Eisteddfod (1936); winner, Lee Wade Memorial Contest. *Debut:* In *Hansel and Gretel* with La Scala Opera Co., Academy of Music, Philadelphia (1939). *Appearances:* Soloist with Maryland Symphony, Baltimore (1939); Command Performance for Prince Bertil of Sweden, Swedish and Finnish Delegations, Philadelphia (1938); soloist, Fortnightly Club, Philadelphia; with City Symphony Orchestra of Philadelphia (1938-39-40). Member of Philadelphia La Scala Opera. *Member:* Philadelphia Matinee Musical Club; Philadelphia Music Club; Crescendo Music Club of Philadelphia. *Address:* 49 Elm Ave., Mt. Vernon, N. Y.

MADDEN, WILLIAM J.—Violinist, Conductor. Born in New York City, 1900. *Education:* Pupil of Alberto Bachman, Theodore Spiering and Ferdinand Carri. *Debut:* Recital, Aeolian Hall, New York (1918). *Appearances:* First violinist, Cleveland Symphony Orchestra (1920-27); recital, Town Hall, New York (1940); concert appearances in Washington, Philadelphia, Wilmington, Reading and Cleveland. *Radio:* Former Music Director, WTAM, Cleveland. Conductor, Atlantic City Symphony Orchestra. At present, Conductor, Hotel Traymore Orchestra. *Address:* Hotel Traymore, Atlantic City, N. J.

MADDY, JOSEPH EDGAR—Educator, Conductor. Born in Wellington, Kansas, 1891. *Education:* Wichita College of Music, Kansas; Cincinnati Conservatory of Music; Chautauqua Summer School; pupil of Richard Czerwonky and Ludwig Becker (violin) Chicago. *Degree:* Doc. Mus., Cincinnati Conservatory. *Appearances:* Violist with Minneapolis Symphony (1909-14); organized first national high school orchestra, which appeared in Detroit (1926), Dallas (1927), Chicago (1928), Atlantic City, New York City, Philadelphia and Washington (1930); founded National Music Camp (President and Music Director, since 1928); President, Music Educators' National Conference (1936-38). *Radio:* Conducted music lesson series, WJR-NBC (1931-39). *Author of:* Textbooks on instrumental music (Willis Music Co., Schirmer, Carl Fischer, Witmark, Chappell, and others). Member, Board of Editors, *Who Is Who in Music* (1940-41 Edition). *Address:* University of Michigan, Ann Arbor, Mich.

MADISON, GRACE K.—Soprano, Teacher. Born in Oslo, Norway, 1889. *Education:* Chicago Musical College, Chicago Conservatory; pupil of Mrs. L. Fox, Alice Mott, Buzzi Peccia and Franz Proschowsky. *Degree:* Mus. B., Chicago Musical College. *Appearances:* Concerts, Berlin (1914-15); in Shubert productions; as *Gilda* in *Rigoletto, Micaëla* in *Carmen;* also in *Il Trovatore, Cavalleria Rusticana, Faust,* and in light opera. Maintains own studio in Chicago. *Address:* 728 Kimball Hall, Chicago, Ill.

MADRIGUERA, ENRIC—Violinist, Conductor (Popular). Born in Barcelona, Spain. *Education:* Pupil of Auer. *Appearances:* Toured the United States and Cuba; with own orchestra, in hotels and clubs in Havana, New York, Chicago and Saratoga, N. Y. *Management:* John O'Connor, 1697 Broadway, New York City.

MADRIGUERA, PAQUITA—Pianist. Born in Igualada, Spain, 1900. *Education:* Barcelona; pupil of Marshall and Granados. *Appearances:* Tours throughout Spain and the United States (1913); South America (1919). *Compositions:* piano pieces.

MAERZ, JOSEPH—Pianist, Composer. Born in Buffalo, N. Y., 1883. *Appearances:* Tours throughout the United States. Taught piano in New York and at Syracuse University. Director of Music, Wesleyan College (since 1917). *Compositions:* Concert Allegro; suite for two pianos, choruses, songs and works for piano.

MAESCH, LA VAHN K.—Organist, Composer. Born in Appleton, Wis., 1904. *Education:* Lawrence College Conservatory of Music; University of Michigan; Eastman School of Music; pupil of Marcel Dupré, Paris. *Appearances:* In organ recitals in Milwaukee, Buffalo, Rochester and elsewhere. At present, Professor of Organ and Music Literature, Lawrence Conservatory of Music; Organist, Choirmaster, First Congregational Church, Appleton. *Compositions: Suite on Children's Tunes* (1938), *Passacaglia* (1938), *Christmas Pieces* (1939), for orchestra. *Member:* Phi Mu Alpha and Delta Tau Delta. *Address:* Lawrence College, Appleton, Wis.

MAGANINI, QUINTO—Flutist, Conductor, Composer, Educator. Born in Fairfield, Cal., 1897. *Education:* Studied in Paris; Fontainebleau; pupil of George Barrere, Nadia Boulanger, and others. Pulitzer Award (1927), Guggenheim Fellowships (1928-29). *Appearances:* Guest Conductor, San Francisco Symphony and New York Philharmonic. Has toured the United States with own chamber orchestra. Conductor, Junior League Concerts, Greenwich, Conn.; Professor of Counterpoint and Orchestration, summer sessions, Teachers College, Columbia University, New York. *Compositions: Tuolumne, Californian* Rhapsody, for trumpet and orchestra (1920); *South Wind,* orchestral fancy (1922); *Cuban* Rhapsody, for orchestra (1925); *Even Hours,* ballet (1928); *An Ornithological Suite,* for 18 instruments; *Concerto after Dante,* for strings; *Nocturne,* for strings (1929); *Genevieve* (1930); *Napoleon I* (1931); Symphony No. 1; *Sylvan Symphony,* for 13 instruments (1932); *Three Early American Pieces,* Andante from *A Night in the Tropics,* romantic symphony; *A Suite of Music for Royalty* (1933); *The Argonauts*—A California Tetralogy (1934); *Lake at Sunset, Milady's Fan, Venetian Doll,* three pieces for small orchestra (1936); *Sahara Suite* (1937); *A Christmas at Angels,* for large cast, chorus and orchestra; choral music and chamber music. *Address:* Calhoun Dr., Greenwich, Conn.

MAGENDANZ, JOHANNES—Teacher. Born in Germany, 1878. Member of faculty, Eichelberg Conservatory, Berlin; Music Director, Alabama Conference Female College (1905-09); Music Director, Nebraska Wesleyan University (1909-12). Director, Utica Conservatory, with Alfred Jay (since 1912).

MAGNANTE, CHARLES—Accordionist. Born in New York City, 1905. *Education:* Pupil of Magnante (father). *Appearances:* With Erno Rapee at Roxy Theatre; recital at Carnegie Hall (1939). *Radio:* On "Show Boat," "Hit Parade," "Manhattan Merry-Go-Round," and others, NBC. Arranger for Robbins Music Co., Smith and others. *Compositions:* Accordiana (W. J. Smith), and others. *Recordings:* Victor. *Address:* 46 Constant Ave., Yonkers, N. Y.

MAGNUS, RUDOLPH—Teacher of Voice. Born in St. Louis, Mo., 1882. *Education:* Pupil of Florence R. Magnus. *Appearances:* In concert and recital in Chicago and throughout the middle west. Conducts own studio in Chicago (since 1913) *Address:* 716 Fine Arts Building, Chicago, Ill.

MAGUIRE, ALICE CARL—Pianist, Teacher. Born in Lemoyne, Pa., 1917. *Education:* Temple University. *Degree:* B.S. in Mus. Ed., Temple University. Teacher of Theory and Public School Music. *Member:* Shandon Choral Society. *Address:* Columbia College, Columbia, S. C.

MAHLER, FRITZ—Conductor, Composer. Born in Vienna, 1903. *Education:* University of Vienna; pupil of Alban Berg and Arnold Schoenberg. *Appearances:* Guest Conductor, BBC Symphony Orchestra; conductor in Stockholm, Budapest, Munich, Warsaw, Vienna and Dresden; Director, Wagner Memorial Concerts, Boston Symphony Orchestra; Open Air Opera, Birmingham; Philadelphia-La Scala Opera; Hippodrome Opera, New York; Dunrovin Mozart Festival, Ridgefield, Conn.; Guest Conductor, Bridgeport Symphony, Columbia Symphony, Philadelphia Civic Orchestra, Denver Symphony Orchestra. Formerly Operatic Coach, Vienna Volksoper; Conductor, Berlin Radio Symphony; Director, Copenhagen Symphony. At present, Conductor, New Jersey WPA Symphony; teaches conducting at Juilliard Music School and New School of Music, New York. *Compositions:* Symphonic poem, chamber music, songs. *Address:* 260 W. 72nd St., New York City.

MAIER, GUY—Pianist. Born in Buffalo, N. Y., 1892. *Education:* New England Conservatory of Music; pupil of Schnabel. *Appearances:* Tours of Europe and Australia in recital and as soloist with orchestras; two-piano recital with Lee Pattison, Jordan Hall, Boston (1916); joint appearance, Aeolian Hall, New York (1916); recitals and with orchestras as duo-pianists in Europe and the United States (1916-40).

MAISON, RENÉ—Tenor. Born in Belgium, 1895. *Education:* Studied in Brussels and Paris. *Debut:* As *Rodolfo* in *La Bohème,* Geneva (1920). *Appearances:* In opera, Monte Carlo (1922); recitals in Europe and South America. Member of Chicago Civic Opera and San Francisco Opera (1927-32); with Metropolitan Opera and Covent Garden (1936). Repertoire includes roles in *Carmen, Fidelio, Samson et Delila, Die Meistersinger, Das Rheingold, The Flying Dutchman* and others.

MAITLAND, ROLLO—Organist, Choral Conductor. Born in Williamsport, Pa., 1884. *Degree:* F.A.G.O. *Compositions:* Organ works.

MAJESKI, JOHN—Publisher. Born in New York City, 1892. *Education:* New York. Member of staff, *Musical America* and *Music Trades* (1910); owner of both (1929).

MAKANOVITZKY, PAUL—Violinist. Born in Sweden. *Education:* Pupil of Ivan Galamian, Paris. *Debut:* Salle Gaveau, Paris. *Appearances:* Toured Europe, Palestine and Africa. Came to the

United States (1940). *Radio:* BBC, London. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

MALIN, DONALD F.—Composer, Arranger. Born in Tama, Ia., 1896. *Education:* Pupil of Vera Wonser Tims and Abbie Bissell, Tama, Ia. (piano). *Compositions: From the Hills of Dream* (C. C. Birchard, 1938); *Looking Glass River (Neil A. Kjos,* 1938); *I Have Twelve Oxen* (C. C. Birchard, 1939); *Windy Nights* (Neil A. Kjos, 1939); songs; arrangements of American mountain music and Elizabethan music (published by Gamble, Hall & McCreary, Witmark, Birchard, H. T. FitzSimons, Galaxy, Stainer & Bell and J. Fischer). At present, Manager, Educational Division, Lyon & Healy, Chicago. *Address:* 834 Reba Pl., Evanston, Ill.

MALIPIERO, FRANCESCO—Composer. Born in Venice, Italy, 1882. *Education:* Liceo Benedetto Marcello, Venice; Conservatory, Bologna; pupil of M. Enrico Bossi (composition); also studied piano and violin. Professor of Composition, Royal Conservatory, Parma; conductor of Master Classes, Liceo Benedetto Marcello. *Compositions: Sinfonia del Mare* (1906); *Sinfonia del Silenzio e della Morte* (1910); *Impressioni dal Vero I, II and III; Pause del Silenzio* (1917); *Grottesco* (1918), *Cimarosiana, Sette Invenzioni,* for orchestra; Concerto for Violin; *Variazioni Senza Tema,* for piano (1924); *Antonio e Cleopatra* (1936-37), *Giulio Cesare* operas; *Sette Canzoni,* music drama; *L'Orfeide,* trilogy; *Pantea, La Mascherata delle Principesse Prigioniera,* ballets; String Quartet; *La Principessa Ulalia,* cantata; *San Francesce d'Assisi,* oratorio; piano works and songs, others. *Author of: L'Orchestra, Teatro* and *Claudio Monteverdi.*

MALKIN, JACQUES—Violinist, Viola d'Amour Player, Teacher. Born in Russia, 1876. *Education:* Imperial Music School, Odessa; Paris Conservatoire; pupil of Gustav Frieman, Odessa; M. P. Marsick, Paris. *Appearances:* Tour of Europe with Societe des Instruments Anciens (founded by Saint-Saens). Head of Violin Department, Malkin Conservatory, New York (1919-32); Head of Violin Department, Malkin Conservatory, Boston (until 1935); conducted orchestra rehearsals, Brooklyn Institute of Arts and Sciences (1937-39). *Compositions: Scale Exercises for Violinists* (Carl Fischer). *Address:* 532 W. 111th St., New York City.

MALKIN, JOSEPH—Violoncellist, Composer. Born in Odessa, Russia, 1879. *Education:* Odessa, Russia; Conservatoire National, Paris. *Debut:* Soloist with New York Symphony, Walter Damrosch conducting (1909). *Appearances:* American tours with Geraldine Farrar; with Nellie Melba, Nordica, and others; as first cellist with Berlin Philharmonic Orchestra; Boston Symphony Orchestra, Chicago Symphony Orchestra, and New York Symphonic Society; with brothers Jacques and Manfred in Malkin Trio. Founder, Malkin Trio, and Malkin Conservatory of Music, Boston. At present concertizing and teaching. *Compositions: Romance sans Paroles; Sarabande; Fileuse,* for cello with piano accompaniment; books of etudes for cello (Wilhelm Hansen, Leipzig and Copenhagen, and Carl Fischer); editor, works for cello and piano. *Recordings:* Columbia, with Malkin Trio. *Address:* 299 Beacon St., Boston, Mass.

MALKIN, MANFRED—Pianist, Teacher. Born in Odessa, Russia, 1884. *Education:* Conservatoire National de Paris; pupil of Charles Beriot. *Appearances:* Joint recital with Ysaye (1913); others. Established Malkin Music School, New York. Member, Malkin Trio. At present concertizing and teaching. *Recordings:* With Malkin Trio (Columbia). *Address:* Hotel Ansonia, Broadway at 73rd St., New York City.

MALKO, NICOLAI ANDREIEVITCH—Conductor, Teacher. Born in Podolia, Russia, 1883. *Education:* St. Petersburg Conservatory; pupil of Rimsky-Korsakov, Liadov, Glazounov, Tcherepnin and Mottl. Former Professor at Leningrad Conservatory and Conductor, Leningrad Philharmonic. Former Conductor, Danish Philharmonic Orchestra, Copenhagen. At present, guest conducting, teaching and lecturing in the United States. *Address:* Music Department, De Paul University, Chicago, Ill.

MALLOY, HERBERT—Pianist, Organist, Teacher. Born in Minnesota, 1895. *Education:* Fargo College, New England Conservatory, Peabody Conservatory and Juilliard School of Music; pupil of Ernest Hutcheson, Gabrielle Sant-Gene and Maurice Rolfe, Paris, France. *Appearances:* As theatre organist. *Member:* Seattle Music Teachers Association. *Address:* Paramount Theatre Bldg., Seattle, Wash.

MALMIN, GUNNAR JOHANNES—Pianist, Organist, Teacher, Composer. Born in Thompson, Ia., 1903. *Education:* Luther College, Decorah, Ia.; St. Olaf College; Minnesota, Northwestern and Michigan Universities; in Scandinavian countries. *Degrees:* B.A., Luther College; Mus. B., St. Olaf College. Did historical research for Carnegie Institute and for the American-Scandinavian Foundation. Former Choir Director, Dana College, Blair, Neb. At present, Director of Pacific Lutheran College "Choir of the West"; teaching. *Compositions: Songs and Hymns for Treble Voices* (1928), *Songs and Anthems for Treble Voices* (1929) and *Dana Choir Series* (1936) (Augsburg Publishing House, Minneapolis). *Address:* Pacific Lutheran College, Parkland, Wash.

MALTBY, DICK—Arranger, Trumpeter. Born in Chicago, Ill., 1914. *Education:* Northwestern University; pupil of Leo Sowerby (composition); Eldon Benge (trumpet). Member of Bob Strong and Daniel Saidenberg orchestras, NBC. Arranger for Bob Strong and Wayne King orchestras. *Recordings:* With Henry Busse, Roger Pryor, Little Jack Little and Bob Strong orchestras. *Address:* 2607 Farragut Ave., Chicago, Ill.

MANA - ZUCCA—Pianist, Composer. Born in New York City, 1890. *Education:* Studied with Godowsky and Busoni. *Debut:* Soloist with New York Symphony Orchestra (1898). *Appearances:* Tours throughout the United States; as singer in *The Count of Luxemburg* and *Mikado.* Organized the American Musical Optimists. *Compositions:* Violin, piano and orchestral works; songs.

MANCHESTER, ARTHUR LIVINGSTON—Singer, Author, Organist. Born in Bass River, N. J., 1862. *Education:* Pupil of Zeckwer (piano, organ and theory); Gilchrist, Bussmann and Tubbs (voice). *Appearances:* Conductor, choral societies and annual festivals, Spartanburg; song and lecture recitals. Head of Beaver (Pa.) Musical Institute (1882-86); State Normal School, Clarion, Pa. (1886-93); Converse College, Spartanburg, S. C. (1904-1913); Southwestern University, Georgetown, Tex. (1913-18); Hardin College, Mexico, Mo. (1918). Editor, *The Etude,* Philadelphia; *The Musician,* Boston. *Author of: Twelve Lessons on the Fundamentals of Voice Production. Member:* Music Teachers National Association.

MANDO, JAY—Saxophonist, Clarinetist. Born in Plymouth, Mass., 1917. *Education:* Pupil of Edward Parker and Charles Low. *Appearances:* Massachusetts State Tournament (1940). At present, conducts popular dance orchestra in and around New England. *Address:* 15 Forest Ave., Plymouth, Mass.

MANKER, LUCILLE—Pianist, Teacher. Born in Illinois. *Education:* Graduate, Chicago Musical College; pupil of Glenn Dillard Gunn, Adolf Bruce; Ernesto Consolo, Florence. *Debut:* Recital, Kimball Hall, Chicago. *Appearances:* Guest soloist, St. Louis Symphony; Milwaukee Philharmonic Orchestra; American Symphony Orchestra; recitals in Chicago. At present, maintains own studio. *Member:* Chicago Artists Association and Mu Phi Epsilon. *Address:* 7050 Oglesby Ave., Chicago, Ill.

MANKOVITZ, DAVID—Violinist, Violist. Born in New York City, 1910. *Education:* Graduate, Juilliard Institute. *Debut:* With Perole String Quartet, Town Hall (1930). *Appearances:* With Kroll String Quartet, Town Hall (1934); with Musical Art Quartet, Town Hall (1929); With Kroll Sextet at Brahms Festival, University of California (1935); Berkshire Festival (1934); tours of the United States with the New York String Quartet. *Radio:* American String Quartet Series; Carnegie Chamber Music Hall, CBS; Perole String Quartet Sunday Series, WOR. At present, member of Perole and Dorian String Quartets, and Columbia Broadcasting Symphony. *Recordings:* Roy Harris Sextet; Walter Piston String Quartet; Dorian String Quartet (Columbia). *Address:* 381 Central Park West, New York City.

MANN, CARL F.—Basso, Conductor. Born in Detroit, Mich. *Degree:* Mus. M. Director and Organist, St. Mark's English Lutheran Church (14 years). At present, Head of Voice Department, Detroit Conservatory of Music; Director, Belle Isle Symphony Concerts; Director, opera at Orchestra Hall. *Compositions: Drowsily Dreaming; I Will Magnify Thee; Lord's Prayer,* others. *Address:* 1535 Woodward Ave., Detroit, Mich.

MANN, ELLEN KINSMAN—Teacher of Voice. Born in Boston, Mass. *Education:* Pupil of G. Olivieri, Anton Schott and George Hamlin. *Appearances:* Boston churches, in recital and oratorio in New England and New York. Organized and conducted Cecilia Club (women's voices), Portland, Ore. Member of faculty, Chicago Musical College (8 years). At present, maintains own studio. *Address:* 508 Fine Arts Bldg., Chicago, Ill.

MANNERS, LUCILLE—Soprano. Born in Newark, N. J. *Education:* Pupil of Louis Darney, others. *Debut:* Recital, Town Hall, New York (1939). *Radio:* Guest appearances, NBC; soloist, "Cities Service Concert" series, NBC (since 1935). *Management:* NBC Artists Service, RCA Building, Radio City, New York City.

MANNES, CLARA—Pianist, Teacher. Born in Silesia, Germany, 1869. *Appearances:* In sonata recitals with David Mannes (since 1898).

MANNES, DAVID—Violinist, Conductor, Educator. Born in New York City, 1865. *Education:* In New York, Berlin and Brussels; pupil of John Douglas, Herman Brode, Theodore Moses, Carl Richter-Nicolai, George Matska, Heinrich de Ahna, Carl Halir and Ysaye. *Appearances:* As soloist with orchestras,

and in sonata recitals with Clara Damrosch Mannes in the United States and in Europe. Chamber music concerts with own string quartet (1902-4); as conductor of orchestra concerts at the Metropolitan Museum of Art, New York (since 1916). Member of the New York Symphony (1891-98); Concertmaster, New York Symphony (1898-1912). Head of Violin Department (1902-10), General Director (1910-15), Music School Settlement; Founder and Director, Music School Settlement For Colored People (1912). Founder and Director, Symphony Club of New York (since 1904); Founder and Director, Mannes Music School (since 1916). *Author of: Music Is My Faith,* autobiography. *Address:* Mannes Music School, 157 E. 74th St., New York City.

MANNES, LEOPOLD DAMROSCH—Pianist, Composer. Born in New York City, 1899. *Education:* Harvard University and Institute of Musical Art; pupil of Guy Maier and Percy Goetschius; Johannes Schreyer, Dresden; Rosario Scalero, Italy; Alfred Cortot, Paris, and others. *Degree:* A.B., Harvard University (1920). Winner of Pulitzer Scholarship, Guggenheim Fellowship and Walter Scott Foundation piano scholarship. Teacher of theory at Institute of Musical Art. Member of faculty, David Mannes Music School, New York. *Compositions:* Suite for two pianos (1924); Two Madrigals, for chorus (1926); Suite—Three Short Pieces (1926); String Quartet (1927); incidental music for *The Tempest* (1930); others. *Member:* National Music League. *Address:* 157 E. 74th St., New York City.

MANNEY, CHARLES FONTEYN—Composer. Born in Brooklyn, N. Y., 1872. *Education:* Brooklyn Polytechnic Institute; pupil of Fisher, Goodrich and Goetschius. Associate Editor, Ditson Company, Boston; Conductor, Footlight Orchestra. *Compositions: A Shropshire Lad,* song cycle; *The Manger Throne* and *The Resurrection;* anthems; carols, choruses; works for piano. *Editor of: Folk Songs and Other Songs for Children.*

MANNHEIMER, FRANK—Pianist. Born in the United States. *Education:* Studied in Berlin and Paris; pupil of Matthay, London. *Appearances:* Recitals and concerts throughout Europe and America; at annual music festivals of the International Society for Contemporary Music in Italy and England. Has conducted master classes at Minneapolis College of Music. Now appearing in recitals; teaching in the United States. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

MANNING, EDWARD BETTS—Teacher, Composer. Born in St. John. N. B., Canada, 1874. *Education:* Columbia University (1896-1904); pupil of MacDowell, Humperdinck and Vidal. Supervisor of Music, New York public schools; Professor, Columbia University (1915). *Compositions:* Chamber music, orchestral works and songs.

MANSKI, DOROTHEE—Soprano. Born in Germany. *Debuts:* European, Berlin State Theatre (1924); American, Metropolitan, New York (1927). *Appearances:* Operatic roles, Berlin State Theater; Max Reinhardt's Grosses Schauspielhaus, Berlin; with Metropolitan Company (since 1927); as *Isolde* at Salzburg (1933), Salzburg and Vienna (1934); concerts and recitals in the United States. *Radio:* Metropolitan Opera Broadcasts, NBC. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

MANUSSEVITCH, VICTOR E.—Violinist, Teacher. Born in Alexandrovsk, Russia, 1905. *Education:* Academy of Musical Arts and State Conservatory of Music, Petrograd; Scharwenka Conservatory; pupil of Karguyeff, Petrograd; pupil and later assistant to Fiedemann, Berlin. *Degree:* M.A. in Music. *Appearances:* Concerts throughout Russia, Germany and Holland; recitals in New York and other cities. Former member of Boris Kroyt Quartet. *Radio:* WQXR, New York; Max Reger Festival, WNYC; WHN. At present, conducts own studio in New York. *Address:* 132 E. 96th St., New York City.

MARACCI, CARMALITA—Dancer. Born in Montevideo, Uruguay. *Education:* Studied in New York and California. *Appearances:* Recitals in the United States. *Management:* Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

MARAIS, JOSEF—Violinist, Singer. Born in Cape Province, South Africa, 1905. *Education:* South African College; Royal Academy of Music, London; Budapest, Hungary, and Czecho-Slovakia; pupil of Otakar Sevcik and Jeno Hubay. *Compositions:* Two Bushveld Songs (Boosey-Hawkes-Belwin); Album of Bushveld Songs (Sam Fox). *Radio:* NBC. *Recordings: Songs of the South African Veld* (Decca). *Address:* 261 W. 11th St., New York City.

MARCA, MARIA—Soprano, Teacher of Voice. Born in Boston, Mass. *Education:* Boston Conservatory of Music; pupil of Eduard Rantoni, Milan, Italy; Lamperti, Berlin; M. Ress, Vienna; Jean Racine, Paris; Richard Hageman, New York; Isadore Luckstone, Gennaro Curci, Georges Lapeyre, and Emmy Destinn. *Appearances:* In opera in Italy and Germany in *Rigoletto, La Sonnambula, La Traviata, Lucia di Lammermoor,* and others. *Address:* 353 West 85th St., New York City.

MARCELLI, RICO—Conductor, Composer. Born in Santiago, Chile, 1899. *Education:* National Conservatory, Santiago, Chile; Rome (scholarship). *Debut:* As conductor, *La Marseillaise* (musical drama), Scottish Rites Auditorium, San Francisco. *Appearances:* San Francisco, San Diego, and Hollywood Bowl Symphonies; conducted grand opera season at Philharmonic Auditorium, Los Angeles; guest conductor, Grant Park Concerts, Chicago (fifth year). With Sid Grauman of Hollywood (5 years), Balaban & Katz, Chicago (9 years); one season, Shea's Theatre, Buffalo, N. Y. *Radio:* "House By the Side of the Road," NBC (1934-35); "Fibber McGee & Molly," NBC (1935-36); "Contented Hour," NBC (1940). Taught for 9 years at National Conservatory, Quito, Ecuador. *Compositions: Water Colors* (four sketches); *Danira* (grand opera); *Ilya of Murom, Lifkronan* (musical dramas); *La Virgen del Mar* (Spanish operetta); *Immortal Light* (symphonic poem, musical eulogy to Thos. A. Edison); and others. *Address and Management:* Leslie Clucas, 333 N. Michigan Ave., Chicago, Ill.

MARCHETTI, ATTILIO—Oboist. Born in Bologna, Italy, 1883. *Education:* Graduate, Liceo Musicale, Bologna; pupil of Pietro Floridia, Leopoldo Mignone (oboe); Ottorino Respighi, Giuseppe Martucci (composition). *Degree:* Mus.B., Liceo Musicale, Bologna. Conductor of symphony and opera orchestras (1923-34). At present with Metropolitan Opera Association. *Compositions:* Bach transcriptions for double reed instruments and strings (J. Fischer & Bro.) *Address:* Metropolitan Opera Association, New York City.

MARCHETTI, LILLIAN ELEANOR—Mezzo-Soprano. Born in Allentown, Pa., 1915. *Education:* With private teachers in Italy. *Debut:* As *Rosina* in *"Barber of Seville,"* Brooklyn Academy of Music. *Appearances:* Leading roles with Teatro Nacional de Habana. *Address:* 320 W. 86th St., New York City.

MARCOUX, VANNI—Baritone. Born in Turin, 1879. *Education:* Pupil of Collino and Boyer, Paris. *Debuts:* European, Bayonne, as *Frère Laurent* in *"Roméo et Juliette"* (1899); American, Boston Opera House, as *Golaud* in *"Pelléas et Mélisande"* (1912). *Appearances:* Nice, France; La Monnaie, Brussels; Covent Garden, London (1905); Paris Opéra and Chicago Opera.

MARCUS, D. FRANK—Critic, Author, Composer. Born in New York City. *Education:* Sachs Collegiate Institute, Bowdoin College and Columbia University School of Journalism; pupil of Theodore John (violin). Former Drama Critic, *Cue, The Villager* and *Civil Service Leader.* At present, contributor to *Musical Facts. Compositions: Bomboola,* musical comedy (co-composer and author); incidental music for *Make Me Know It* and *It Happened Tomorrow.* Member of Editorial Board, *Who Is Who In Music* (1940-41 Edition). *Address:* 564 83rd St., Brooklyn, N. Y.

MARDEN, KATE DELL (MRS. VICTOR)—Pianist. Born in Albany, Ore. *Education:* With private teachers in America and Europe. Formerly taught in Portland, Ore., schools. Originator of Group Procedure Normal Classes for Teachers. Maintains studio; appears as lecturer and in recitals. *Radio:* KOIN, KGW. *Member:* Oregon Federation of Music Clubs (President); Portland Music Teachers Association. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 1232 N. W. 25th, Portland, Ore.

MARÉCHAL, MAURICE—Violoncellist. Born in Dijon, France, 1892. *Education:* Paris Conservatoire. Winner of First Prize (1911). *Appearances:* Soloist, Concerts Lamoureux (1919); Société des Concerts (1920); Société Philharmonique (1923); tours of the United States and Europe. Member, Board of Examiners, Paris Conservatoire.

MAREN, ILSE—Pianist. Born in Oederan, Saxonia, Germany. *Education:* Brahms Conservatory, Hamburg; pupil of Schenker, Vienna; Spengel, Hans Hermans, Georg Bertram, Joseph Schwartz and Oswald Jonas. *Debut:* European, Berlin; American, recital, Chicago (1940). *Address:* 5816 Glenwood Ave., Chicago, Ill.

MARGOLIES, MOLLIE—Pianist, Teacher. Born in Philadelphia, Pa. *Education:* Pupil of Ganz, Breithaupt, Petri, and Friedmann, in Europe and America. *Appearances:* In recital throughout the United States; soloist with Philadelphia, Minneapolis, St. Louis, and Kansas City Symphony Orchestras. Associate teacher to Rudolph Ganz, Chicago Musical College (since 1916). *Address:* Chicago Musical College, 64 E. Van Buren, Chicago, Ill.

MARINUZZI, GINO—Conductor, Composer. Born in Palermo, Italy, 1882. *Education:* Palermo Conservatory. *Debut:* As conductor, Teatro Massimo, Catania. *Appearances:* Tour with Hariclee Darclee; guest conductor, Paris Opera-Comique; Teatro Colon and

Coliseo, Buenos Aires; Municipale, Rio de Janeiro; Massimo, Montevideo. Former Conductor, Mantua; Teatro Massimo, Palermo; Dal Verme at Milan, and Teatro Reale in Madrid; Conductor, La Scala (3 years); Director, Liceo Musicale, Bologna (1915-18); Conductor, carnival season, Costanzi; Artistic Director, Chicago Opera Association (1919-21). Since then, has conducted in South America. *Compositions: Barberina* and *Jacquerie,* operas; orchestral works; *Il Sogna di Poeta,* a cantata and a *Requiem.*

MARIO, QUEENA—Soprano. Born in Ohio, 1896. *Education:* Pupil of Oscar Saenger and Marcella Sembrich. *Debut:* With San Carlo Opera, New York (1919). *Appearances:* With Scotti Opera; Metropolitan Opera (1922). Former member, San Francisco Opera Company. Member of faculty, Curtis Institute; also taught privately in New York.

MARION-VLAHOVIC—Tenor. Born in Zagreb, Jugoslavia, 1897. *Education:* Academies of Vienna and Zagreb; pupil of Mario Sammarco and Giuseppe Borgatti; also studied piano and organ. *Appearances:* Berlin, Paris; Vienna State Opera, Rome Royal Opera; La Scala, Milan; Chicago Civic Opera; Boston, Philadelphia, and in Jugoslavia.

MARK, OTTALIE—Copyright Counsel. Born in New York City. *Education:* New York University. Former member of staff, Capitol Theatre; Warner Brothers Pictures, Inc.; Head of Music Library and Copyright Department, Manhattan Opera House; Supervisor of Music Rights, Electrical Research Products, Inc. At present, Supervisor of Music Rights, Music Copyright Bureau. *Author of: By Special Permission of the Copyright Owner.* Contributor, *Who Is Who In Music* (1940-41 Edition). *Address:* 40 W. 84th St., New York City.

MARKEVITCH, IGOR—Composer, Pianist. Born in Kiev, Russia, 1912. *Education:* Paris; pupil of Nadia Boulanger (theory) and Vittorio Rieti. *Compositions: Concerto Grosso;* Concerto for Piano and Orchestra; *Cantata* (1930); *Rebus,* orchestral work (1931); *Partita,* for orchestra; *Serenade,* for violin, clarinet and bassoon; *Psalm,* choral work; piano concertos and symphonic works.

MARKLEY, GERTRUDE—Pianist. Born in Wisconsin. *Education:* Pupil of Carlos Sobrino, London; Heinrich Barth, Berlin; Godowsky, Vienna. Former member of faculty, Wolcott School Denver. Conducts own studio in Los Angeles. *Address:* 403 S. Hobart Blvd., Los Angeles, Cal.

MARKS, EUGENE FRANKLIN—Pianist, Organist, Composer. Teacher. Born in Augusta, Ga., 1866. *Education:* Royal Conservatory, Leipzig. Former Dean, private conservatory for teachers; Organist and Choir Director for churches in Montgomery, Augusta, Norfolk, and New York. At present, Director, Educational Department, Augusta Civic Music Club; maintains own studio in Augusta. *Compositions:* Works for piano, organ, anthems, duets and others (published by T. Presser Co.) *Member:* Augusta Civic Music Association. *Address:* 122 Eighth St., Augusta, Ga.

MARROW, MACKLIN—Conductor. Born in Virginia, 1900. *Education:* Georgetown University and Juilliard Institute. Musical Director, Provincetown Players (1923-29); Conductor, Newport (R. I.) Symphony Orchestra (1926-27); with Schalk at Vienna Opera (1927-28); Musical Director, Central City (Colo.) Summer Music Festivals; guest conductor, Portland, Ore., Hartford and Bridgeport, Conn.; also New York Festival Orchestras. Conducted Lewisohn Stadium Concerts, New York (1938).

MARS, BUDDIE—Saxophonist, Accordionist, Baritone, Conductor (Popular). Born in Chicago, Ill., 1917. *Education:* Pupil of H. Ray Staater. At present, conducts own orchestra; arranges. *Address:* 431 S. Wabash Ave., Chicago, Ill.

MARSH, CHARLES HOWARD—Organist, Composer, Choral Conductor. Born in Magnolia, Iowa, 1885. *Education:* Fontainebleau, France; pupil of Marcel Dupre, Charles Widor (organ); Philipp (piano); Nadia Boulanger (composition). *Degrees:* F.A.G.O.; Diplomas in Organ and Pedagogy, Fontainebleau. *Appearances:* Recitals throughout the United States. *Radio:* WRUF. Head of Piano and Theory Departments, Bible Institute, Los Angeles (4 years); Head of Organ, Piano, Theory Departments, University of Redlands (1919-1926); Organist, University of Florida (1932-34). District Supervisor, Federal Music Project, San Diego, California (1935-40). Organist, St. James-by-the-Sea, Episcopal Church, La Jolla (since 1937). *Compositions:* Three *Fairy Tales,* for symphony orchestra; *Trojan Legend,* for symphony orchestra; Piano Sonata; Scherzo for organ; *Four Japanese Color Prints* (Gray, 1924); choral works; *The Urn, Enough, Three Hills, Wood Song, By Your Twilight Window,* songs (Schirmer). Former music critic, Fort Wayne *Journal Gazette* and contributor to poetry magazines. *Address:* 640 Broadway, San Diego, Cal.

MARSH, FRANK EARL, JR.—Pianist, Organist, Conductor. Born in Herkimer, N. Y., 1895. *Education:* New England Conservatory of Music; Syracuse University; pupil of Alberto Jonas (piano), Arthur Shepherd, Frank Stuart Mason and George Chadwick (theory). *Appearances:* Recital tours of the United States and Nova Scotia. Founder and Conductor of the Hattiesburg Choral Union, Mississippi Southern College Vesper Choir and the Mississippi Southern College Little Symphony. Director, School of Music. *Address:* Mississippi Southern College, Hattiesburg, Miss.

MARSH, LUCILE CREWS—Composer. Born in Pueblo, Colo. *Education:* University of Redlands, Cal.; New England Conservatory; Northwestern School of Music; pupil of Hugo Kaun, A. von Fielitz, Nadia Boulanger and others. Pulitzer scholarship (1926). *Degree:* Mus. B., University of Redlands. *Radio:* Performance of Composition for orchestra, NBC (1935). *Compositions:* Songs and piano pieces (Schirmer, and Boston Music Co.); compositions for orchestra, and a one-act opera. *Member:* Pi Kappa Lambda and Sigma Alpha Iota. *Address:* 108 W. Fern Ave., Redlands, Cal.

MARSHALL, CHARLES—Tenor. Born in Auburn, Me., 1887. *Education:* Boston and Italy; pupil of Whitney, Vannucini and Lombardi. *Debuts:* European, Teatro Verdi, Florence (1906); American, Philadelphia, as *Otello* in opera *"Otello"* (1919). *Appearances:* Chicago Opera Company; on tour.

MARSHALL, JOHN PATTON—Organist, Lecturer, Writer, Teacher. Born in Rockport, Mass., 1877. *Education:* Studied with MacDowell, Chadwick, Lang and Norris. Organist, St. John's Church, Boston (1896-1903); Director of Music, Middlesex School, Concord, Mass. (1902-12); Head of Music Department, Boston University; Organist, Boston Symphony Orchestra (1909); Lecturer, Harvard Summer School (1908-11); Member, Advisory Board, Boston Public Schools. *Compositions:* Songs and piano works. *Author of: Syllabus of the History of Music* (1906); *Syllabus of Music Appreciation* (1911).

MARSHALL, LILLIAN C.—Teacher of Voice, Reader, Whistler. Born in London, England. *Education:* Pupil of Emilio Tiferro. Teaches corrective speech, dramatics and personality development. *Radio:* WXYZ and WJR. *Address:* 50 Edison Ave., Detroit, Mich.

MARSILIA, RONALD—Tenor. Born in Freedom, Pa. *Education:* Cleveland University of Music; Juilliard Graduate School. *Debut:* Singers Club, Cleveland (1935). *Appearances:* Recitals and opera. *Management:* Haensel and Jones, New York City.

MARTELLI, HENRI—Composer. Born in Bastia, Corsica, 1895. *Education:* Paris Conservatoire (1912); pupil of Charles M. Widor and Jules Mouquet. *Compositions: Assyrian Bas-reliefs* (1928); Concerto for Orchestra; *La Chanson de Roland,* opera; *Sur la Vie de Jeanne d'Arc,* symphonic poem; piano works, songs, and a string quartet.

MARTENS, VIOLET—Pianist, Coach, Accompanist. Born in Clinton, Wis. *Education:* University of Chicago; Chicago Musical College; pupil of Hans von Schiller, Emil Liebling, Mary Wood Chase, Carrens, New York. *Debut:* In recital, Kimball Hall, Chicago. Coach and accompanist to Charles Marshall and Rosa Raisa. Assistant Conductor with Stadium Grand Opera, Chicago (1930); assistant to Oscar Saenger in New York; established Smetana Trio (1924), and Opera Work Shop in Chicago (1935). Associated with Frederick W. Root, Charles Marshall and Rosa Raisa. *Author of: How's Your Voice?* (Carl Fischer Inc.) *Recordings:* Various companies. *Address:* 410 S. Michigan Ave., Chicago, Ill.

MARTIN, FREDDY—Saxophonist, Conductor (Popular). Born in Cleveland, Ohio, 1907. *Education:* Ohio State University. *Appearances:* Engagements at hotels, clubs and theatres throughout the United States (since 1930). *Radio:* MBS. Organized own band in 1930. *Compositions: Early in the Morning* (Harms), *Goodnight Moonlight* (Melody Lane). *Recordings:* Columbia, Brunswick, Bluebird (1940). *Management:* Music Corporation of America 430 N. Michigan Ave., Chicago, Ill.

MARTIN, LINTON—Critic. Editor. Born in Philadelphia, Pa., 1887. *Education:* Wheaton College. *Radio:* Commentator and Program Annotator, Philadelphia Orchestra broadcasts, Philadelphia Academy of Music. Literary and Music Critic, Philadelphia *Press* (1911-16); Literary Editor, *Evening Public Ledger* (1916-18); Drama and Music Editor, Philadelphia *North American* (1918-25). Drama and Music Editor, Philadelphia *Inquirer* (since 1925); Program Annotator, Philadelphia Orchestra Concerts, Robin Hood Dell. Member Editorial Board of *Who Is Who In Music* (1940-41 Edition). *Address:* The Philadelphia *Inquirer,* Philadelphia, Pa.

MARTIN, MAX—Violinist, Teacher of String Instruments. Born in Omaha, 1892. *Education:* Pupil of Robert Casadesus, Sandor Harmati and others. For-

mer member of Omaha and Kansas City Symphony Orchestras. Member of Faculty, Central State Teachers College, Warrensburg, Mo. (1926-29). Member of faculty and conductor of ROTC Military Band, Kansas State College, Manhattan, Kan. (since 1929). *Member:* Phi Mu Alpha. *Address:* Music Department, Kansas State College, Manhattan, Kan.

MARTIN, MILES I'ANSON—Organist. Born in Newark, N. J., 1888. *Education:* Fontainebleau; pupil of Widor, Dupré, Jessie Courter, Frederick Baumann, William Ashmall, Charles Corwin, Clement Gale, T. Tertius Noble and Hugh McAmis. *Degree:* F.A.G.O. Former Organist, St. John's Church, Newark; St. Edward the Martyr, New York; Trinity Church, St. Augustine, Fla. At present, Organist, St. John's Episcopal Church, Waterbury, Conn. *Compositions:* Church services, canticles, introits, and other works for organ (H. W. Gray Co.). Honorary member, Trinity College of Music, London. *Address:* St. John's Parish, Waterbury, Conn.

MARTIN, RICCARDO—Tenor. Born in Hopkinsville, Ky., 1879. *Education:* Columbia University; Paris and Italy; pupil of MacDowell (composition), Escalais, Sbriglia and Lombardi (voice); also studied violin. *Debuts:* European, Nantes, France (1904); American, French Opera House, New Orleans, as *Canio* in *"I Pagliacci"* (1906). *Appearances:* Verona, Milan, Metropolitan Opera, Covent Garden, London; Boston Opera, and Chicago Opera.

MARTIN, TONY—Tenor (Popular). Born in Oakland, Cal. *Education:* St. Mary's College. *Appearances:* As saxophonist in night clubs, Oakland and San Francisco, Cal.; in motion pictures, starting with *Sing, Baby, Sing* (1935). *Radio:* Burns and Allen program, NBC; others. *Address:* National Broadcasting Company, RCA Bldg., New York City.

MARTIN, VIVIAN LOUISE—Pianist, Organist. Born in East Bethany, N. Y., 1904. *Education:* Chicago Musical College, American Conservatory, Chicago; pupil of C. Gordon Wedertz, Edward Benedict and Frank Van Dusen. *Degree:* A.A.G.O. *Appearances:* Organ recitals in Chicago; Kimball Hall (1940). At present, Organist, North Shore Evangelical Church. *Compositions:* Works for piano and organ; anthems. *Member:* Chicago Club of Women Organists (President); Van Dusen Organ Club; A.G.O. *Address:* Kimball Hall, Chicago, Ill.

MARTINELLI, GIOVANNI—Tenor. Born in Montagnana, Italy, 1885. *Education:* Pupil of Mandolini, Rome. *Debut:* European, in Rossini's *Stabat Mater,* Milan (1910); American, with Chicago-Philadelphia Co., Philadelphia, in *Tosca* (1913). *Appearances:* Tours throughout Europe and the United States, in opera and recital. Member of Metropolitan Opera Co. (since 1913). *Management:* NBC Artists Service, 30 Rockefeller Plaza, New York City.

MARTINI, ALBERT—Violinist. Born in Springfield, Mass., 1913. *Education:* Illinois Wesleyan University, Chicago Musical College; Rossini Conservatory, Pesaro, Italy; pupil of Sametini, Rosenwald; others. *Debut:* Faenza, Italy (1929). *Appearances:* In concerts, Bridgeport, Conn. (1930); Springfield, Mass. (1930); Decatur, Ill. (1931); with Wesleyan University String Quartet, Chicago (1932); concerts, Dallas, Tex. (1939); Baton Rouge, La. (1940). At present, Head of String Department, Centenary College of Louisiana. *Address:* Centenary College of Louisiana, Shreveport, La.

MARTINI, NINO—Tenor. Born in Verona, Italy, 1905. *Education:* Pupil of Maria Gay and Giovanni Zenatello, New York; also studied in Italy. Awarded Columbia Medal, "For distinguished contribution to radio art." *Debuts:* European, at Milan as the *Duke* in *"Rigoletto";* American, with Philadelphia Grand Opera Company (1931); Metropolitan Opera, as the *Duke* (1933). *Appearances:* Concert tours of the United States and Canada; motion pictures, *Here's to Romance, The Gay Desperado, Music for Madame,* others; with Metropolitan Opera. *Radio:* CBS, NBC, in sustaining and commercial programs. At present, concertizing; member of Metropolitan Opera. *Recordings:* Victor, Columbia. *Management:* Evans & Salter, 113 W. 57th St., New York City.

MARTINU, BOHUSLAV—Composer. Born in Policka, Hungary, 1890. *Education:* Prague Conservatory; pupil of Josef Suk and Albert Roussel. At present composing and teaching in Paris. *Compositions: Bohemian Rhapsody,* for soli, chorus and orchestra (1918); *Midnight,* for orchestra (1922); *Rebellion,* ballet (1924); two piano concertos (1926, 1934); *Soldier and Dancing-Girl,* opera (1928); Rhapsodic Symphony (1928); Jazz-Suite (1929); violin concerto (1934); *Maria's Plays,* opera (1934); *Julietta,* opera (1938); chamber music; other works for orchestra and the theatre.

MARTUCCI, PAOLO—Pianist. Born in Naples, Italy, 1885. *Education:* Pupil of Giuseppe Martucci (piano, composition). *Debut:* Bologna, Italy (1902). *Appearances:* England; tours of Italy. Professor of Piano, Cincinnati Conservatory of Music (1911-13). Teacher, New York. At present, concertizing and teaching in New York City.

MARVIN, MEL—Conductor (Popular). Pianist. *Appearances:* With own orchestra, at Glen Echo Park, Washington, D. C.; Euclid Beach Park, Cleveland; Casa Madrid, Louisville; Moonlight Gardens, Saginaw, Mich.; Knickerbocker's Flint, Mich.; Grande Ballroom, Detroit; Nu Elms Ballroom, Youngstown, Ohio; others. Orchestra features Booy King, Al Jain, Wayne Engle and a glee club.

MARX, BURLE—Pianist, Composer, Teacher. Born in Sao Paulo, Brazil, 1902. *Education:* Private tutors in Sao Paulo and Rio. *Appearances:* Washington, Cleveland, Rio de Janeiro and Europe. Member of faculty, University of Rio (1932-33). *Compositions: Ave Maria, Fantastic Episode,* for orchestra, *Pater Noster,* for mixed chorus, orchestra and organ. *Address:* 128 W. 80th St., New York City.

MARX, JOSEPH—Composer. Born in Graz, Austria, 1882. *Education:* Academy of Vienna; pupil of Degner. *Degree:* Ph.D., Academy of Vienna. Director, Academy of Music, Vienna (since 1922). *Compositions: Evening Song* (1910); Piano Quartet (1911); Sonata, for violin and piano (1914); *Romantic* Concerto, for piano and orchestra (1919); *Autumn* Symphony (1922); other works for orchestra and chorus; songs. *Author of: The Functions of Intervals in Harmony and Melody for the Comprehension of Time-Complexes.*

MASCAGNI, PIETRO—Composer. Born in Leghorn, Italy, 1863. *Education:* Institute Luigi Cherubini; Conservatory of Milan; pupil of Alfredo Soffredini, Ponchielli and Saladino. *Appearances:* As opera conductor, tours of Europe. *Compositions: Cavalleria Rusticana* (1890), *I Rantzau* (1892), *Silvano* (1895), *Iris* (1898), *Amica* (1905), *Isabeau* (1911), *Il Piccolo Marat* (1921), *Nerone* (1935); other operas.

MASON, DANIEL GREGORY—Lecturer, Composer, Author, Teacher. Born in Brookline, Mass., 1873. *Education:* Harvard University (1891-95), New York and France; pupil of Paine, Chadwick, Goetschius, Arthur Whiting (composition) and Vincent d'Indy. *Degrees:* Hon. Litt.D., Tufts College; Mus.D., Oberlin College. Member of faculty, Columbia University (1919); MacDowell Professor of Music, Columbia University (1929). *Compositions:* Symphonies; *Chanticleer,* Festival Overture; *Birthday Waltzes,* for piano; *Divertimento,* for two pianos; *Passacaglia and Fugue,* for organ; choruses, songs, and chamber music. *Author of: From Grieg to Brahms* (1902); *Beethoven and His Forerunners* (1904); *The Appreciation of Music* (1907), *A Neglected Sense in Piano Playing* (1912), *Great Modern Composers* (1916), *Music as a Humanity* (1920), *The Chamber Music of Brahms* (1932), *Music in My Time and Other Reminiscences* (1938).

MASON, EDITH—Soprano. Born in St. Louis, Mo., 1892. *Education:* New England Conservatory, Boston; pupil of H. Thane Miller, Cincinnati, O.; Victor Covell, New York; Bertram, Clement, Vanzo and Mauro-Cottone, in Paris and Italy. *Debuts:* Boston Opera (1913), Metropolitan (1916). *Appearances:* In opera, Marseilles; Paris Opera-Comique (1914); tour of Latin American countries; member of Chicago Civic Opera (1921-35); Salzburg Festival (1935); Metropolitan Opera, also with La Scala, Milan, and at Florence, Rome and Turin, Italy. Has sung in *Martha, Madame Butterfly, Faust, La Bohème, Romeo and Juliet, Manon, Traviata, Der Rosenkavalier* and others. Member of Chicago City Opera Company; appearing in concert. *Recordings:* Brunswick. *Address:* 229 Lake Shore Dr., Chicago, Ill.

MASON, RUSSELL GREEN—Conductor, Composer, Flutist. Born in Rock Falls, Ill., 1906. *Education:* De Paul University, Chicago. *Appearances:* As solo flutist, and with ballet; as member of Chicago Little Symphony; with own band at Century of Progress, Chicago (1933). *Radio:* WLS, Chicago. At present, Conductor, Westchester Federal Orchestra, White Plains, N. Y. *Compositions:* Works for orchestra, piano and voice, including *The Adventures of Pinocchio,* symphonic poem, and *Caprice Nègre. Member:* National Association for American Composers and Conductors, American Bandmasters Association. *Address:* 10 Woodland Ave., New Rochelle, N. Y.

MASSINE, LEONIDE—Dancer, Choreographer. Born in Moscow, Russia, 1896. Former member, Diaghileff Ballet and Monte Carlo Ballet Russe. At present, living in the United States.

MASSMANN, MAGDALEN—Pianist, Teacher. Born in Cincinnati, Ohio. *Education:* Loyola University, Chicago Musical College; pupil of Walter Knupfer, Adolf Brune, Paul Stoye, Felix Borowski. *Degree:* B.M., M.M., Chicago Musical College. *Debut:* With Chicago Symphony Orchestra. *Appearances:* Concert tours as soloist and accompanist throughout the United States and Canada. At present, Teacher

of Piano and Theory; also Director of Preparatory Department, De Paul University, Chicago. *Member:* Piper's Guild, Chicago Artists' Association, and Musicians' Club of Women. *Address:* De Paul University, 64 E. Lake St., Chicago, Ill.

MASSUE, NICHOLAS—Tenor. Born in Varennes, Canada, 1908. *Education:* Collegio Allo Querce, Florence; pupil of Mario Ancona. *Debut:* As *Duke of Mantua* in *"Rigoletto,"* Lecco, Italy (1932). *Appearances:* La Scala, Vienna, Metropolitan and San Francisco Operas. *Radio:* With Metropolitan Opera (NBC). *Recordings: Otello* (Victor). *Member:* Metropolitan Opera Association. *Address:* 30 E. 62nd St., New York City.

MASTERS, FRANKIE—Conductor (Popular), Guitarist, Vocalist. Born in St. Marys, W. Va., 1908. *Education:* University of Indiana; Culver Military Academy; Chicago Conservatory. *Appearances:* With own dance band throughout the United States. *Radio:* MBS. *Compositions: Scatter-Brain, Charming Little Faker* (B.V.C.); *The Key to My Heart* (Famous); *Recordings:* Okeh. *Address:* Music Corporation of America, 745 Fifth Ave., New York City.

MASTERS, FREDDIE—Trumpet Player, Conductor (Popular). Born in Hamilton, O., 1909. *Education:* Miami University, Oxford, O.; pupil of Frank Simon, Herman Bellstedt, August Shafer, Cincinnati. *Appearances:* With Frank Simon's Band (1924); Don Bestor Orchestra; Jay Freeman Orchestra; others. Tours of middle west with own orchestra. *Radio:* WLW, Cincinnati. At present, conducts own dance orchestra (Freddie Masters' Orchestra). *Compositions: My Days Are Just an Interlude* (Clarence Williams, 1938). *Recordings:* Genette. *Address:* 225 W. 23rd St., New York City.

MATESKY, RALPH—Violinist, Violist, Teacher. Born in New York City, 1913. *Education:* Juilliard Institute; Juilliard Graduate School; Teachers' College, Columbia; pupil of Mishel Piastro, Edouard Dethier, Sascha Jacobsen, Samuel Gardner, Conrad Held, Adolfo Betti, Alexander Bloch. *Degrees:* B.S., Teachers' College; Diploma, Juilliard Institute; Diploma, Juilliard Graduate School. Winner of Coolidge Award. *Appearances:* Recitals throughout New York State. Head of Violin Department, Wesley College (1937-39); member of faculty, Madison Square Boy's Club (1932-35); Green Mansions Symphony (1939). At present, president, Northwest Conservatory of Music. *Compositions:* Poems for string Orchestra; piano pieces, songs and operettas. *Address:* 122½ S. Third St., Grand Forks, N. D .

MATHIAS, ELMER L.—Bass-Baritone, Organist. Born in New Philadelphia, Ohio, 1906. *Education:* Cleveland Conservatory; Cincinnati Conservatory of Music; LaForge-Berumen Studios, New York; pupil of Dan Beddoe, Laura Mae Wright, Lila Robeson, Frank LaForge (voice); Mae Hurst Jackson, Parvin Titus (organ); Alma Betscher and Karin Dayas (piano). *Appearances:* As soloist with oratorio societies; soloist, Church of the Advent, Episcopal, Cincinnati; First Church of Christ, Scienist, Marietta, Ohio (7 years). At present, Organist, First Presbyterian Church, New Philadelphia, Ohio; Director, Mathias-Helmick Studios of Music and Dramatic Art. *Member:* Tuscarawas Co. Concert Association Committee; Fortnightly Music Club, New Philadelphia (President); MacDowell Music Club, New Philadelphia; Ohio Music Teachers Association (Chairman, Eastern District); Academy of Singing Teachers of the State of Ohio; A. G. O. *Address:* 238 Fair Ave., N. W., New Philadelphia, Ohio.

MATTFELD, JULIUS—Composer, Organist, Musicologist. Born in 1893. *Education:* German Conservatory of Music, New York. Assistant Librarian, Music Division, New York Public Library; Music Librarian, National Broadcasting Company (1926-28); Music Librarian, Columbia Broadcasting System; Organist and Choirmaster, Fordham Lutheran Church, New York. *Member:* International Composers Guild (co-founder). *Compositions:* Incidental music for own plays, ballets, songs and anthems. *Author of:* Books on music.

MATTHAY, TOBIAS—Pianist, Teacher of Piano. Born in London, England, 1858. *Education:* Royal Academy of Music; pupil of Dorrell, MacFarren, Bennett, Prout and Sullivan. *Appearances:* In concert. Member of faculty, Royal Academy of Music (since 1876). Maintains piano school in London (since 1895). *Compositions:* Works for orchestra and piano; chamber music. *Author of: The Art of Touch* (1903); *The First Principles of Pianoforte Playing* (1905); *Relaxation Studies* (1908); *Commentaries on the Teaching of Pianoforte Technique* (1911); *The Rotation Principle* (1912); *The Child's First Steps in Piano Playing* (1912); *Musical Interpretation* (1913); *Practice Triangle and Card* (1914); others.

MATTHEWS, H. ALEXANDER—Composer. Born in Cheltenham, England, 1879. *Education:* Pupil of his father, John Alexander Matthews; W. W. Gilchrist, George A. A. West. *Degrees:* Hon Mus.D., Muhlenberg College (1920), University of Pennsylvania (1925). Conductor of various organizations. Former member of Music Faculty, University of Pennsylvania; Conductor, Choral Art Society of Philadelphia. At present, head of Theory Department, Clarke Conservatory of Music, Eastern Baptist Theological Seminary. *Compositions:* Sacred and secular cantatas, anthems, duets, solos, piano and organ pieces. *Member:* ASCAP. *Address:* 3905 Vaux St., Philadelphia, Pa.

MATTHEWS, WILLARD—Concert Manager. Born in Philadelphia, 1911. *Education:* Pupil of Edouard Lippe and Douglas Stanley. *Appearances:* In concert and radio. Private Secretary to Nelson Eddy (1931-35). Former field representative, National Music League. Conducts own management bureau (since 1937). *Address:* 333 E. 43rd St., New York City.

MATTINGLY, MRS. JANE MC FARLIN—Composer, Lecturer. Born in La Grange, Ga. *Education:* La Grange College and Bush Conservatory; pupil of Blackmore, Brazelton and others. *Degrees:* A.B., La Grange College; Mus.B., Bush Conservatory. At present lecturing on music. *Compositions: The Desert Patrol, The Lamplighter* and *Trailing Moonflower;* piano solos and trios for children (Willis Music Co.). *Member:* Atlanta Music Club (Secy.); National League of American Pen Women (Georgia State Pres.); American Matthay Association. *Address:* 734 Frederica, Atlanta, Ga.

MATZ, LUKE—Basso, Supervisor. Born in Hamburg, Pa., 1911. *Education:* Ithaca College. *Degree:* B.S. in Mus. Ed. *Debut:* Philadelphia Opera Co. (1939), as *Michele* in *"Il Tabarro." Appearances: "Marriage of Figaro," "Butterfly," "Traviata," "Fledermaus,"* and *"Carmen."* Supervisor, Unionville Joint Consolidated Schools at Unionville, Pa.; Minister of Music, First Presbyterian Church of West Chester, Pa. *Address:* 14 W. Chestnut St., West Chester, Pa.

MATZENAUER, MARGARET—Contralto. Born in Temesvar, Hungary, 1881. *Education:* Pupil of Mme. Neuendorf, Antonia Mielke and Franz Emerich. *Debuts:* European, as *Puck,* Strasbourg Stadttheater (1901); American, Metropolitan Opera, New York (1911). *Appearances:* At Bayreuth (1911); Covent Garden, London (1914); Teatro Colon, Buenos Aires (1913); concerts in Europe and America. Member of Munich Hofoper; Metropolitan Opera (1911-30).

MAUPIN, REX—Musical Director, Arranger. Born in St. Joseph, Mo., 1899. *Education:* Kansas State College; pupil of Willis C. Maupin, Arthur Westbrook, Arthur Anderson and Paul Feld. With Balaban & Katz (1926-27). *Radio:* Musical Director, WLS, Chicago (1925); Director, KYW, Chicago (1928-34); Arranger, NBC, Chicago (1935-36). Director, NBC, Chicago (since 1937). *Address:* National Broadcasting Company, Chicago, Ill.

MAURO-COTTONE, AURORA—Pianist. Born in New York City. *Education:* Pupil of Melchiorre Mauro-Cottone (father) and Mme. Maria Carreras (scholarship). *Debut:* Town Hall, New York (1939). *Appearances:* New London, Conn. (several times), Rhode Island, Long Island, New Jersey, and New York. Member of faculty of Henry St. Settlement Music School; also teaches privately. *Address:* 150 Lexington, Ave., New York City.

MAUTNER, EDITH ROBECHEK—Pianist, Musicologist. Born in Cleveland, Ohio. *Education:* University of Chicago, Columbia School of Music, Chicago Musical College. Studied musicology with Hans Rosenwald. *Degrees:* Teacher's Certificate; B.A., Columbia School of Music. At present, engaged in research and conducting music study groups for laymen. *Address:* 1348 E. 48th St., Chicago, Ill.

MAXON, MARGARET MARY—Teacher of Piano. Born in Racine, Wis., 1911. *Education:* Carré Musical College, Racine, and Racine College Conservatory of Music: *Appearances:* Chicago and Milwaukee (1937), Racine (1939). At present, teaching in Racine. *Member:* Wisconsin Music Teachers Association. *Address:* 219 Sixth St., Racine, Wis.

MAXWELL, LEON RYDER—Baritone, Teacher. Born in Medford, Mass., 1883. *Education:* Tufts College; pupil of Walbrunn, Hess, Braggiotti and Dubulle. Music Supervisor, various towns near Boston (1905-08). Head of Music School, Newcomb College, New Orleans (since 1910). Conductor, University Chorus (since 1912). *Compositions:* Works for voice, piano, organ, string quartet and orchestra. *Editor of: The Assembly Praise Book* (with Leo Lewis, 1910). *Member:* Louisiana Music Teachers Association and Music Teachers National Association.

MAXWELL, RICHARD—Singer. Born in Mansfield, O. *Education:* Georgetown University, Kenyon College and Ohio State University Aviation School. *Degrees:* A.B., M.A., Kenyon. *Debut:* Radio, WJZ, New York (1923). *Ap-*

pearances: With Episcopal Boys Choir; with *Lady in Ermine, Music Box Revue, Greenwich Village Follies. Radio:* Seth Parker program, National Light Opera Co. and others (since 1928). At present, in own program, "Songs of Comfort and Cheer," CBS. *Author of: Cheer and Comfort, Songs of Cheer and Comfort* and *Notes of Cheer and Comfort. Member:* Phi Beta Kappa. *Address:* Columbia Broadcasting System, 485 Madison Ave., New York City.

MAYER, HERBERT—Pianist, Conductor. Born in Frankfort-on-Main, Germany, 1914. *Education:* Conservatory of Basle; studied in Frankfort-on-Main, Munich and Vienna. *Debuts:* European, in recital, Frankfort-on-Main (1933); American, Carnegie Hall, New York (1939). *Appearances:* As Conductor, Basle Philharmonic Orchestra Society (1933-35); Bern, Zurich, Basle and Geneva (1936); tour of central Europe (1937-38); Conductor, State Opera, Belgrade, Yugoslavia. *Radio:* WNYC, WQXR, NBC and CBS. Conductor, Royal Opera House, Sofia, Bulgaria; Accompanist to Felix R. Mendelssohn, New York University. At present, appearing in concerts; Director, Reger Festivals, WNYC. *Recordings:* With Mishel Piastro, Concertmaster of New York Philharmonic; with Hugo Kolberg, Concertmaster of Pittsburgh Orchestra. *Address:* 344 W. 72nd St., New York City.

MAYLE, HELENA—Soprano. *Education:* Spelman College, Atlanta, Ga., and Boston University. Rosenwald Fellowship at Boston University (received upon graduation from Spelman). *Degree:* M.A., Boston University. *Appearances:* As soloist, Spelman College Glee Club, Boston University Chorus, Choral Art Society and Boston Symphony Orchestra; concerts and recitals in Los Angeles, Las Vegas, Nev.; Minneapolis, St. Paul, Chicago, Detroit, Atlanta University and Alabama State College. *Management:* RCA Bureau, 140 W. 42nd St., New York City.

MAYNOR, DOROTHY—Soprano. Born in Norfolk, Va. *Education:* Hampton Institute; Westminster Choir School, Princeton, N. J.; studied in New York. *Debut:* In concert, New York (1939). *Appearances:* Berkshire Festival; tour of Europe with Hampton Institute's Negro Chorus; soloist, New York Philharmonic and Boston Symphony. *Recordings:* Victor. *Management:* Evans and Salter, 113 W. 57th St., New York City.

MC ALLISTER, A. R.—Band Director. Born in Will County, Ill., 1883. *Education:* Armour Institute and A. F. Weldon Band School; pupil of F. N. Innes and W. H. Bickett. *Appearances:* With Joliet Township High School Band throughout the United States. Conductor, National High School Band, Interlochen, Mich. (1929); Conductor, University of Wisconsin Clinic Band (1931-32); Conductor, Intermountain Clinic Band, Utah State Agricultural College (1932-33-34); Instructor and Clinic Director, Colorado College of Education Summer Session (1935-37); also at Northwestern University, Texas College of Arts and Industries, University of Michigan and University of South Dakota; Organizer, Regional Competition Festivals for the United States. Organizer and Conductor, Joliet Township High School Band (since 1912). *Member:* Illinois School Band Association, National School Band Association, American Bandmasters Association (Board of Directors; Chairman, Adjudicating Committee), Music Educators National Conference (Board of Directors; Chairman, Contest and Festivals Committee). *Address:* Joliet Township High School, Joliet, Ill.

MC ARTHUR, EDWIN—Conductor, Pianist, Accompanist. Born in Denver, Colo., 1907. *Education:* Juilliard Graduate School. *Debuts:* As conductor, Sydney Symphony Orchestra (1938); American, conductor of San Francisco Symphony (1938). *Appearances:* Accompanist to Richard Crooks, John Charles Thomas, Elisabeth Rethberg, Paul Althouse, Ezio Pinza, Gladys Swarthout, and for several years exclusively to Kirsten Flagstad. Conductor, Chicago City Opera (1938); San Francisco Opera; first solely American trained conductor to conduct Metropolitan Opera (1940). Guest conductor, NBC Symphony, Philadelphia Orchestra and National Symphony in Washington, D. C. Appointed Music Director and regular conductor, NYA Symphony, New York (1940). *Compositions: Spring Came* and *We have Turned Again Home,* songs; others. Contributor to *Who Is Who In Music* (1940-41 Edition). *Management:* NBC Artists' Service, RCA Bldg., New York City.

MC AULIFF, MARYA—Pianist. Born in Chicago, Ill. *Education:* Rosary College, River Forest, Ill.; pupil of Roumelle Rich Hawkins; Mischa Levitzki. *Debut:* Studebaker Theatre, Chicago (1939). *Appearances:* Recital, Rosary College (1940); guest artist, Cordon Club (1940); duo-piano soloist with Georga Orwig, in first performance of Arthur Bliss Concerto for Two Pianos, with Illinois Symphony Orchestra, Izler Solomon conducting (1940). *Radio:* Appeared on all Chicago stations; soloist with "The Northerners," WGN (1940); others. At present, appearing in joint lecture-recitals with Hans Rosenwald, musicologist. *Management:* Bertha Ott Concert Management, Kimball Bldg., Chicago, Ill.

MC BRIDE, ROBERT GUYN—Composer. Born in Tucson, Ariz., 1911. *Education:* University of Arizona. *Degree:* Mus.B., University of Arizona. Awarded Guggenheim Fellowship (1937). Member of faculty, Bennington College (1935). *Compositions: Sir Patrick Spence,* chorus for men's voices (1932); *Depression,* sonata for violin and piano (1934); *Mexican Rhapsody* (1934) and *Prelude to a Tragedy* (1935) for orchestra; *Show Piece,* ballet (1937); other chamber music.

MC CAIN, MARGARET—Contralto, Pianist. Born in Denmark, S. C., 1904. *Education:* Columbia College; schools at Winthrop and Rock Hill, S. C. Pupil of Freda New; James B. Bartsch, Augusta, Ga.; Meta Schumann, New York. *Appearances:* In operas, oratorios, concerts and recitals throughout the south. *Radio:* WIS, WCOS, WPFT, WBT, WTOC, WFBC. *Member:* National Federation of Music Clubs, Columbia Music Festival Association, D.A.R. *Compositions: Her Footsteps, Lullaby,* and *A Banner Needs a Breeze. Address:* Denmark, S. C.

MC CHESNEY, ERNEST—Tenor. Born in West Orange, N. J. *Education:* Graduate, Carteret Academy; with private teachers. *Appearances:* In *My Maryland, Princess Charming, The New Moon, Ziegfeld Follies, The Merry Widow;* with Gladys Swarthout, Central City Opera House, Colorado; tour with Mme. Schumann-Heink; soloist, Philadelphia Orchestra; Toronto Festival; Boston Handel and Haydn Society; Worcester Oratorio Society: Pittsburgh Mendelssohn Choir; Washington Rubinstein Club; Syracuse University Chorus; Hartford Oratorio Society; University Glee Club, New York; recitals throughout the United States. *Radio:* "Chase National Bank Hour"; creator of leading role in *Green Mansions;* others. At present concertizing. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

MC CLELLAND, STANLEY—Basso. Born in Syracuse, N. Y., 1903. *Education:* Eastman School of Music. *Radio:* With "Singin' Sam" in mixed quartet, transcribed program featured on 180 stations; member of Alfred Wallenstein's choral group, NBC. Member, Cavaliers Male Quartet; Bach Chorale Group. *Address:* RCA Building, New York City.

MC CLURE, MARION BOOTH—Band Director, Instrumentalist. Born in Sayre, Okla., 1909. *Education:* Hardin-Simmons University, Chicago Conservatory and Vandercook School of Music; pupil of G. E. Holmes, Christian Thaulow. *Appearances:* With band, Ziegfeld Theater, New York; Palladium, London; Hippodrome, Birmingham; Tuschinski, Amsterdam; Chicago, Boston, Los Angeles, Tucson, Washington (inaugurals; before Mrs. Franklin Roosevelt), and other cities throughout the United States; 11 world tours. *Radio:* With band. Organizer and Director of the "Cowboy Band," at Hardin-Simmons (since 1923). *Recordings:* Victor. *Address:* Hardin-Simmons University, Abilene, Texas.

MC COLLIN, FRANCES—Composer. Born in Philadelphia, Pa., 1892. *Education:* Pupil of Gilchrist and Mathews. Recipient of national awards for choral works. *Compositions: The Singing Leaves,* for chorus (1925); Quintet for Piano and Strings (1927); Adagio (1927); *Heavenly Children at Play,* scherzo (1928); *Prayer,* for orchestra (1930); Suite in F (1937); *Gypsy Dance,* for piano; other works for orchestra and chorus; chamber music.

MC CONATHY, OSBOURNE—Conductor, Editor, Educator. Born in Kentucky, 1875. *Education:* Pupil of Goetschius and others. *Degree:* Hon. Mus. D., American Conservatory, Chicago. *Appearances:* As conductor, May Festivals, Louisville, Ky. (1899-1903); Associate Conductor, North Shore Festivals, Evanston, Ill. (1913-25); as member of Duff and Fay Opera Companies; with Boston Festival Orchestra and Stewart's Military Band. Taught at Northwestern University (12 years); also taught in Louisville, Ky. and Chelsea, Mass. *Editor of: Progressive Music Series; Music Hour Series; Oxford Piano Course;* Ditson Orchestra and Band Music; choral books; others. *Member:* Music Teachers National Association; Music Educators National Conference. *Address:* 45 E. 17th St., New York City.

MC CONNELL, JAMES EDWIN—Pianist, Baritone. Born in Atlanta, Ga., 1892. *Education:* William Jewell College, Liberty, Mo. *Debut:* As Smilin' Ed McConnell, Atlanta, Ga. (1922). *Radio:* NBC, CBS. *Compositions:* Popular songs, hymns. *Recordings:* Victor. *Address:* Elk Rapids, Mich.

MC CORMAC, HALSTEAD B.—Choral Director, Teacher. Born in Santa Ana, California, 1913. *Education:* University of Southern California. *Appearances:* As Conductor of First Methodist Church Choir and Cecilian Singers of Santa Ana, Cal. *Radio:* Conductor of High School music concerts and semi-

annual Inyo County Musical Festival. Organist and Choirmaster, Episcopal Church of the Messiah, Santa Ana, Cal. (1931-35); Director of Music, First Methodist Church, Santa Ana (1935-38). At present, Music Instructor at Lone Pine Union High School, Lone Pine, Cal. *Address:* Lone Pine Union High School, Lone Pine, Cal.

MC CORMACK, JOHN—Tenor. Born in Athlone, Ireland, 1884. *Education:* Pupil of Vincent O'Brien and Sabbatini. *Debuts:* European, in concert, Sunday League, London (1907); American, Manhattan Opera House, New York (1909). *Appearances:* As member, Dublin Catholic Choir, St. Louis Exposition (1904); Covent Garden (1907); San Carlo, Naples (1909); Metropolitan Opera (1910); concerts. Member of Boston Opera (1910-11) and Chicago Opera Company (1912-14).

MC CORMIC, MARY—Soprano. Born in Belleville, Ark. *Education:* Pupil of Mary Garden. *Debut:* As *Micaëla,* Chicago Civic Opera (1921). *Appearances:* Paris Opera-Comique, Paris Opera; in other European cities; concert tour throughout the United States (1928-29); with Monte Carlo Opera; with San Carlo Opera Company in New York (1938). At present, concertizing and appearing in recital.

MC CRACKEN, GLENN—Pianist, Teacher. Born in Amboy, Ill., 1897. *Education:* Bush Conservatory; pupil of Philipp, Paris, and Matthay, London; others. *Degree:* B.M., Bush Conservatory. Member of piano faculty, Michigan State College (1928-33). Conducts own studio in Chicago (since 1933). *Address:* 410 S. Michigan Ave., Chicago, Ill.

MC CURDY, ALEXANDER—Organist, Teacher. Born in California. *Education:* Curtis Institute; pupil of Lynnwood Farnam. *Degrees:* Hon. Mus. D., Susquehanna University (1936). *Debut:* Recital, Town Hall, New York (1924). *Appearances:* Recitals throughout the United States. Organist and Choirmaster, Second Presbyterian Church, Philadelphia. Head of Organ Department, Curtis Institute. *Member:* A.G.O. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

MC CUTCHAN, ROBERT GUY—Teacher, Choral Conductor. Born in Mount Ayr, Ia., 1877. *Education:* Park College, Simpson College. *Degrees:* B.A., Park College; Mus.B., Simpson College. Organized Music Department, Baker University, Head (1904-10); Director, American Church Choir, Berlin (1911). Dean of Music, DePauw University, Greencastle, Ind. (since 1912). *Author of: Our Church Music* and *Better Music in Our Churches* (in collaboration). *Member:* Indiana Music Teachers Association and Music Teachers National Association.

MC DONALD, BERT ALLAN—Teacher, Conductor. Born in Oregon, 1890. *Education:* Whitman College, Chicago Musical College, Bush Conservatory; pupil of Leopold Auer. *Appearances:* As violinist with Chicago Symphony Orchestra and MacManus String Quartet. Former Head of Violin Department, Fischer School of Music, Walla Walla, Wash.; member of faculty, Chicago Musical College (Summer Sessions, 1923-28). Founder and Co-Director, McDonald School of Music, Pendleton; Founder and Director, Pendleton Little Symphony. *Address:* 318 E. Third St., Pendleton, Ore.

MC DONALD, ELINORE WHITING—Teacher of Piano. Born in Oregon, 1895. *Education:* American Conservatory of Music and Malen Burnett School of Piano Playing; pupil of Godowsky, Lhevinne, Witherspoon and others. *Degree:* Mus. M., American Conservatory. *Appearances:* As accompanist for Marie Morrisey, Lawrence McDonald and Bernard Tiede; Ellison White Lyceum Courses (1914-15). *Radio:* KOIN, Portland; KHG, Spokane; KGW, Portland. Co-Director, McDonald School of Music, Pendleton (18 years); former Chairman, National Music Week, Eastern Oregon. At present, member of faculty, National Guild of Piano Teachers. *Member:* National Federation of Music Clubs. *Address:* 318 E. Third St., Pendleton, Ore.

MC DONALD, HARL—Composer, Conductor. Born in Colorado, 1899. *Education:* University of Southern California; University of Redlands, California; University of Pennsylvania; University of Leipzig; American Academy; Philadelphia Academy; Leipzig Conservatory; in Paris; pupil of Ernest Douglas, Vernon Spencer, A. Steiner. *Debuts:* American, as soloist with San Francisco Symphony (1920); European, with Berlin Philharmonic (1922). *Appearances:* Tours of the United States, Europe and America as pianist; with Wiesbaden Philharmonic. Head of Music Department, University of Pennsylvania (since 1933); Manager, Philadelphia Orchestra Association (since 1939). *Compositions:* Four symphonies; orchestral suites; concertos; choral compositions; string quartets; trios; songs and short piano pieces. *Recordings:* Victor. *Address:* Philadelphia Orchestra Association, Philadelphia, Pa.

MC DOWELL, J. B. FRANCIS—Organist, Harpist, Pianist. Born in Barnesville, Ohio, 1880. *Education:* German Conservatory, New York; pupil of William Mason, Harry Rowe Shelley. *Degree:* A.A.G.O. *Debut:* Organ and piano recital, Memorial Hall, Columbus, Ohio. Organist, Tremont Baptist Church, New York (2 years); Organist and Choirmaster, Central Presbyterian Church, Columbus, Ohio (18 years); Central Methodist Episcopal Church, Columbus (12 years). At present conducts own studio. *Compositions:* Works for piano, organ and harp. *Member:* A.G.O. *Address:* 1015 S. High St., Columbus, Ohio.

MC EACHERN, EDNA EVELYN—Pianist, Educator. Born in Latah, Washington, 1896. *Education:* Whitman Conservatory of Music and Whitman College, Walla Walla, Wash.; Juilliard Institute; pupil of Josef Lhevinne. Recipient of Scholarship in Piano, Juilliard. *Degree:* Mus. B., Whitman College; M.A., Ph.D., Columbia University. Director of Mozart Festival, Montclair, New Jersey. At present, member of faculty, State Teachers College, Upper Montclair, New Jersey; lecture-recitals. *Author of: A Survey and Evaluation of the Education of School Music Teachers in the United States. Address:* State Teachers College, Upper Montclair, N. J.

MC FARLAND, ARTHUR—Conductor (Popular), Saxophonist, Vocalist. Born in Dorrancetown, Pa., 1911. *Education:* Wayne University, Detroit. *Appearances: Varsity Show,* Fred Waring Orchestra; others. Co-Conductor with brother, George McFarland, of McFarland Twins' Orchestra. *Radio:* Fred Waring program (featured comedians); MBS; others. *Address:* Roybonn Inn, Mt. Kisco, New York. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

MC FARLAND, GEORGE—Conductor (Popular), Saxophonist, Vocalist. Born in Dorrancetown, Pa., 1911. *Education:* Wayne University, Detroit. *Appearances:* With Fred Waring's Pensylvanian Orchestra (5 years); Warner Brothers picture, *Varsity Show;* tours throughout the United States. Co-Conductor with brother, Arthur, of McFarland Twins' Orchestra. *Radio:* Fred Waring program; MBS; Kate Smith program. *Address:* Roybonn Inn, Mt. Kisco, N. Y. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

MC GOWIN, ESSIE STALLWORTH (MRS. JAMES GREELEY)—Violinist. Born in Ennis, Texas, 1877. *Education:* Pupil of Joseph Bloch, Ubo Reidel, and Christine McCann. *Member:* Alabama Federation of Music Clubs (Past President); National Federation of Music Clubs (Executive Board). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* Edgefield, Chapman, Ala.

MC HOSE, GRACE B.—Pianist, Teacher, Choral Conductor. Born in Illinois, 1881. *Education:* Cincinnati Conservatory of Music; American Conservatory, Chicago; directed choral groups for several years; conductor of community chorus during Music Week; Century Club Women's Chorus. At present teaching and conducting in Idaho. *Address:* 616 10th Ave., South, Nampa, Idaho.

MC HUGH, MARY—Vocalist. Born in Glasgow, Scotland, 1920. *Education:* With private teachers. *Radio:* Fanny Grey's Rhythm School, NBC (70 weeks); other programs, NBC. *Recordings:* With Duke Ellington, Hudson, De Lange, Sammy Williams, (Brunswick). *Address:* National Broadcasting Co., RCA Bldg., New York City.

MC ILWRAITH, ISA ROBERTA—Organist, Teacher. Born in Paterson, N. J., 1909. *Education:* Barnard College of Columbia University; Columbia University and Union Theological Seminary. *Degree:* B.A., Barnard College; M.S.M., Union Theological Seminary. First woman to receive Victor Baier Fellowship in Church Music; first woman organist at Society for Ethical Culture, New York. Assistant Professor of Music, University of Chattanooga and Mount Holyoke College; Program Annotator, Chattanooga Symphony. *Member:* Phi Beta Kappa. *Address:* University of Chattanooga, Chattanooga, Tenn.

MC INNES, JAMES CAMPBELL—Baritone. Born in Lancashire, England. *Education:* Royal College of Music, London; pupil of M. Bouhy, Paris; Sir George Henschel, Sir Charles Santley, and William Shakespeare, London. *Debut:* In recital, St. James' Hall, London (1900). *Appearances:* Monday Popular Concerts, London; recitals in Paris, New York, and throughout Great Britain; soloist with Philadelphia, Chicago and Cleveland Orchestras; Oberlin, Philadelphia, Chicago and Mendelssohn Choir Festivals. Former member, Royal Philharmonic Society, London. *Member:* Society of English Singers, London. *Address:* 91 Dupont St., Toronto, Ont., Canada.

MC INTIRE, LANI—Guitarist, Orchestra Conductor (Popular). Born in Honolulu, Hawaii, 1904. *Education:* Kamehameha Military Academy. *Debut:* With his orchestra, the Aloha Isl-

anders, Hotel Lexington, New York (1937). *Radio:* Paul Whiteman program, NBC (1938); Bing Crosby "Music Hall," NBC; Al Pearce program; with own orchestra, from Hotel Lexington, NBC. *Compositions: The One Rose* (Shapiro - Bernstein); *Sweet Little Sweetheart; Sweet Hawaiian Chimes; Hearts Are Never Blue in Blue Kalua; So Long, But Not For Long, Aloha. Recordings:* Decca, Brunswick. *Management:* Rockwell General Amusement Corp., RKO Building, New York City.

MC KAY, GEORGE FREDERICK—Composer. Born in Harrington, Wash., 1899. *Education:* University of Washington, Eastman School of Music; pupil of Wood, Sinding and Palmgren. At present, Associate Professor of Music, University of Washington. *Compositions: Prairie Portrait* (1933), *Harbor Narrative* (1934), *Symbolic Portrait* (1935), *Westward* (1935), other works for orchestra and the theatre; *Hertha,* for chorus and orchestra (1936); *Caricature Dance Suite, April* suite, and other works.

MC KEE, SAMUEL B.—Piano Teacher (Popular). Born in Tokyo, Japan. *Education:* Graduate, School of Music, University of California at Los Angeles; with private teachers. Head of Burbank High School Music Faculty (1926). Founder and Director, Samuel B. McKee's School of Music (since 1919). Teacher of motion picture personalities, including Binnie Barnes, Mary Carlisle, Charles Butterworth, Michael Curtiz, Frank Borzage and others. *Author of: Piano Playing by Ear. Member:* California State Music Teachers Association; Rotary Club, Hollywood; Hollywood Junior Chamber of Commerce; California Yacht Club; Alpha Tau Omega; Sons of the American Revolution; Hollywood Toastmasters Club (President). *Address:* 6842 Sunset Blvd., Hollywood, Cal.

MC KENNA, WILLIAM JOSEPH—Composer, Arranger, Pianist (Popular). Born in Jersey City, N. J., 1881. *Education:* St. Peter's College, Jersey City, N. J.; Stevens Institute of Technology, Hoboken, N. J.; pupil of William Redfield, J. Bodewalt Lampe, Edward Cupero (arranging), John Vernon (piano). At present, Assistant Supervisor of Federal Music Project, N. J. *Radio:* Director of "Coward Comfort Hour," NBC (8 years). *Compositions:* Musical comedies, popular songs. *Member:* ASCAP. *Address:* 156 Webster Ave., Jersey City, N. J.

MC KENZIE, DUNCAN—Educator. Born in Scotland, 1885. *Education:* Daniel Stewarts College, Edinburgh; Edinburgh University; pupil of F. Niecks, Edinburgh. Organist and Choirmaster, Edinburgh and Montreal; Music Master, High School for Girls, and Commercial and Technical High School, Montreal (1914); lecturer on theory and teacher of organ, McGill University, Montreal (1914); Director of Music, public schools, Toronto (1922); Head of Music Department, Rutgers University (1925); Manager, Music Department, Oxford University Press, New York (1926-31). Adjudicator at state music festivals. At present, Educational Director, Carl Fischer Inc. *Author of: Music in the Junior School* (J. M. Dent); contributions to various periodicals.

MC KENZIE, LALLIE B.—Conductor, Teacher. Born in Bowman, Ga., 1897. *Education:* University of Chattanooga; University of North Carolina; New York University; Cadek Conservatory of Music, Chattanooga, Tenn. At present, Director, Palm Beach High School Glee Clubs; Palm Beach High School Orchestra; of Palm Beach Choral Singers at National Federation of Music Clubs Convention, Indianapolis, Ind. (1937); choir, First Baptist Church, Palm Beach. *Address:* 3004 Vincent Road, West Palm Beach, Fla.

MC KINLEY, CARL—Organist, Teacher, Composer. Born in Yarmouth, Maine, 1895. *Education:* Pupil of Dethier, Rothwell, Goldmark and Boulanger. Organist, church in Boston; member of faculty, New England Conservatory of Music. *Compositions: The Blue Flower,* for orchestra; *The Masquerade;* other works for orchestra and piano; songs.

MC KITRICK, KATHLEEN—Pianist, Theorist, Teacher. Born in Apple River, Ill. *Education:* Northwestern University, School of Liberal Arts and School of Music; University of Wisconsin: Royal College of Music, London; pupil of Howard Wells, Tomford Harris, Chicago; Philipp, Fontainebleau; Matthay, London (piano); Jeanne Boyd Chicago; Herbert Howells, London (theory and composition). *Degrees:* B.M., Northwestern University (1925); M.A., University of Wisconsin (1931). Member of faculty of Kansas State College, Manhattan, Kan. (1925-27) and University of Wisconsin, Madison, Wis. (1927-32). *Appearances:* Lecture-recitals at Allied Arts Convention, Chicago (1938); National Education Association Convention (1940); two-piano concert with Herbert Inskip at Knox College; Grieg-Post Concert Series (1940); soloist with American Conservatory Orchestra, Chicago, playing Tschaikowsky Concerto (1940); Northwestern University Guild programs; Women's Clubs. Conducts own studio in Chicago (since 1934). *Address:* 156 East Superior St., Chicago, Ill.

MC KORELL, BESSIE KING—Pianist, Organist, Teacher. Born in Hartsville, S. C., 1889. *Education:* Columbia College, Columbia, S. C.; Columbia University, New York; pupil of Edwin Hughes, John Thompson, Mrs. Crosby Adams. *Degree:* Mus. B., Columbia College. Conducts own studio. *Member:* Hartsville Music Club (President); South Carolina Federation of Music Clubs. *Address:* 903 Carolina Ave., Hartsville, S. C.

MC MILLAN, MRS. FLORA B.—Soprano, Teacher. Born in Laurens, S. C., 1903. *Education:* Furman University; with private teachers. *Degree:* Mus. B., Furman. *Appearances:* In concert and recital throughout southeastern states. Choir Director, First Baptist Church, Laurens, S. C. *Member:* National Federation of Music Clubs, MacDowell Junior Music Club (Counselor). *Address:* 329 W. Main Street., Laurens, S. C.

MC NEELY, PAUL PIERRE—Pianist, Composer, Teacher. Born in Marshall, Mo. *Education:* University of Kansas, University of Pennsylvania, Washburn College; pupil of Kirby, Margaret Liszniewski, Josef Lhevinne and Rudolph Ganz. *Radio:* Class recitals, KOL, Seattle. *Compositions:* Sonatas, fugues, cantatas, songs, works for piano. Director, School of Music, Montana State College; member of Examining Board of Bellingham, Bremerton and Seattle Schools. *Member:* Washington State Music Teachers Association, Pro Musica, Seattle Alumni Association of University of Kansas, Kappa Sigma. *Address:* Paramount Theatre Bldg., 907 Pine St., Seattle, Wash.

MC NEIL, RUTH—Pianist, Organist. Born in Chicago, Ill., 1906. *Education:* University of Chicago; American Conservatory, Chicago; pupil of Allen Spencer, Adolph Weidig, Chicago; Marcel Dupre and Philipp, Paris. *Degrees:* Mus. B., M.M., American Conservatory; Ph.B., University of Chicago. *Debut:* Organ recital, Kimball Hall, Chicago (1931). Has appeared in recitals throughout the mid-west. Member of faculty of University of Mississippi. *Member:* Sigma Alpha Iota, Delta Gamma, Delta Kappa Gamma, Phi Beta Kappa. A.G.O. *Address:* Music Bldg., University, Miss.

MC PHAIL, DOUGLAS SAUNDERS—Baritone. Born in Los Angeles, Cal., 1914. *Education:* Pupil of Romano Romani. *Debut:* Contest at Fairfax Theatre, Hollywood. *Appearances:* In light opera, Los Angeles; Loew's State Theatre, New York. *Radio:* NBC. *Motion Pictures: Sweethearts, Babes in Arms,* M-G-M. *Address:* M-G-M Studios, Culver City, Cal.

MC PHEE, COLIN—Composer. Born in Montreal, Canada, 1901. *Education:* Pupil of Strube, Varèse and Le Flem. Lived in Bali studying Balinese music. *Compositions:* Concerto (1923); *Sarabande* (1927); *From the Revelation of St. John the Divine,* for men's chorus (1935); other works for orchestra, chorus and the theatre; chamber music. Contributor to music periodicals.

MC WHOOD, LEONARD BEECHER—Teacher, Composer, Choral Conductor. Born in Brooklyn, N. Y., 1870. *Education:* Columbia University. *Degree:* B.A., Columbia. Adjunct professor in psychology, Columbia (1904-10); member of faculty, Vassar College (1902-07); Drew Theological Seminary (1907-16); National Park Seminary (1910-13); taught at Newark High School (1913-18). Professor at Dartmouth College (since 1918). Has conducted choruses, orchestras and operatic performances. *Compositions:* Three cantatas; light opera; songs; instrumental works.

MEAD, OLIVE—Violinist. Born in Cambridge, Mass., 1874. *Education:* Pupil of Eichberg and Kneisel. *Appearances:* As soloist with Boston Symphony Orchestra (1898) and other orchestras. Organized Olive Mead Quartet (1904).

MEADER, GEORGE—Tenor. Born in Minneapolis, Minn., 1888. *Education:* University of Minnesota; pupil of Anna Schoen-René. *Debuts:* European, in *The Flying Dutchman,* Leipzig (1910); American, Metropolitan, New York (1921). Member of Stuttgart Opera (1911-19). Has also appeared in musical comedy and on the legitimate stage.

MEAKIN, JACK—Conductor (Popular), Composer. Born in Salt Lake City, Utah, 1906. *Education:* Stanford University, California; pupil of C. F. Staynor. *Degree:* B.A., Stanford University. Has written and arranged various San Francisco shows; for Meredith Willson, Larry Clinton, Ted Fio Rito, Russ Morgan, Patricia Norman (his wife, and vocalist with his orchestra), the Frazee Sisters, and others. *Radio:* Staff pianist, NBC (1930); staff conductor (1934); Musical Director, NBC (3 years); Musical Director, CBS; commercial shows from San Francisco and New York, including Kraft, Pall-Mall and American Tobacco programs; "Stringtime"; "Slices of Life," with Rush Hughes; "Doctor Jazz"; "Bug-

house Rhythm," "Quite By Accident," and "Music by Meakin," *Compositions:* Piano solos, ballads, a suite of 20 ballets, concert works for orchestra, theme songs and popular songs, including *My Life Begins Tonight, Debutante's Lament, Ink Spots, Rhythmic Shadows, A Loopy Lullaby, Over the Edge* and others (published by Robbins, Witmark, Sherman, Clay, Roy, Feist, Luz Bros.). *Recordings:* Music by Meakin with Patricia Norman (Vocalion). *Address:* 19-61 78th St., Jackson Heights, N. Y. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

MEDTNER, NICOLAS—Composer, Pianist. Born in Moscow, Russia, 1880. *Education:* Moscow Conservatory; pupil of Arensky, Taneieff and Safonoff. *Appearances:* Recitals throughout Europe; soloist with Philadelphia Orchestra (1924); others. *Compositions:* Two *Canzonas with Dances,* for violin and piano; *Dithyramb, Sonata-Trilogy, Fairy-Tales, Country Dance, Meditazione, Sonata Minacciosa,* for piano; other works for piano and violin; songs.

MEHAN, MRS. JOHN DENNIS—Voice Teacher, Contralto. Born in Van Buren County, Mich. *Education:* Pupil of John Dennis Mehan. Soloist in churches, and with Mehan Ladies' Quartet, Detroit. Established voice classes at Teachers' College, Columbia University, New York (1901). Accompanist and assistant voice coach, with John Dennis Mehan Studios in Carnegie Hall. Director, Mehan Studios (since 1920). *Address:* 817 Carnegie Hall, New York City.

MEHLMANN, MAXIMILLIAN—Clarinetist, Teacher. Born in Brooklyn, N. Y., 1914. *Education:* University of Miami School of Music (scholarship); pupil of Simeon Bellison, Walter Shaeffer, Paul Clifford. *Appearances:* As soloist with Miami Symphony Orchestra (1936-38); as member, Miami Symphony Orchestra and Miami Symphonic Band. Music Director, Ada Merrit Junior High School; reed instructor, Ash Institute of Music; Music Director, Boro Park Junior Band. At present, Director of Mehlmann School of Music, Brooklyn, N. Y. Band Instructor, New York City Bands. Now writing an intermediate grade clarinet instruction method. *Compositions:* Arrangements and transcriptions for orchestra, band and ensembles. *Member:* Phi Mu Alpha. *Address:* 4913 Church Ave., Brooklyn, N. Y.

MEISLE, KATHRYN—Contralto. Born in Philadelphia, Pa. *Education:* Philadelphia Conservatory. *Debut:* As *Erda,* Chicago Opera (1923). *Appearances:* With Los Angeles and San Francisco operas and at Cologne; at Metropolitan (1935). At present, singing in opera, radio and concert. *Management:* Arthur Judson, 113 W. 57th St., New York City.

MELCHIOR, LAURITZ—Tenor. Born in Copenhagen, 1890. *Education:* Royal Opera School, Copenhagen; pupil of Paul Bang, Wilhelm Herold, Anna R. Mildenburg. *Debuts:* As baritone, Copenhagen Royal Opera (1913); as tenor (1918); Metropolitan Opera (1926). *Appearances:* In leading tenor roles, Wagner music-dramas; concert and recital. *Radio:* Guest appearances, NBC. At present, member of Metropolitan Opera. *Recordings:* His Master's Voice, Victor, Electrola, Parlophon, Polyphon. *Member:* Danish Student Glee Club, Copenhagen (Honorary); Danish Workmen's Glee Club, Chicago (Honorary). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Metropolitan Opera Company, New York City.

MELTON, FRANCES VIRGINIE—Pianist, Lecturer. Born in Jacksonville, Ill. *Education:* MacMurray College; pupil of H. Sherwood, Bauer, Leschetizky, Severin Eisenberger, and others. *Degree:* M.M., MacMurray College. At present giving lecture-recitals. *Member:* Board of Directors, Salem Philharmonic Orchestra; Oregon Music Teachers Association (State Vice-President); Salem American Association of University Women (President); MacDowell Club. *Address:* 334 N. Capitol, Salem, Ore.

MELTON, JAMES—Tenor. Born in Moultrie, Ga., 1904. *Education:* Florida and Georgia State Universities; Vanderbilt University; pupil of G. S. De Luca, Nashville; Michael Raucheisen, Berlin. *Debuts:* In concert, Town Hall, New York; operatic, as *Pinkerton* in *"Mme. Butterfly,"* Cincinnati Zoo Opera (1938). *Appearances:* European tour as first tenor of Revelers Quartet (member, 1927-33); recital tours of the United States and Canada; leading roles, Chicago Civic and Cincinnati Summer Opera Companies; San Carlo Opera Co., New York (1938). *Radio:* With "Roxy's Gang," NBC (1927); "The Telephone Hour"; other shows. Member, Chicago Civic Opera Company. At present appearing in concert, opera, and radio. *Recordings:* Victor and Columbia. *Address:* Westport, Conn. *Management:* Evans and Salter, 113 W. 57th St., New York City.

MELTZER, EDWARD—Conductor, Teacher. Born in Chicago, Ill., 1904. *Education:* Northwestern University; Mozarteum, Salzburg; University of Vienna; pupil of Weingartner, Walter, Lutkin, Noelte, Dumont, Paumgartner, Kunwald, Knoch, Otterstrom and Beecher. *Degree:* Mus. B. (1925), A.B. (1926), Northwestern University. *Debut:* Conductor of Vienna Symphony (1937). *Appearances:* As guest conductor with symphony orchestras of New York, Chicago, Boston, Pittsburgh, Milwaukee, Providence, Hartford, and other leading cities; London, Paris, Berlin and Budapest. Has taught theory and conducting at Columbia and Sherwood Music Schools, Chicago; also Baylor University and Colorado College. Guest lecturer, University of Illinois, Northwestern University and others. Head, Meltzer School of Music, Chicago. *Author of: Stories of Favorite Overtures; At The Conductor's Desk;* contributor to periodicals. *Member:* Phi Beta Kappa. *Address:* 64 E. Jackson Blvd., Chicago, Ill.

MELVIN, JACK—Conductor (Popular), Guitarist, Baritone. Born in Shamokin, Pa., 1913. *Education:* University of Pennsylvania. *Appearances:* Paris; throughout the United States, as conductor of own orchestra. *Recordings: Love What Are You Doing To My Heart. Address:* 160 E. 48th St., New York City.

MENDELSSOHN, FELIX ROBERT—Violoncellist, Conductor. Born in Berlin. *Education:* Sternsches Conservatory, Berlin. *Appearances:* In concert and recital throughout Europe, the United States, and Canada. As conductor throughout eastern United States. Former member of faculty, Sternsches Conservatory, Berlin. Founder and 'Cellist, Mendelssohn String Orchestra. Member of faculty, New York University (since 1937). *Compositions: Christus,* Passion opera; *Overture to Danton's Death,* and others. *Address:* 63-17 84th St., Forest Hills Crest, N. Y.

MENDOZA, DAVID—Conductor, Violinist. Born in New York City. *Education:* Institute of Musical Art, New York; pupil of Franz Kneisel. *Appearances:* As guest conductor, Philadelphia Symphony Orchestra; New York Philharmonic Symphony Orchestra. *Radio:* CBS, NBC. At present, Musical Director, Warner Bros. and Metro-Goldwyn-Mayer, Hollywood, Cal. *Recordings:* Decca. *Address:* 277 West End Ave., New York City. *Management:* Milton Bendiner, Steinway Hall, New York City.

MENGELBERG, WILLEM—Conductor. Born in Utrecht, Holland, 1871. *Education:* Cologne Conservatory; pupil of Seiss (piano), and Wuellner (conducting, composition). *Appearances:* On tour with the Concertgebouw. Music Director, Lucerne (1892); Conductor, Concertgebouw Orchestra (1895); Conductor, choir of the Toonkunst, Amsterdam; Conductor, Museumgesellschaft (1907-20); and the Frankfort Caecilienverein; Conductor, London Symphony Orchestra (1911-14); New York Philharmonic Orchestra (1921-29).

MENOTTI, GIAN-CARLO—Composer. Born in Italy, 1911. *Education:* Curtis Institute of Music. *Compositions: Amelia Goes to the Ball,* opera buffa (1937).

MENUHIN, YEHUDI—Violinist. Born in New York City, 1917. *Education:* Pupil of Sigmund Anker, Louis Persinger, Adolph Busch and Georges Enesco. *Debuts:* European, with Lamoureux Orchestra, Paris (1926); American, with New York Symphony (1927). *Appearances:* As soloist with San Francisco Symphony; Manhattan Opera House (1926); recital, Carnegie Hall, New York (1927); sonata recital with sister, Hephzibah, Town Hall, New York (1930); concerts with Berlin Philharmonic; concerts in Paris, Dresden, London, and elsewhere; two world tours; concerts and recitals throughout the United States. *Recordings:* Victor. *Management:* Evans and Salter, 113 W. 57th St., New York City.

MERO-IRION, YOLANDA—Pianist. Born in Budapest, Hungary, 1887. *Education:* Studied with Augusta Rennebaum. *Debuts:* European, as soloist with Dresden Philharmonic Orchestra (1902); American, Carnegie Hall, New York, with Russian Symphony Orchestra (1909). *Appearances:* Soloist with the Concertgebouw, Amsterdam; tours of Europe, the United States, Mexico, Cuba and South America. Aided in organizing Musicians Emergency Fund.

MERRIAM, RUTHERFORD HAYES—Composer, Arranger. Born in Brooklyn, New York, 1877. *Education:* Conservatory of Music, New York; pupil of F. W. Riesberg. At present, composing, orchestrating and arranging. *Compositions: Old Glory Goes By,* march and pageant song; *Prelude to a Poem,* for organ and orchestral instruments; *Prelude Arabesque,* for organ; works for piano, violin, voice, choral ensemble. *Member:* Music Educators National Conference. *Address:* c/o Joseph T. Dunham & Co., Chatham, New Jersey.

MERRILL, MILT—Violinist, Composer, Conductor (Popular). Born in New York City, 1890. At present playing in clubs with own orchestra. *Compositions: Hot Choruses for Violin; Swing Method for Violin; Swing Etudes,* for violin, saxophone, and clari-

net; *Blue Fantasy,* others (Jack Mills Co.). *Author of:* Correspondence course in swing (Merrill Music Co.). *Address:* 515 W. 110th St., New York City.

MERRITT, IDA SHIPMAN—Organist, Pianist. Born in Galveston, Texas. *Education:* University of Texas; Rice Institute, Houston; University of California at Los Angeles; New England Conservatory, Boston; with private teachers. At present organist, Trinity Episcopal Church, Galveston, Texas. *Member:* A.G.O. *Address.* 3207 Ave. N½, Galveston, Texas.

MERVYNNE, REV. DUNCAN SALISBURY—Organist, Pianist, Teacher. Born in South Hadley Falls, Mass., 1866. *Education:* Yale University; also with private teachers. Ordained Deacon, Episcopal Church and clergyman, Diocese of Los Angeles (1912). *Degrees:* B.A. (1888), B.D. (1892), Yale University. Former Organist, Andover and United Church, New Haven; First Congregational Church, and Lincoln Ave. M.E. Church, Pasadena; Scottish Rite Cathedral. Radio appearances in California and Texas. At present, appearing in recitals, Pasadena Presbyterian Church. *Member:* A.G.O. (Pasadena Chapter). *Address:* 1875 San Pasqual St., Pasadena, Cal.

MESIROW-MINCHIN, NINA—Pianist. Born in the United States. *Appearances:* With Russian Trio, New York, Washington, D. C., Duluth, Minneapolis and Chicago; Pianist, Russian Trio, with Ennio Bolognini and Hans Muenzer. *Address:* Plaza Hotel, Chicago, Ill.

MESSNER, JOHNNY—Orchestra Conductor (Popular), Baritone, Clarinetist, Saxophonist. Born in New York City, 1910. *Education:* Juilliard Institute, New York; pupil of Jan Williams, Frank Chase and Geo. A. Wedge. Has played with Walter Damrosch, Albert Stoessel, J. P. Sousa, Arthur Pryor, Frank Black, Don Voorhees and others. At present appearing with own orchestra, Hotel McAlpin, New York City. *Radio:* NBC, from Hotel McAlpin. *Compositions: Slow Poke* (Whitmark); *Johnny's Messin' Around, I Got a Gal* (Leeds); *She Really Meant to Keep It* (Ridgefield Music Co.). *Recordings:* Vocalion, Bluebird, Varsity. *Address:* 43 Grove St., Ridgefield Park, N. J.

METZ, ROBERT ROY—Pianist, Teacher, Educator. Born in Chicago, Ill. 1912. *Education:* American Conservatory; Sherwood Music School; University of Graz, Austria; also studied in Vienna; pupil of Walter Keller, Leon Rosenbloom, Schnabel and Herbert Butler (conducting); others. *Appearances:* Recitals in Austria (1932-34); others. Former member of faculty, Sherwood Music School. At present, member of faculty, Musical Dramatic Conservatory of Chicago. *Address:* Kimball Hall, Chicago, Ill.

METZGER, ZERLINE MUHLMANN—Teacher of Voice. Born in Vienna, Austria, 1891. *Education:* Pupil of Maurice Rosenfeld, Adolph Muhlmann, Oscar Seagle, Delia Valeri; Hirsch-Kaufmann, Breslau (piano); Riemenschneider (organ). Has conducted student recitals and operatic performances. Director, Fine Art Opera, Chicago. Teaches voice in Chicago High Schools and conducts private studio. *Address:* 410 S. Michigan Ave., Chicago, Ill.

MEUSEL, LUCILLE—Soprano. Born in Green Bay, Wis. *Education:* Lawrence Conservatory, Appleton, Wis.; Chicago Musical College; private study in Paris; pupil of Herbert Witherspoon. *Appearances:* Member of Chicago Civic Opera (1927-28-29); leading soprano, Royal Opera of Liège, Belgium (1931-33); Chicago Grand Opera Co. (1933-34); Cincinnati Zoo Opera Co. (1937-40); leading coloratura soprano, San Carlo Opera (since 1934). Has appeared in opera throughout the United States. *Address:* 1009 S. Quincy, Green Bay, Wis.

MEYER, ALFRED HENRY—Organist, Teacher. Born in Quincy, Ill., 1888. *Education:* Oberlin College, Oberlin Conservatory of Music, Harvard University, New England Conservatory. *Degree:* Mus. B., A.B., Oberlin. At present, Professor of History and Theory of Music, Boston University, and College of Music, Boston. *Address:* 25 Blagden St., Boston, Mass.

MEYER, MARION—Pianist, Teacher. Born in Appleton, Wisconsin. *Education:* Chicago Musical College, Boguslawski College of Music; pupil of Marie Edwards von Ritter, Edward Collins and Boguslawski. *Degree:* B.M., Chicago Musical College. *Debut:* Recital, Curtis Hall, Chicago (1931). Recitals and concert appearances in Chicago and environs. *Radio:* Guest appearances on CBS. *Member:* Mu Phi Epsilon. *Address:* 951 Chicago Ave., Oak Park, Ill.

MEYROWITZ, SELMAR—Conductor. Born in Prussia, Germany, 1875. *Education:* Leipzig Conservatory. Conductor, Karlsruhe Opera (1896); Metropolitan Opera; German Theatre, Prague (1905); Berlin Komische Oper. Conductor, Berlin Philharmonic and Blüthner orchestras (since 1917).

MIASKOVSKY, NICOLAS—Composer. Born in Novogeorgievsk, Russia, 1881. *Education:* Petrograd Conservatory; pupil of Gliere, Rimsky-Korsakoff and Liadoff. *Compositions: Silence,* symphonic poem; Sinfonietta in A Major; *Alastor,* symphonic poem; Serenade for small orchestra; *Lyric Concertino,* for small orchestra; Concerto for violin and orchestra; symphonies; chamber music; works for piano and violin; songs.

MICUS, STANLEY JAMES—Saxophonist, Clarinetist, Teacher. Born in Chicago, Ill., 1915. At present, teaching saxophone and clarinet. *Address:* 64 E. Jackson Blvd., Chicago, Ill.

MIDDELSCHULTE, WILHELM—Organist. Born in Herne, Germany, 1863. *Education:* Institute for Church Music, Berlin; pupil of Haupt, Loeschhorn, Alsleben, Commer, Schroeder, and Ziehn. *Appearances:* With Chicago Orchestra. Organist, Lukas Kirche (1888-91); Cathedral of the Holy Name, Chicago (1891-95); with Thomas Orchestra (1894-1914); Organist, St. James Roman Catholic Church, and teacher of organ and theory, Wisconsin Conservatory, Milwaukee (1899-1919). *Compositions:* Passacaglia in D minor; Toccata on *Ein feste Burg;* Concerto in A minor; Meditation on *Alle Menschen muessen sterben;* others.

MIESSNER, W. OTTO—Teacher, Composer. Born in Huntingburg, Ind., 1880. *Education:* College of Music, Cincinnati. Music Supervisor, Booneville, Ind. (1900-04); Connersville, Ind. (1904-09); Oak Park, Ill. (1910-14). Music Director, State Normal School, Milwaukee, Wis. (since 1914). *Compositions: The Queen of May* and *Christus,* cantatas; *Festival March* and *Liberty March,* for orchestra; incidental orchestral music; works for the piano; songs. *Author of: The Motif Method of Music Reading* and *The Place of Music in Education;* collaborator, *The Progressive Music Series.*

MIKESHINA, ARIADNA—Pianist, Composer. Born in Russian Crimea. *Education:* Studied piano with N. Lavroff, St. Petersburg Conservatory; orchestration under guidance of Ottorino Respighi, in Academy of St. Cecilia, to which she awarded a scholarship. *Appearances:* Recitals in Tokio, Yokohama and San Francisco. Toured America as accompanist-composer with Nina Koshetz (1929). *Compositions: Concert-Fantasie,* for two pianos, based on theme for *Boris Godounoff* (1917); *Despair,* symphonic poem, performed by Los Angeles Philharmonic Orchestra (1918); *Le Temps Passé,* suite (1924), played by George Barrere Little Symphony and Tandler's Little Symphony; *Devil's Ballad, Gipsy Serenade* (Schirmer), and *Choral;* songs; works for piano, violin, cello, and string quartet; church music; *Theme and Transfiguration,* for orchestra; *The Forest and the Wind,* fairy tales; *Earth,* symphonic poem, performed in Rome and Milan (1933); *Kazatchok,* performed by New York Orchestra. Carnegie Hall (1934), and Rochester Philharmonic Orchestra (1937); *Harlequin,* ballet suite, performed by Philadelphia Orchestra (1937), and broadcast by Columbia Concert Orchestra, CBS (1940); orchestral scores for dramatic plays. *Member:* Societé Musicale a l'Estranger, Paris. *Address:* 330 W. 58th St., New York City.

MIKOVA, MARIE—Teacher of Piano. Born in Omaha, Neb. *Education:* Paris Conservatoire; pupil of Emile Schwartz (theory); August Borglum, Omaha; Wager Swayne, Paris. *Debut:* With orchestra, Paris. *Appearances:* In concert, Aeolian and Town Halls, New York; Jordan Hall, Boston; soloist with Los Angeles Philharmonic and Hollywood Bowl Orchestras; soloist with Oakland Symphony (1940). At present, teaching. *Address:* 119 S. Madison Ave., Los Angeles, Cal.

MILAM, LENA—Violinist, Violist, Teacher, Author. Born in Sweet Springs, Mo., 1884. *Education:* North Texas State Teachers College, Southwestern University, Chicago Musical College; Austro-American Conservatory, Mondsee, Austria; pupil of Max Fischel, Paul Pisk; also, Alexander Bloch; Roth Quartet (chamber music). *Degree:* B.S., North Texas State Teachers College; Hon. Mus.D., Southwestern University. Member of faculty, Austro-American Conservatory, Mondsee, Austria. Director of Music Education, Beaumont City Schools (20 years); Director of Young Peoples Orchestra, Beaumont, Texas. *Author of:* Series of Music Work Books for Schools. *Member:* Texas Music Educators Association; Texas Federation of Music Clubs; Texas Music Teachers Association; National Music Educators Conference; National Federation of Music Clubs Council. *Address:* 1693 Pennsylvania Ave., Beaumont, Texas.

MILANOV, ZINKA—Soprano. Born in Zagreb, Yugoslavia, 1906. *Education:* Royal Music Academy, Zagreb; pupil of Milka Ternina and Jacques Stueckgold. Winner of First Prize, Royal Music Academy. *Debuts:* European, as *Leonora* in *"Il Trovatore,"* Zagreb State Opera (1930); American, Metropolitan Opera, New York (1937). *Appearances:* As member of opera companies in Italy, Czechoslovakia, Germany and elsewhere (1930-37); as soloist, Salzburg Festival (1937); concerts

at Mozarteum; Carnegie Hall, New York; Queen's Hall, London; European and American concert tours; others. Member, Metropolitan Opera Company (since 1937). *Recordings:* Victor. *Address:* Metropolitan Opera Co., New York City. *Management:* Charles L. Wagner, 511 Fifth Ave., New York City.

MILDNER, POLDI—Pianist. Born in Vienna, 1915. *Debuts:* European, Recital in Vienna (1926); American, New York (1932). *Appearances:* Recitals and concerts throughout Europe and the United States; soloist under Bruno Walter, Ernst von Dohnanyi, Monteux, Schneevoigt, and others. *Management:* NBC Artists Service, RCA Building, Radio City, New York City.

MILES, HAZEL WEILER—Pianist. Born in Wisconsin. *Debut:* Town Hall, New York (1938). *Appearances.* Concerts and recitals in east and middle west. *Address:* 312 Jefferson, Eau Claire, Wis.

MILHAUD, DARIUS—Composer. Born in Aix-le-Provence, France, 1892. *Education:* Paris Conservatoire; pupil of Gedalge, Widor and D'Indy. *Appearances:* As pianist, in concert tours of America (1922); recitals in Europe; others. At present, teaching composition, Mills College, California. *Compositions: Les Choephores,* opera (1915-16); *L'Homme et son Desir,* ballet (1918); *Le Boeuf sur le Toit,* opera (1919); *Saudades do Brazil,* suite of dances (1920-21); *Catalogue des Fleurs,* for voice and chamber orchestra (1921); *La Creation du Monde* (1923), *Salade* (1924), *Le Train Bleu,* ballet (1924); three "minute operas" (1927); Concerto, for viola and orchestra (1927); Concerto, for violin and orchestra (1927); *Christophe Colomb,* opera (1928); Concerto for battery and small orchestra (1930); *Maximilien,* opera (1930); Concerto, for piano and orchestra (1934); *Concertino de Printemps,* for violin and orchestra (1934); *Machines Agricoles,* for voice and 7 instruments; symphonies for small orchestra; String Quartets and other chamber music; others.

MILINOWSKI, MARTA—Pianist, Teacher. Born in Berlin, 1885. *Education:* Hochschule fuer Musik, Berlin; Vassar College, Poughkeepsie, N. Y.; pupil of Maria Reinecke, Hanover, Germany; R. M. Breithaupt, Teresa Carreno, Berlin; Maurice Moszkowski, Paris; others. *Degree:* A.B., Vassar (1907). *Debut:* Singakademie, Berlin, with orchestra (1911). *Appearances:* New York, Chicago, Buffalo and elsewhere in the United States. Director, Lake Forest School of Music, Lake Forest, Ill. (1916-30). Professor of Music, Vassar College (since 1930). *Author of:* Biography of Teresa Carreno. *Address:* 125 Raymond Ave., Poughkeepsie, N. Y.

MILLER, ADA HOLDING (MRS. ALBERT H.)—Soprano, Patron. Born in New Bedford, Mass. *Education:* Pupil of Harriot Barrows, Mollenhauer, Hageman, Papi, Bellezza. *Member:* Rhode Island Federation of Music Clubs (President); Monday Morning Musical Club; Chopin Club; Chaminade Club; Beethoven and Providence Music Clubs; Providence Art Club. Member of Board of State Editors, *Who Is Who in Music* (1940-41 Edition). *Address:* 28 Everett Ave., Providence, R. I.

MILLER, FOSTER—Bass-Baritone. Born in Bedford, O. *Education:* Ohio State University. *Debut:* As winner of Naumburg Award, Town Hall, New York. *Appearances:* Recitals, concerts and oratorios throughout eastern, southern and mid-western states; operatic roles in New York, Philadelphia, Cincinnati, Montreal and other cities. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

MILLER, GLENN—Conductor (Popular), Trombone Player, Composer. Born in Clarinda, Iowa. *Education:* University of Colorado; pupil of Joseph Schillinger. *Appearances:* Playing and arranging with Ben Pollock, Tommy and Jimmy Dorsey, Red Nichols, Benny Goodman, Glen Gray, and other orchestras. Organized own band (1938); engagements at the Paradise Restaurant, New York City; Glen Island Casino, Westchester, N. Y.; Meadowbrook Country Club, Cedargrove, N. J.; Pennsylvania Hotel, New York City; Hotel Sherman, Chicago, Ill.; others; at theatres and colleges. *Radio:* Chesterfield Program, CBS; others. Recipient of Achievement Awards from *Metronome, Orchestra World,* and *Song Hits. Compositions: Moonlight Serenade,* theme song; *Sold America* and *Doin' the Jive. Recordings:* Bluebird. *Address:* Cotsworld-Bryane Lane, Tenafly, N. J.

MILLER, HORACE ALDEN—Teacher, Composer. Born in Rockford, Ill., 1872. *Education:* Cornell College, Ia.; Oberlin Conservatory. *Degree:* Mus. D., Oberlin. Former member of faculty, Cornell College. *Compositions: Melodic Views of Indian Life, From the Forest,* Ojibway songs; *Arapaho Ghost Dance; In the Linden Cradle* and *For the Golden Harvest; Indian Legend* and *Indian Idyl,* for organ; four Indian Themes, for piano; *The Moon Cycle,* six songs for high voices; others. At present, lives on the west coast as composer, teacher and publisher.

MILLER, LEO C.—Pianist, Teacher, Choral Conductor. Born in St. Louis, Mo., 1885. *Education:* Washington University, Kroeger School of Music; pupil of Charles Galloway (organ), Ganz and Busoni (piano), Kelley (counterpoint), and Kaun (composition). *Degree:* Hon. Mus.M., Chicago Musical College. *Debut:* Recital, Berlin (1913). *Appearances:* As soloist with St. Louis Symphony Orchestra (1927); recitals in Germany; recitals and lectures, Washington University, Lindenwood College, Maryville College and others; as accompanist. Head of Music Department, Lindenwood College (1917-20); Conductor, Jessie Gaynor Choral Club (1916-26). Director, Leo Miller Music Studios (since 1916). *Member:* Music Teachers National Association, Civic Music League (Executive and Soloists' Committees), Piano Teachers Round Table, Missouri Music Teachers Association (Executive Committee), St. Louis Symphony Society (Board of Control), St. Louis Grand Opera Association (Board of Governors and Chairman, Educational Committee), St. Louis Grand Opera Guild (Board of Directors), International Library of Music (Advisory Board), and Phi Mu Alpha. *Address:* 393 N. Euclid, St. Louis, Mo.

MILLER, MALCOLM—Concert Manager, Music Critic. Born in Chicago, Ill., 1885. *Education:* Ludlam School of Dramatic Art. Music and Drama Critic, Knoxville *Journal.* As concert manager, has presented Paderewski, De Pachmann, Hofmann, Rachmaninoff, Jascha Heifetz, Galli Curci, Louise Homer, Chaliapin, Manhattan Opera and Pavley-Oukrainsky Ballet, and stage productions. Director of Dramatics, University of Tennessee (1925-32). *Address:* 745 Churchwell Ave., Knoxville, Tenn.

MILLER, NEVILLE—Music Publisher. Born in Louisville, Ky., 1894. *Education:* Princeton University, Harvard University. *Degrees:* B.A., Princeton; LL.B., Harvard. Dean, University of Louisville Law School (1930-33); Mayor, Louisville (1933-37); Assistant to the President of Princeton (1938); President, National Association of Broadcasters (1938-39). President, Broadcast Music, Inc. (since 1939).

MILLER, PAUL EDUARD—Journalist, Music Critic (Popular). Born in Edgerton, Wis., 1903. *Education:* University of Wisconsin. Free lance writer; staff writer for *Downbeat* (1935-40). Contributor to *Musical Facts* (1940). *Author of: Year Book of Swing* (1939).

MILLER, RUSSELL KING—Organist, Composer. Born in Philadelphia, Pa., 1871. *Education:* Pupil of Von Sternberg, S. P. Warren, Klein and Scharwenka. Organist, various churches in Philadelphia; Organist, Temple Keneseth Israel (1902). Music Director, Pennsylvania School for the Blind (since 1909). *Compositions: Scherzo Symphonique* (1895); *Nocturne and Epilogue* (1897); *Festival March* (1903); Concert Overture (1909); *Festival Postlude, Impromptu and Cortège* (1904); other works for organ and piano; songs and anthems.

MILLER, RUTH—Soprano, Teacher. Born in Portland, Ore. *Education:* Pupil of Giovanni Sbriglia and Emile Bourjois, Paris. *Debut:* New York, as *Gilda* in *"Rigoletto." Appearances:* With Metropolitan Opera, Cincinnati Opera; Ravinia Park, Ill.; concert tours with her husband, Mario Chamlee. At present, concertizing and teaching. *Address:* 8118 Hollywood Blvd., Los Angeles, Cal.

MILLER, VICTOR—Pianist, Conductor. Born in Syracuse, N. Y., 1897. *Education:* Syracuse University; Royal Academy and Sternsches Conservatory, Berlin. *Appearances:* As conductor of symphony orchestras in Berlin and the United States, piano recitals; former Conductor, Syracuse Symphony Orchestra. *Radio:* Musical Director, WSYR (1940). *Compositions: Symphonie Romantique,* symphonic poem; songs, works for piano; others. *Recordings:* Q.R.S., Ampico, Victor, Edison, Brunswick. *Address:* Station WSYR Syracuse, N. Y.

MILLIGAN, HAROLD VINCENT—Organist, Composer. Born in Astoria, Ore., 1888. *Education:* Pupil of Carl, Gale, Johnstone and Noble. *Degree:* F.A.G.O. *Appearances:* Recital tour throughout the United States. Organist, Rutgers Presbyterian Church; Plymouth Church, Brooklyn; Fifth Avenue Baptist Church and West End Synagogue; also Riverside Church, New York. *Compositions:* Songs; organ pieces; choral works, sacred and secular; operettas and incidental music. *Author of:* Biography of Stephen Foster (1920); articles for various periodicals. *Editor of: The First American Composer* and *Colonial Love Lyrics. Member:* A.G.O.

MILLS, BILLY—Conductor. Born in Flint, Mich. *Education:* University of Syracuse; Detroit Conservatory of Music. *Radio:* Fibber McGee and Molly program, NBC. Conductor of own orchestra. Has composed theme songs for radio. *Address:* National Broadcasting Company, Sunset and Vine, Los Angeles, Cal.

MILLS, EDWIN CLAUDE—Administrator. Born in Denver, Colo., 1881. Assisted in organization and develop-

ment of American Society of Composers, Authors and Publishers; now serves as its Administrative Committee Chairman. *Address:* 30 Rockefeller Plaza, New York City.

MILLS, FELIX—Saxophonist, Composer, Orchestra Conductor (Popular). Born in Fort Collins, Colo., 1901. Former arranger for Raymond Paige. Arranger for other orchestras (1925-35). *Radio:* Musical Director, "Mickey Mouse Theatre" (1938); "Silver Theatre," CBS (since 1937); "Hollywood Playhouse," NBC (1940). Composes music for dramatic radio programs (since 1934); conducts own orchestra. *Compositions: Carnival Oriental* (1935); *Sequoia* (1938). *Address:* 1368 Holmby Ave., Los Angeles, Cal.

MILLS, WALTER—Baritone. Born in the United States. *Appearances:* Recitals throughout the United States and Germany. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

MILNER, GENE—Arranger, Pianist (Popular). Born in Winner, S. D., 1921. *Education:* Pupil of Noble Gabbert, Denver, Colo.; Terry Gordon, Sioux City, Ia. Arranger for orchestras of Johnny Kuker, Glidden, Ia.; Tommy Kart, Johnny Koch, Sioux City, Ia. *Address:* 3901 Peters Ave., Sioux City, Iowa.

MILNES, HAROLD P.—Educator. Born in San Jose, Cal., 1903. *Education:* College of the Pacific, Stockton, Cal.; American Institute of Normal Methods, Auburndale, Mass. *Degrees:* B.A., College of Pacific; M.A., American Institute. Supervisor, high school music, California. Former field representative (1929-38), and at present, Director of Music Research, Silver Burdett Company (since 1938). *Address:* Silver Burdett Company, 45 E. 17th St., New York City.

MILORADOVICH, MILO—Soprano. Born in Spokane, Wash., 1902. *Education:* Whitman College; Teachers' College, Columbia University; pupil of Elizabeth Kennedy (piano); Compton, Grissen, Buckley and Gessner (violin); Marta Sandal, Horatio Connell, Albert Jeannotte (voice); Knoch, Riedel, Jarecki, Mme. Jeanne Krieger (opera repertoire). Winner of Naumburg Prize (1932); recipient of Marcella Sembrich Scholarship. *Debuts:* European, Royal Opera, Liege, Belgium; American, Town Hall, New York (1932). *Appearances:* German Grand Opera Co. (1929-30); Chautauqua Summer Opera, under Albert Stoessel; Russian Opera (1934-36); soloist, Riverside Church, New York; Worcester Festival; Bridgeport Festival; created title role of *OL OL* in Tcherepnin's opera; tours of the United States; Brooklyn Oratorio Society. *Radio:* With Wallenstein Symphony, WOR; WJZ, WEAF, New York. *Address:* 102 W. 85th St., New York City. *Management:* George Leyden Colledge, 30 Rockefeller Plaza, New York City.

MILSTEIN, NATHAN—Violinist. Born in Odessa, Russia, 1904. *Education:* Pupil of Stoliarski, Ysaye, and Auer. *Debut:* Soloist, New York Philharmonic, Molinari conducting (1928). *Appearances:* Tour of Russia with Horowitz; European tour as soloist; tours of the United States; soloist with New York, St. Louis, Chicago, Boston, and Cleveland Orchestras, and in recital. *Recordings:* Columbia. *Management:* NBC Artists' Service, RCA Building, New York City.

MINTY, DOROTHY—Violinist, Teacher. Born in Jerome, Ariz., 1911. *Education:* University of California; pupil of Louis Persinger. Winner of Juilliard Foundation Scholarship. *Debut:* In San Francisco (1928); Town Hall, New York (1936). *Appearances:* Recitals and radio performances as soloist with orchestras in New York and the east. At present, assistant to Louis Persinger, New York. *Address:* 205 West 57th St., New York City. *Management:* Thea Dispeker, Hotel Willard, New York City.

MIQUEL, PABLO—Accompanist. Born in Havana, Cuba, 1910. *Education:* Graduate of Havana University; pupil of Jose Echaniz, Rudolph Gruen. *Debut:* Town Hall, New York (1933). *Appearances:* Cuba, Porto Rico, Central America, Venezuela, Colombia, Canada, and the United States. Pianist to American Ballet Caravan, New York (1938-40). Has been accompanist to Paul Althouse, Giovanni Martinelli, Gaspar Cassado, René Maison, Eva Gauthier and others. *Recordings:* Victor, Decca. *Address:* 157 W. 73rd St., New York City.

MIQUELLE, GEORGES—Violoncellist. Born in Lille, France, 1896. *Education:* Lille and Paris Conservatoires. Graduated with First Prize, Lille and Paris Conservatoires. *Debut:* Town Hall, New York (1934). *Appearances:* With Detroit Symphony Orchestra and Detroit String Quartet; at Milwaukee Woman's Club. *Radio:* "Sunday Evening Hour," CBS; "Toronto Promenade," CBS; "Music Guild," Chautauqua Symphony, NBC; "Tuesday Musicale," WWJ, Detroit. At present, Conductor, Toronto Promenade Orchestra. *Member:* Pro-Musica (Founder-Member, Detroit Chapter). *Address:* 5330 John R. St., Detroit, Mich.

MIROVITCH, ALFRED—Pianist, Teacher, Lecturer. Born in St. Petersburg, Russia, 1884. *Education:* Graduate, College of Saints Peter and Paul, and Imperial Conservatory, St. Petersburg; pupil of Annette Essipoff. Winner of Rubinstein Award (1909). *Debuts:* In Berlin (1911); Russia (1913); Carnegie Hall, New York (1921). *Appearances:* World tours; in recital and with orchestras in principal cities of the United States; lectures and lecture-recitals at colleges and conventions; has conducted Master Classes at universities and schools throughout the United States. Special teacher, Teachers' College of Columbia University. *Compositions: Minuet, Spring Song, Toccata* (Schirmer); Mehul-Mirovitch Sonata (Hansen, Copenhagen). *Recordings: Pictures at an Exhibition,* Moussorgsky; *The Maid With The Flaxen Hair, Minstrels,* Debussy; *Spring Song, Minuet,* Mirovitch; Sonata in A Major; *Minuet, Rondo,* Mehul; *Malaguena, Seguidillas,* Albeniz; *Come Un'Angello,* Variations, Mozart. *Radio:* General Motors Program; Standard Oil Series; Chopin-Schumann recitals, WQXR, New York; also NBC International Network programs. *Address:* 117 W. 58th St., New York City.

MISCHAKOFF, MISCHA—Violinist. Born in Proskourov, Russia, 1895. *Education:* Imperial Conservatory, St. Petersburg. Winner, Rubinstein prize (1914). Professor, Nizhni-Novgorod Conservatory. Concertmaster, Moscow Grand Opera and Warsaw Philharmonic Orchestras. Solo appearances with American orchestras. Concertmaster, Chicago Symphony Orchestra (until 1937). Head of Violin Department, American Conservatory, Chicago (1930-37). Concertmaster, Toscanini NBC Symphony Orchestra (since 1937). *Address:* National Broadcasting Company, RCA Building, New York City.

MITCHELL, FRANCIS HUMPHRIES—Pianist, Organist. Born in Acworth, Ga., 1907. *Education:* Atlanta Conservatory of Music; Emory University. *Degrees:* B.M., Atlanta Conservatory (1926); Ph.B. (1931), M.A. (1938), Emory University. *Appearances:* Concertized throughout Georgia (1930); Winston-Salem (1934); Montgomery, Ala. (1935-36). *Radio:* WSB, WGST. Organist and Choir Director, Holy Trinity Episcopal Church, Decatur, Ga. *Member:* Atlanta Music Club. *Address:* 1697 Noble Dr., N. E., Atlanta, Ga.

MITCHELL, VIOLA—Violinist. Born in the United States. *Education:* Pupil of Ysaye, Brussels. *Debut:* With symphony orchestra, Brussels. *Appearances:* Recitals and concerts throughout Europe and America. *Management:* Bernard R. La Berge; 2 W. 46th St., New York City.

MITROPOULOS, DIMITRI—Conductor. Born in Athens, Greece, 1896. *Education:* Graduate, Conservatory of Athens (1919). Recipient of decoration, Chevalier of Public Instruction, France. *American Debut:* As guest conductor of Boston Symphony (1936). *Appearances:* Coach; Berlin Staatsoper (until 1925); Conductor, Paris Symphony (1932); guest conductor, NBC orchestra (1938); guest conductor, New York Philharmonic; others. Former Director, Athens Conservatory of Music; former Conductor, Symphony Orchestra of Athens. Conductor, Minneapolis Symphony Orchestra (since 1937). *Compositions: La Mise au Tombeau du Christ,* for orchestra; sonatas for violin and piano; Concerto Grosso, for orchestra; and *Soeur Beatrice,* opera. *Recordings:* Columbia. *Address:* Minneapolis Symphony Orchestra, Minneapolis, Minn.

MITTMANN, LEOPOLD—Pianist, Teacher. Born in Kiev, Russia, 1904. *Education:* Warsaw Conservatory, Hochschule fuer Musik, Berlin; pupil of Alexander Michalowsky and others. *Appearances:* In concerts, Russia, Poland, Germany and Holland; as accompanist in Paris, Spain and Portugal; world tours with Nathan Milstein. *Radio:* Germany. Organized First Piano Quartet, Berlin (1928); has appeared with Quartet throughout Europe and the United States. At present, concertizing and teaching in New York. *Recordings:* Columbia. *Address:* 712 Steinway Bldg., New York City.

MIURA, TAMAKI—Soprano. Born in Japan. *Education:* Tokyo Academy of Music. *Debut:* Tokyo Imperial Theatre, as *Santuzza* in *"Cavalleria Rusticana."* *Appearances:* Covent Garden, London (1914); Boston National Opera Company, Chicago Opera, San Carlo Opera; tours of South and North America, Egypt and Europe.

MOENNIG, WILLIAM, JR.—Violin Maker. Born in Philadelphia, Pa., 1905. *Education:* Apprentice to William Moennig, Sr., Philadelphia (1920-33); Geigenbauschule, Mittenwald, Germany; pupil of Paul Doerfel, Markneukirchen, Germany (violin making); Paul Richard Heverlein, Mittenwald (bow-making). Became member of firm, William Moennig and Son (1937). Completed copies of two Stradivarius violins, viola and cello for Curtis String Quartet (1939). Maker of violins and violas used by solo artists and members of major orchestras throughout the United States. *Address:* 1631 Chestnut St., Philadelphia, Pa.

MOENNIG, WILLIAM, SR—Violin Maker. Born in Markneukirchen, Germany. Established violin shop, Philadelphia (1909). At present, head of firm, William Moennig and Son. *Address:* 1631 Chestunt St., Philadelphia, Pa.

MOISEIVITCH, BENNO—Pianist. Born in Odessa, Russia, 1890. *Education:* Imperial Music Academy, Odessa; and Vienna; pupil of Leschetizky. Winner of Rubinstein Prize (1899). *Debut:* Reading, England (1908). *Appearances:* Queen's Hall, London (1909); tours of Europe and the United States.

MOKREJS, JOHN—Teacher, Composer. Born in Cedar Rapids, Ia. *Education:* American Conservatory of Music, Chicago; Columbia University, Virgil School of Music, New York; Coe College, Cedar Rapids, Ia. *Compositions:* Operas, pageants, melodramas, songs, piano pieces, teaching material (published by Summy, Theodore Presser). *Address:* 222 E. 71st St., New York City.

MOLDAVAN, NICOLAS—Violist. Born in Russia, 1890. *Education:* St. Petersburg Conservatory. *Appearances:* In Europe and America with Flonzaley Quartet. At present, member of Coolidge String Quartet. *Recordings:* With Flonzaley and Coolidge String Quartets. *Address:* 100 W. 55th St., New York City.

MOLINARI, BERNARDINO—Conductor. Born in Rome, Italy, 1880. *Appearances:* Guest conductor, orchestras throughout the United States and Europe; with New York Philharmonic Society; guest conductor, NBC Symphony (1938). Permanent Conductor, Augusteo, Rome.

MOLITORE, EDWARD—Tenor. Born in Dubuque, Ia., 1900. *Education:* University of Dubuque and Northwestern University; with private teachers in Dubuque, Iowa, and Chicago; also in New York and Milan, Italy. *Degrees:* B.S., Northwestern; Mus. D., Dubuque University. *Debut:* Genoa, Italy (1924). Leading tenor, San Carlo, Philadelphia, Detroit Civic, Cincinnati Zoo, Lewisohn Stadium and Robin Hood Dell Opera Companies. Has sung in grand opera and light opera. *Address:* 1401 Steinway Bldg., 113 W. 57th St., New York City.

MONATH, HORTENSE—Pianist. Born in the United States. *Education:* Pupil of Ernest Hutcheson in New York, Artur Schnabel in Berlin. *Debut:* Hamburg, Germany. *Appearances:* Recitals and concerts throughout Europe; soloist with Vienna Philharmonic under Fritz Busch; recitals and concerts throughout the United States, soloist with Boston Symphony under Koussevitzky, New York Philharmonic, Philadelphia and other symphony orchestras (since 1938). Assistant to Artur Schnabel. *Management:* NBC Artists Service, RCA Building, Radio City, New York City.

MONROE, LUCY—Soprano. Born in New York City. *Education:* Horace Mann School; pupil of Lillian Starr, Estelle Liebling, Queena Mario, Florence Easton and others. *Debut:* Metropolitan Opera (1937). *Appearances:* Philadelphia Symphony (1938), St. Louis Grand Opera (1937-39); in musical comedies, operettas, radio concerts and opera throughout the United States. *Radio:* Soloist, "Album of Familiar Music," NBC; guest soloist, Eddie Cantor, Ben Bernie, and Bing Crosby programs. *Recordings:* Victor. *Address:* Hampshire House, New York City.

MONTELL, MARJORIE—Soprano. Born in St. Louis, Mo. *Education:* Studied in America and Europe. *Appearances:* Operatic roles in Europe and America. In light opera, concert and radio throughout the United States. Teacher of vocal technique. *Management:* Concerts Bureau of America, Inc., 45 West 57th St., New York City.

MONTEMEZZI, ITALO—Composer. Born in Vigasio, Italy, 1875. *Education:* Milan Conservatory; pupil of Saladino and Ferroni. *Compositions: Giovanni Gallurese, The Love of Three Kings, Hellera, La Nave,* and *Principezza Lontana,* operas; *Cantico dei Cantici,* cantatas; others.

MONTEUX, PIERRE—Conductor. Born in Paris, France, 1875. *Education:* Paris Conservatoire. *Appearances:* As guest conductor of Los Angeles Philharmonic and others. *Radio:* Conducted NBC Symphony Orchestra (1938). Member of Opera-Comique Orchestra; Conductor, Diaghileff's Ballet Russe (1912-16); Conductor, Metropolitan Opera House (1917-19); Conductor, Boston Symphony (1919-24) and San Francisco Symphony (1935). Permanent Conductor, Paris Symphony (since 1928), and San Francisco Symphony (since 1935).

MONTGOMERY, HENRY C.—Player of Reed and Brass Instruments, Patron. Born in Seymour, Ind., 1901. *Education:* Hanover College, University of Illinois, Columbia University, Colorado University; also in Heidelberg, Rome, and Vienna. Co-Founder and Manager, Crawfordsville Symphony Orchestra (since 1931). Professor of Languages. *Address:* 410 Crawford St., Crawfordsville, Ind.

MOOR, ARTHUR PRITCHARD—Musicologist, Teacher. Born in Atlanta, Ga., 1899. *Education:* John B. Stetson University, Princeton, Oxford, Columbia; pupil of Noble, Wells, Schlieder and others. *Degrees:* B.S., Stetson; A.M., Princeton; B.A., Oxford; Ph.D., Columbia. Teacher of piano and aesthetics, University of Miami; music and literature, State Normal School, Oswego, N. Y.; Head of Music Department, Oswego (1933-34); lecturer on music and Oriental art at Yale, Cornell, the Metropolitan Museum and elsewhere. *Author of:* Section on church and synagogue music in *Music in American Life* (Zanzig, Oxford University Press, 1932), and *The Library-Museum of Music and Dance* (Bureau of Publications, Teachers College, Columbia University, 1938).

MOORE, DONALD—Baritone. Born in the United States. *Education:* Rutgers University. Winner of first prize in New Jersey Artists' Contest, Fuld Hall, Newark, N. J. *Appearances:* Roles in light opera; concerts, recitals, oratorios, in New York and vicinity. Soloist, Central Baptist Church, New York; Fifth Avenue Presbyterian Church, New York. *Management:* Annie Friedberg, 250 W. 57th St., New York City.

MOORE, DOUGLAS—Composer, Teacher. Born in Cutchogue, N. Y., 1893. *Education:* Pupil of Parker, Bloch and d'Indy. Awarded a Guggenheim Fellowship (1934), the Pulitzer Scholarship and the Eastman School Publication Award. Associate Professor of Music, Columbia University. *Compositions: Pageant of P. T. Barnum* (1924) and *Moby Dick* (1928) for orchestra; *White Wings,* chamber opera (1935); *The Headless Horseman,* operetta (1936); *Simon Legree,* chorus (1937); *Adam Was My Grandfather,* song (1938); *The Devil and Daniel Webster,* chamber opera (1938); chamber music; other works for orchestra and chorus. *Author of: Listening to Music* and various articles in periodicals. *Member:* American Composers Alliance (Executive Committee).

MOORE, EARL VINCENT—Educator, Choral Conductor. Born in Lansing, Mich., 1890. *Education:* University of Michigan; pupil of Widor, Paris; Holst, London; Heger, Vienna, and Sepilli, Milan. *Degrees:* B.A., M.A., University of Michigan; Hon. Mus. D., Eastman School of Music and American Conservatory of Music. Director, May Festivals, Ann Arbor, Mich. (1923-39); Director, WPA National Music Program (1939-40) and Consultant (1940). Director, School of Music, University of Michigan (since 1923); Professor of Music and Director, University Choral Union. *Compositions: Voyage of Arion,* cantata (H. T. Fitz-Simons). *Member:* Music Teachers National Association and National Association of Schools of Music. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* School of Music, University of Michigan, Ann Arbor, Mich.

MOORE, GRACE—Soprano. Born in Jellico, Tenn., 1901. *Education:* Wilson-Green Music School, Chevy Chase, Md.; pupil of Richard Barthelemy, Antibes, France; coaching with Charpentier, France. Recipient of Diamond Bar Pin from King of Norway; King's Medal, Sweden; Order of His Majesty, Denmark; Gold Medal, Society of Arts and Sciences, United States, motion picture, *One Night of Love. Debuts:* Musical comedy, in *Hitchy-Koo,* New York, (1921); operatic, with Metropolitan Opera, New Yor,k as *Mimi* in *"La Boheme"* (1928). *Appearances:* In revues and musical comedies (1921-26); with American-German Opera Company in Nice and Paris; with Metropolitan Opera (1931-32; 1934-35; 1937-38); Covent Garden, London; in *Du Barry,* operetta, New York (1933); with Chicago Civic Opera; concerts and recitals throughout the United States. *Radio:* NBC, CBS. *Motion Pictures: One Night of Love, New Moon, Love Me Forever. Recordings:* Columbia. *Management:* Metropolitan Musical Bureau, 113 W. 57th St., New York City.

MOORE, HAZEL—Critic, Manager. Born in Wichita, Kan., 1888. *Education:* Olivet College, Olivet, Mich.; Chicago Normal School of Physical Education; pupil of Edward C. Moore (piano, theory) and Frank Laird Waller (voice). Formerly Music Critic, Chicago *Tribune.* At present, Executive Assistant, Ravinia Festival, Chicago; Manager, Saidenberg Symphonietta, Chicago. *Address:* 36 E. Bellevue Pl., Chicago, Ill.

MOORE, MARY CARR—Composer, Teacher. Born in Memphis, Tenn., 1873. *Education:* Pupil of John Haradan Pratt, H. B. Pasmore. *Degree:* Hon. Mus. D., Chapman College. *Compositions:* Works for piano, violin, orchestra, chorus and solo voice; chamber music and operas (published by Wesley Webster, Ditson, Schirmer, Witmark, others). Has conducted performances of own operas. Professor of Music Theory and Composition, Chapman College; also maintains residence studio. *Address:* 4037 Leeward Ave., Los Angeles, Cal.

MOORE, RICHARD CHARLES—French Horn Player. Born in St. Paul, Minn., 1914. *Education:* Juilliard Graduate School. Former member of National Orchestral Association Orchestra. Member of Radio City Music Hall

Orchestra; Chautauqua Symphony. *Address:* Radio City Music Hall, New York City.

MORANZONI, ROBERTO—Conductor. Born in Bari, Italy, 1882. *Education:* Pesaro Conservatory; pupil of Mascagni. *Debuts:* European, Costanzi Theatre, Rome (1901); American, Metropolitan Opera, New York (1917). *Appearances:* Paris Opera, Covent Garden, London; Boston National Opera Company, Chicago Civic Opera.

MORATI, CHARLES—Tenor, Opera Director. Born in Algiers, France. *Education:* Paris Conservatoire; pupil of Massenet. *Debuts:* European, Paris Opera, in *Cavalleria Rusticana;* American, New Orleans Opera, in *Carmen. Appearances:* Operatic appearances throughout Europe and the United States; concerts and recitals. Formerly with Paris Opera, Hammerstein Opera, Stuttgart Opera, and La Monnaie in Brussels. At present, Director of Buffalo Civic Opera; concertizing. *Address:* 619 W. Delavan Ave., Buffalo, N. Y.

MORATI, GRACE HARRIS—Contralto. Born in Hamburg, N. Y. *Education:* With private teachers. Formerly with Morati Touring Opera Company and B. A. Rolfe's band. *Address:* 619 W. Delavan Ave., Buffalo, N. Y.

MORELLI, CARLO—Baritone. Born in Chile. *Education:* Pupil of Tanara, Italy; Angelo Querze. *Debuts:* European, as *Tonio* in *"Pagliacci,"* Teatro Municipale, Alessandria, Italy; American, with the Chicago Civic Opera Company. *Appearances:* Principal opera houses in Italy, including La Scala; throughout Europe and South America; with the Metropolitan Opera Association, San Francisco, St. Louis, and Cleveland Opera Companies. *Address:* Sherman Square Hotel, New York City.

MORENA, BERTA—Soprano. Born in Mannheim, Germany, 1878. *Debut:* Metropolitan Opera, New York, as *Sieglinde* in *"Die Walkuere"* (1908). *Appearances:* Munich Opera (1898-1924); tours of England, Spain and America.

MORGAN, MAUD—Harpist. Born in New York City, 1864. *Education:* London and America; student of A. Touimin and K. Oberthur. *Debut:* 1875. *Appearances:* Tours of the United States. Harpist, Grace Church; manager, New York and Chicago Conventions, National Association of Harpists. *Compositions:* Arrangements of harp parts for church music and harp ensemble pieces; *A Memory,* for harp solo. *Author of: History of the Harp.*

MORGAN, PHILIP SIDNEY—Violinist, Pianist. Born in Baltimore. *Education:* Johns Hopkins University; also with private teachers. President, Johns Hopkins Musical Association, which maintains the Johns Hopkins Orchestra. *Address:* 514 St. Paul St., Baltimore, Md.

MORGAN, RUSS—Trombone Player, Conductor, Arranger (Popular). Born in Scranton, Pa. With Paul Specht Orchestra; arranger for Detroit Symphony, Jean Goldkette, J. Philip Sousa and Victor Herbert; Musical Director, Brunswick Records, and State Theatre, Detroit; Conductor, Capitol Theatre, Detroit; also arranged scores for George White's Scandals and Cotton Club shows; organized own band with Joe Venuti; on tour, under billing "Music in the Morgan Manner." Since then, has appeared throughout the United States. *Radio:* Musical director, WXYZ, Detroit; Rinso program, CBS; "Johnny Presents," NBC; guest appearances, "Fitch Band Wagon"; others. Plays piano, vibraphone, saxophone, guitar, celeste and marimba, as well as trombone. At present, appearing at hotels, night clubs, and in radio. *Compositions: Red Satin and Black Velvet, Tidal Wave, Burlap. Recordings:* Brunswick. *Management:* Consolidated Radio Artists, New York City.

MORGAN, TALI ESEN—Conductor, Author. Born in Llangynwyd, South Wales, 1858. Manager and Conductor, Summer Music Festivals, Ocean Grove, N. J.; Director of choir, Central Methodist Church, Brooklyn; the New York Festival Chorus, and others. Founder and President, International Correspondence School of Music. *Author of:* Course of instruction for teachers and public school supervisors. *Member:* National Association of Organists and Musicians Club of New York (founder of both).

MORGANA, NINA—Soprano. Born in Buffalo, N. Y. *Education:* Pupil of Teresa Arkel. *Debut:* As *Amina* in *"La Sonnambula,"* Allesandria, Italy. *Appearances:* At Buffalo Exposition (1901); in opera at La Scala; tour of the United States; in recital and with New York Symphony (1916); opera on Pacific Coast; toured with Caruso (1919). Member, Chicago Opera (1919-20); member of Metropolitan Opera (1920-36).

MORIN, HENRI—Conductor. Born in Grenoble, 1883. *Education:* Schola Cantorum, Paris; Leipzig; pupil of Riemann. *Appearances:* Conductor, Cologne (1909); Nantes; with Diaghileff's Ballet, Chicago Opera (1920-21).

MORINI, ALBERT—Concert Manager. Born in Vienna, Austria, 1902. *Education:* University, Vienna. *Address:* 119 W. 57th St., New York City.

MORINI, ERICA—Violinist. Born in Austria, 1908. *Education:* Vienna Conservatory; pupil of Sevcik. *Debuts:* European, in recital, Vienna (1916); American, as soloist with New York Philharmonic Orchestra, Carnegie Hall. New York. *Appearances:* Tours of Germany, Poland, Hungary and Rumania; in recital and as soloist with orchestras throughout the United States. Contributor, *Who Is Who In Music* (1940-41 Edition).

MORLEY, FRANCKE C.—Baritone, Organist, Conductor. Born in Bangor, pa. *Education:* London College for Choristers; Charles Morris Price School, Philadelphia; pupil of Herbert Witherspoon, Harold E. Watts; others, in Europe and America. Conductor, American Troubadors Symphonic Choir (1940). *Radio:* KYW, WFIL. *Address:* 45 S. 17th St., Philadelphia, Pa.

MOROSS, JEROME—Composer. Born in Brooklyn, N. Y., 1913. *Radio:* CBS. *Compositions: Paeans* (1931): *Biguine* (1934) and *Paul Bunyan* (1935), for orchestra; *Memorials,* ballet (1935); *American Pattern,* ballet (1936); *A Requiem for Johnny,* opera (1937); other works for orchestra and the theatre; chamber music.

MORRIS, HAROLD—Pianist, Composer. Born in San Antonio, Texas, 1890. *Education:* University of Texas, Cincinnati Conservatory of Music. *Degree:* Hon. Mus. M., Cincinnati Conservatory. *Appearances:* Tours of the United States and Canada; soloist with Boston Symphony Orchestra. Former member of faculty, Rice Institute. Member of faculty, Juilliard Institute *Compositions:* Symphony No. 1 (1925); Symphony No. 2, *Prospice* (1936); Orchestral Suite (1937); sonata for piano; other works for piano, orchestra; chamber music. *Member:* International Society for Contemporary Music (United States section).

MORRIS, REGINALD OWEN—Composer, Author. Born in York, England, 1886. *Education:* Harrow, New College, Oxford and Royal College of Music. Member of faculty, Royal College of Music (1920); Director of Theory and Composition Departments, Curtis Institute of Music, Philadelphia (1926-28). *Compositions: Fantasy,* for string quartet; Suite for Cello and Orchestra; Symphony (1935). *Author of: Contrapuntal Technique in the XVIth Century* (1922); *Foundations of Practical Harmony and Counterpoint* (1925); *The Structure of Music* (1935) and *Preparatory Exercises in Score Reading.*

MORRIS, RUTH—Pianist, Choral Director. Born in Chicago, Ill., 1914. *Education:* Northwestern University; American Conservatory, Chicago. *Degree:* B.M., American Conservatory (1937). *Debut:* Directing A Cappella Choir of B'nai B'rith Youth Organization (1940). *Appearances:* With choir, Goodman Theatre and Grant Park, Chicago (1940); others, before civic and fraternal organizations, Chicago. Also directs Covenant Club Male Chorus; arranges for orchestras and choruses. *Address:* 3154 Hudson Ave., Chicago, Ill.

MORRIS, ZOLLIE D.—Pianist, Teacher. Born in Madisonville, Texas, 1916. *Education:* American Conservatory, Chicago; University of Chicago. *Degrees:* B.M., M.M., American Conservatory. Former faculty member, Berning School of Music, Chicago; Fresno State Teachers College, Fresno, Cal. *Member:* Sigma Alpha Iota. *Address:* 4747 N. Milwaukee Ave., Chicago, Ill.

MORRISEY, MARIE—Contralto, Teacher. Born in Wilkes-Barre, Pa., 1892. *Education:* Pupil of Dudley Buck and Richard Hageman. *Debut:* Aeolian Hall, New York (1913). *Appearances:* Soloist with Cincinnati Symphony, Russian Symphony and Minneapolis Symphony; in recital and concert throughout the United States and Canada. Soloist, Fifth Avenue Presbyterian Church, New York (5 years). *Compositions:* Songs. *Recordings:* Edison, Brunswick; others. *Member:* Illinois Federation of Music Clubs (President); Woman's Symphony Orchestra of Chicago (President, 1937-40). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 180 E. Delaware Pl., Chicago, Ill.

MORSE, ARTHUR CLEVELAND—Composer, Editor. Born in Boston, Mass., 1885. *Education:* Pupil of Virginia Howe (piano), Dudley Hall (harmony), and Carl Engel (composition). Editor of band and orchestra publications. *Compositions:* Works for piano, piano and voice partly under "Norman Leigh" (published by Ditson, B. F. Wood, Boosey & Co., Presser, Summy, Walter Jacobs and Evans Music). *Member:* American Society of Composers, ASCAP. *Address:* Milbrook, Mass.

MORSE, EARL WILLIAM—Violinist, Teacher. Born in Saginaw, Mich. *Education:* Pupil of Sevcik, Emile Sauret, Anton Witek, Petchnikoff, Arrigo Seroto, and others; sixteen years of study in Europe. *Debut:* Schwerin, Mecklenburg, Germany (1912). *Appearances:* Concert tour, Berlin, Hanover, Munich, Vienna, Stettin, Halle, Prague, Dusseldorf, and Wiesbaden; toured South America, under the direction of Salvati; concert tour of America including New York, Chicago, Boston and Detroit. (1913); command appear-

ance before Czar Nicholas and Queen of Roumania; appeared before Archduke Ferdinand of Austria, Duchess Hohenburg and Cardinal Schonborn of Austria, President Lequiva of Peru, Baroness Munchhausen, and former President Theodore Roosevelt. Formerly with the Opera Comique and orchestras in Berlin. Honorary patron, Mu Phi Epsilon. Member, Board of Trustees, and Head of Violin Department, Detroit Conservatory of Music (1922-35); Dean of Violin Department and Secretary-Treasurer, Detroit Foundation Music School (1935-40). At present, concertizing and conducting studios in Hotel Tuller. *Recordings:* Odeon Co., Berlin. *Address:* Earl Morse Studios, Hotel Tuller, Detroit, Mich.

MORSE, WORT STEPHEN—Violinist. Born in Martinsburg, Mo., 1879. *Education:* Central Wesleyan College, Warrenton, Mo.; Missouri University; graduate, Central Wesleyan Conservatory of Music. *Degree:* B.S., Central Wesleyan College. *Appearances:* Recitals in middle-western cities; concerts with string ensembles; soloist with Minneapolis Symphony, Oberhoffer conducting. Director, Morse Violin School (1940). *Author of:* Several books on violin technic (published by the author, 1912, 1933, 1935). *Address:* 519 Woodland Ave., Kansas City, Mo.

MORSZTYN, HELENA—Pianist, Teacher. Born in Warsaw, Poland. *Education:* Vienna Conservatory; pupil of Leschetizky and Emil Sauer. *Appearances:* Tour of Europe, India, Egypt and the United States; with the Minneapolis Symphony. *Recordings:* His Master's Voice. *Address:* 58 W. 68th St., New York City.

MOSCONA, NICOLA—Basso. Born in Athens, Greece. *Education:* National Conservatory of Athens; University of Athens; pupil of Maestro F. Russo, Milan, Italy. *Debut:* European, in *La Favorita,* at La Scala, Milan; American, in *Aida,* Metropolitan Opera Co. (1937). *Appearances:* London Music Festival (1937); Luzerne Festival (1938); soloist with orchestra, New York (1939). *Radio:* NBC. *Recordings:* His Masters' Voice, Columbia, and Parlophon. *Address:* Metropolitan Opera House, New York City.

MOTEN, ETTA—Contralto. Born in San Antonio, Texas, 1902. *Education:* University of Kansas; Northwestern Speech School; pupil of Alice Moncrieff, Nelli Gardini, Chicago Musical College; Lillian Price, Chicago Conservatory of Music; Rheba Pasternack, Rio de Janiero. *Degree:* Mus. B., University of Kansas. *Appearances:* Red Path Lyceum Course; concert tours in North and South America; before the President of the United States, President of Brazil and Governor of the Bahamas. *Radio:* Soloist with Meredith Willson's orchestra on NBC; "Romantic Hour." *Address:* 3507 South Parkway, Chicago, Ill.

MOULTON, DOROTHY—Soprano. Born in London, England, 1890. *Appearances:* Festival of International Society for Contemporary Music, Salzburg (1922); Coolidge Festival, Pittsfield, Mass. (1934); tours of Europe. Co-founder of Orchestral Concerts for Children, and Moulton-Mayer Award given by the Royal College of Music.

MOWE, HOMER G.—Teacher of Voice, Choral Conductor. Born in Watertown, N. Y. *Education:* Cornell University; pupil of Arthur van der Linde and W. Henri Zay. Former faculty member, Rutgers University; Western State College Summer Music Camp (1938); Teachers College, Columbia University, Summer Sessions (1939-40). Conducts own voice studio in New York; conductor, several choruses. *Member:* New York Singing Teachers Association (President, 1937-40); New York Council of Music Teachers Associations; Music Teachers National Association (Vice-President, 1940); American Academy of Teachers of Singing (1940). *Address:* 166 W. 72nd St., New York City.

MUELLER, CARL F.—Organist, Choral Conductor, Composer. Born in Sheboygan, Wis., 1892. *Education:* Graduate, Elmhurst College; Westminster Choir College, Princeton, N. J.; Strassberger Conservatory, St. Louis; with private teachers in St. Louis, Chicago, Milwaukee and New York. Founder and Conductor, Montclair A Cappella Choir; Organist and Director, Central Presbyterian Church, Montclair; Director of Choral Music, State Teachers College, Upper Montclair. *Compositions:* Works for piano, organ, voice, and chorus (published by Schirmer, Flammer, Presser, Galaxy, H. W. Gray, Schattinger, William A. Kann). *Address:* 46 Park St., Montclair, N. J.

MUELLER, FLORIAN—Oboist. Born in Bay City, Mich. *Education:* American Conservatory, Chicago; pupil of Arthur Olaf Andersen, others. *Degree:* Mus. M., American Conservatory. At present first oboist, Chicago Symphony Orchestra. *Compositions:* Two Symphonic Sketches; Small Symphony; String Quartet. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 5711 Blackstone Ave., Chicago, Ill.

MUELLER, MRS. KURT—Mezzo-Soprano, Teacher. Born in Germany. *Education:* Klindworth-Scharwenka Conservatory, Berlin; pupil of Oscar Eichberg, Louis Ress, Kurt Mueller, Geraldine Thiers. *Debut:* At Saal Duysen, Berlin (1893). Teacher of Richard Wentworth of San Carlo Opera Co. and other singers and teachers. *Radio:* Conductor of Mozart's Requiem and Pergolesi's *Stabat Mater. Recordings:* Conductor of vocal ensemble, in excerpts from Pergolesi's *Stabat Mater. Member:* Music Club of Atlanta, Ga.; Atlanta Philharmonic Society (Advisory Board). *Address:* 547 Winter Terrace, Atlanta, Ga.

MUENZER, HANS—Violinist. Born in Hof in Bavaria, Germany, 1899. *Education:* Royal Conservatory of Music; Leipzig; pupil of Hans Sitt. *Debut:* Kimball Hall, Chicago (1921); Town Hall, New York (1939). *Appearances:* Soloist with Chicago Symphony (1922); soloist with Civic Opera Orchestra, Chicago (1938); Illinois Symphony (1940); in concert and recital throughout the United States. *Radio:* Former Concertmaster, WGN Concert Orchestra. Member of the Russian Trio, Chicago. *Address:* 541 N. Michigan Ave., Chicago, Ill.

MUKLE, MAY HENRIETTA—Violoncellist. Born in London, 1880. *Education:* Royal Academy of Music; pupil of Hambleton and Pezze. *Appearances:* Tours of Europe, the United States, South Africa, Australia, Canada, and Honolulu; with Maud Powell Trio (1908). *Compositions: The Hamadryad* and *The Light Wind,* for cello and piano.

MULLENDER, REX—Conductor (Popular), Percussionist. Born in Alliance, Neb., 1920. *Appearances:* State Clinic (1937-38); National Music Contest (1939). At present, conducts own band. *Address:* 1852 Sherman Ave., Denver, Colo.

MULLER, MARIA—Soprano. Born in Germany. *Appearances:* In opera in Germany; at Bayreuth, Salzburg and other festivals. Member, Metropolitan Opera (1925-35).

MULLER, MAUD—Contralto. Born in Alhambra, Ill. *Education:* McKendree College, Northwestern University; American Conservatory, Chicago; pupil of Theodore Harrison. *Appearances:* As guest with Hal Kemp, Paul Ash, Will Osborne and Joe Sanders orchestras; soloist, Hyde Park Baptist Church. *Radio:* As the Lullaby Lady, "Contented Hour," NBC; soloist with Henry Weber Orchestra, the Edison Symphony and the WGN Symphony under Gaston Du Moulin; soloist, Max Steindel "Concert Hour," CBS; Edgar Guest program; "Grand Hotel," "Farm and Home Hour," NBC; with Noble Cain A Cappella Choir, NBC; "The Northerners," WGN; "Words and Music," NBC. Former staff soloist, NBC and WGN. *Address:* 213 Evergreen, Elmhurst, Ill.

MUNN, FRANK—Tenor. Born in New York City, 1895. *Education:* Pupil of Dudley Buck. *Radio:* (Since 1923); as "Ballad Singer," on "Album of Familiar Music," NBC (1940). *Recordings:* Brunswick. *Address:* National Broadcasting Company, RCA Bldg., New York City.

MUNN, WILLIAM OLIVER—Pianist, Composer. Born in Selma, Ala., 1902. *Education:* Studied with private teachers. Manager, Sheet Music and Records Departments, Cable Piano Company, Atlanta. *Compositions: The Snake Charmer, My Little Dog, Santa Claus in Town, In My White Boat, School and Fraternity March, Dreamy-Time Song, Beloved* (Schirmer, Wood, Flammer, Presser, Schroeder & Gunther, Boston Music Co., Willis Music, Amsco, 1935-40). *Address:* 235 Peachtree, N.E., Atlanta, Ga.

MUNRO, HAL—Pianist, Orchestra Conductor (Popular). Born in Springfield, Mass., 1910. *Education:* University of Chicago; Sherwood School of Music, Chicago; pupil of Prof. Shockey. Conducts dance orchestra; appearing at hotels. *Address:* 333 N. Michigan Ave., Chicago, Ill.

MUNSEY, ETHEL HOLMES—Lecturer. Born in Newark, N. J. Traveled throughout the United States and appeared in lecture-recitals (biographies of musicians and stories of the operas). *Address:* 20 Bidwell Parkway, Buffalo, N. Y.

MUNSON, LAWRENCE J.—Organist. Born in Christianssand, Norway, 1878. *Education:* Metropolitan College of Music; Juilliard Institute; pupil of R. Huntington Woodman, H. R. Shelley; Sigismond Stojowski, Percy Goetschius; Alexandre Guilmant (organ), Moritz Moszkowski (piano) Paris. *Degrees:* Teachers Certificate, Metropolitan College of Music; F.A.G.O. *Appearances:* Concerts and recitals. Organist and Musical Director, Old First Reformed Church, Brooklyn (since 1930); Founder (1915) and Director, Munson School of Music. *Recordings:* Victor. *Address:* 357 Ovington Ave., Brooklyn, N. Y.

MUNZ, MIECZYSLAW—Pianist. Born in Cracow, Poland, 1900. *Education:* Academy of Music, Vienna (scholarship); pupil of Busoni. *Debuts:* European, as soloist, Berlin Symphony Orchestra; American, New York (1922). *Appearances:* Throughout Europe and South America; Shanghai, Melbourne, Tokyo; with New York Philharmonic,

Philadelphia, Boston, Cincinnati, St. Louis, Minneapolis and Toronto orchestras. Member of piano faculty, Curtis Institute of Music, Philadelphia (1930-32). At present concertizing. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

MURAT, RONALD—Violinist. Born in Warsaw, Poland, 1907. *Education:* Warsaw Conservatory; Institute of Musical Art of the Juilliard Foundation, New York. *Degrees:* Diploma in Music, Teacher's Diploma; Artist's Diploma, Institute of Musical Art. *Debut:* Town Hall, New York (1929). *Appearances:* Recitals, Town Hall and Barbizon-Plaza, New York; Conductor of Heckscher Symphony Orchestra; concerts at Mecca Temple, New York. Musical Director of the Connvale Festival (1936-39). At present faculty member of the Institute of Musical Art of the Juilliard Foundation; first violin, Murat String Quartet; Conductor of Connvale String Orchestra. *Address:* 404 Riverside Drive, New York City.

MURATORE, LUCIEN—Tenor. Born in Marseilles, France, 1878. *Education:* Marseilles Conservatory, Paris Conservatoire. *Debuts:* European, in *La Carmelite,* Opéra - Comique, Paris (1902); American, Boston Opera (1913). *Appearances:* In opera at Paris Opéra; with Chicago Grand Opera, at the Metropolitan, New York (1914); Teatro Colón, Buenos Aires. Member of Chicago Grand Opera (1913-22).

MURDOCH, MARTHA MYERS (MRS. DAVID V.)—Pianist, Organist, Accompanist. Born in Punxsutawney, Pa., 1898. *Education:* Bucknell Seminary; Darlington Seminary; with private teachers. Former member of Pittsburgh Symphony Orchestra Board. At present affiliated with the Foster Singers. *Member:* Pennsylvania Federation of Music Clubs (President); National Federation of Music Clubs (Executive Board); Tuesday Musical Club (Past President). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 5914 Wellesley Ave., Pittsburgh, Pa.

MURDOCH, WILLIAM—Pianist. Teacher, Author. Born in England. *Appearances:* Throughout British Empire, and the United States, in recitals and as soloist with symphony orchestras. Member of staff, Royal Academy of Music, London; Director, Royal Philharmonic Society. *Author of:* Biographies of *Brahms* and *Chopin;* critical analyses of Chopin works. *Management:* George Leyden Colledge, RKO Building, Radio City, New York City.

MURIO, JAY—Soprano. Born in Louisiana. *Education:* University of Virginia, University of Chicago, American Conservatory, Chicago; pupil of John Read, Dino Bigalli. *Degrees:* M.A., University of Chicago; M.M., American Conservatory. *Appearances:* Century of Progress, Chicago (1933); guest artist, Cotton Bowl, Texas Centennial (1936); concert tours of Mexico; recitals and in concert throughout the United States. Has appeared on the radio. Specializes in Mexican music. *Recordings:* Native Mexican folk songs. *Member:* League of American Pen Women. *Address:* 530 Home Ave., Oak Park, Ill.

MURPHREE, CLAUDE LEON—Pianist, Organist. Born in Gadsden, Ala., 1906. *Education:* University of Florida; Guilmant Organ School, New York; pupil of Mathilde Bilbro, Marcel Dupre; others. *Degree:* A.B., University of Florida; F.A.G.O. Organist, First Baptist Church (since 1924); member of faculty, University of Florida (since 1925). *Compositions: Variations on Hymntune* (J. Fischer); works for organ, piano, violin, and voice. *Member:* Florida State Music Teachers Association (Vice-President). *Address:* University of Florida, Gainesville, Fla.

MURPHY, HOWARD A.—Organist, Theorist, Teacher. Born in Pittsburgh, Pa., 1896. *Education:* Knox College, Galesburg, Ill.; Columbia University; Juilliard Institute. *Degrees:* Mus. B., Knox College (1915); B.S., Columbia University (1933); Mus. D., Knox College (1934). At present, Assistant Professor of Music Education, Teachers' College, Columbia University; instructor in theory, Manhattan School of Music; member of Sponsoring Committee, Metropolitan Music School. *Member:* Oratorio Society of New York (Advisory Committee); National Association for American Composers and Conductors (Executive Committee). *Address:* Columbia University, New York City.

MURPHY, LAMBERT—Tenor. Born in Springfield, Mass., 1885. *Education:* Harvard University. *Debut:* In *Tristan und Isolde,* Metropolitan Opera (1911).

MUSCARO, MARTIN—Violinist, Composer. Born in Italy. *Education:* Carnegie Institute of Technology. *Compositions:* Violin Concerto (Carl Fischer, 1934); *Little* Symphony; *Sea Mist; Scherzo; Metropolitan Serenade; Negro Lament,* for orchestra, others. *Address:* 119 Kendall Blvd., Oaklyn, N. J.

MUSCHAMP, STANLEY—Teacher of Voice. Born in the United States. *Education:* University of Pennsylvania; Columbia University. Adjudicator, Cultural Olympics, University of Pennsylvania. *Compositions:* Songs, piano-pieces, music for pantomimes, others. At present teaching, lecturing, and accompanying in Pennsylvania. *Member:* Art Alliance. *Address:* 47 S. 17th St., Philadelphia, Pa.

MUSIKONSKY, PAUL—Violinist. Born in Brooklyn, N. Y., 1923. *Education:* Pupil of Joseph Osborne. *Debut:* As soloist with Manhattan Symphony Orchestra under Henry Hadley (1933). *Appearances:* Concerts and recitals in Carnegie Hall and Town Hall, New York; tours throughout Europe and Asia, in recital and as soloist with symphony orchestras. *Management:* Joseph Osborne, Ansonia Hotel, New York City.

MUSSER, CLAIR OMAR—Conductor, Composer, Marimbist. *Education:* Pupil of Burger, Rosenzweig, Kellerman, Borowitz, Czernoff. *Appearances:* Recital tours of Europe and America (1927-30). Organized and directed Marimba Symphony Orchestra, Chicago World's Fair (1933-34), receiving gold medal. Also received Brazilian Decoration (1934). Conducted Imperial Marimba Symphony in Europe (1935). *Radio:* Guest conductor, broadcasts in the United States (1939). *Compositions:* 53 published works, including piano solos, sacred music; marimba arrangements. Holds various patents on musical instruments. Writer for various music periodicals in England and America (1930-32). *Member:* Kappa Kappa Psi; Royal Oxford Music Society; Society for Advancement of Science; Smithsonian Institute; Society for Research on Meteorites; Acoustical Society of America; American Society of Metallurgists. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 1770 Berteau Ave., Chicago, Ill.

MYEROVICH, ALVIN—Violinist, Teacher. Born in Toula, Russia, 1906. *Education:* Youngstown College; Cleveland Institute of Music; Toula Conservatory of Music, Russia. *Degree:* B.S. in Ed., Youngstown College; with private teachers. *Appearances:* In concert with sister, Elva Myerovich. Formerly with Philadelphia Symphony Club Orchestra and Cleveland Institute Symphony Orchestra. Musical Adviser, Haydn String Quartet. At present, first violinist, Youngstown Symphony Orchestra; member of faculty, Youngstown College, teaching violin, viola, ensemble (since 1931), and Director, Youngstown College Orchestra. *Radio:* WTAM, WPEN, WKBN and WFMJ. *Compositions: In Memoriam,* for violin or string quartet; piano sonatina. *Address:* Youngstown College, Youngstown, O.

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NABOKOFF, NICOLAS—Composer, Lecturer. Born in St. Petersburg, Russia, 1903. *Education:* Berlin and Stuttgart. *Compositions: Ode, or Meditation at Night on the Majesty of God, as revealed by Aurora Borealis,* cantata (1928); symphony (1930); *Union Pacific,* ballet (1933); *Collectionneur d'echos,* cantata (1933); *Samson Agonistes,* incidental music (1938); piano concerto; others. At present, teaching and lecturing in the east.

NADEAU, RAOUL—Baritone. Born in Sayabec, Quebec, Canada, 1908. *Education:* Massachusetts Institute of Technology. Winner of First Prize, Atwater Kent Audition (1930). *Debut:* Town Hall, New York City (1940). *Radio:* Regular broadcasts in "Mozart Series" and in "Vagabond Trails," WOR, New York City. *Compositions:* Mass in E Flat; fugues and songs. *Address:* Station WOR, New York City.

NADON, LEO—Tenor, Teacher. Born in St. Paul, Minn., 1895. *Education:* Graduate, Minneapolis School of Music; pupil of Salignac and Bernardi in Paris; Caironi, Polli, and Borghi in Italy. *Debut:* Salle Gaveau (1920). Taught at Minneapolis School of Music. Founder and Director of Academy of Allied Arts, New York. *Address:* 349 W. 86th St., New York City.

NADON, VALENTINA—Director. Born in Riga, Latvia, 1896. *Education:* Imperial Conservatory of Petrograd, Russia; pupil of Bernardi, Meyerheim, Polli, Caironi and Borghi. *Debut:* Salle Gaveau, Paris (1919). Director of Academy of Allied Arts, New York. *Address:* 349 W. 86th St., New York City.

NADWORNEY, DEVORA—Contralto. Born in New York City, 1903. *Education:* Hunter College; pupil of Mme. J. L. Bayer-Lee and Estelle Liebling. *Degree:* B.A., Hunter College. *Debut:* With Boston Symphony Orchestra. *Appearances:* Chicago Civic Opera, San Carlo Opera, Russian Opera, and others. Has sung roles of *Dalila, Azucena,* and *Maddalena;* others. *Address:* 39 W. 67th St., New York City.

NAEGELE, CHARLES—Pianist. Born in New York City, 1900. *Education:* Pupil of Philipp and Schnabel. *Appearances:* With symphony orchestras, and in recital, Berlin, London, and Paris; tours of the United States and Canada. *Management:* Willmore & Powers, 2 W. 45th St., New York City.

NAGINSKI, CHARLES—Composer. Born in Cairo, Egypt, 1909. *Education:* Juilliard Fellowship; pupil of Rubin Goldmark. Winner of American Prix de Rome (1938). *Radio:* Chamber music work, "American Composers Series," WOR. *Compositions:* Suite (1931), *"1936,"* orchestral poem; three movements, for 20 instruments (1937); sonatina for piano; other works for orchestra and chamber orchestra; chamber music.

NAMARA, MARGUERITE—Soprano. Born in Cleveland, O., 1888. *Debut:* Genoa, Italy, as *Marguerite* in *"Faust"* (1908). *Appearances:* In recital and light opera, United States, and Opera-Comique, Paris (1923).

NAMEN, WILLIAM A.—French Horn Player. Born in Buffalo, N. Y., 1906. Member of Cleveland Orchestra and Symphony Orchestra of Mexico (summers). *Address:* Cleveland Orchestra, Severance Hall, Cleveland, Ohio.

NANTON, JOSEPH—Trombone Player. Born in New York City, 1904. *Appearances:* With Duke Ellington's Orchestra throughout the United States. *Compositions: Wide World Blues; Saddest Tale. Recordings:* With Ellington. *Address:* 1270 6th Ave., New York City.

NAPOLEON, PHIL—Orchestra Conductor (Popular). Born in Brooklyn, N. Y., 1901. *Education:* Boston Law School. *Appearances:* Tours with own orchestra "Napoleon's Emperors." *Radio:* With own orchestra in regular program "Laff 'n Swing," WOR. Director and Supervisor, orchestras and vocalists, Popular Division, NYA. *Compositions: At Dusk* (Witmark). *Recordings:* With Napoleon's Emperors (Victor and Variety). *Address:* 610 West 16th St., New York City.

NASON, HAROLD—Teacher of Piano. *Education:* Pupil of Leschetizky. *Appearances:* Concerts and recitals; recital, Academy of Music, Philadelphia. At present, Director, Leschetizky School of Piano Playing, Philadelphia. *Address:* 1712-14 Chestnut St. Philadelphia, Pa.

NEAL, KAY—Vocalist. Born in Cainsville, Mo., 1919. *Radio:* Star of "Coffee Pot Inn," soloist and mistress of ceremonies, "Virginia Dare" program; soloist with staff dance band; member of "Three Little Girls Who Love to Sing" trio and Stuart Steelman's Choir, WHO, Des Moines. *Address:* Radio Station WHO, Des Moines, Ia.

NEHER, JOHN—Bass-Baritone. Born in Shelbyville, Ill., 1911. *Education:* University of Illinois; pupil of Glee Maeck, Mary Garden (scholarship). Member of Chicago City Opera Company (since 1937). At present, concertizing. *Address:* 7736 S. Phillips St., Chicago, Ill. *Management:* National Concert League, 310 S. Michigan Ave., Chicago, Ill.

NEIL, RONALD J.—Baritone, Teacher. Born in Solomon, Kan., 1903. *Education:* Syracuse University, Iowa State University, Teachers College of Columbia University. *Degrees:* A.B., Mus. B. M.A., Mus. M. Member of faculty, Georgia State Teachers College. *Address:* Georgia State Teachers College, Collegeboro, Ga.

NEITZERT, GEORGE H.—Flutist, Teacher. Born in Syracuse, Missouri. 1916. *Education:* Institute of Musical Art; Juilliard School; University of Missouri; Chautauqua Summer School; pupil of George Barrère. Active in Juilliard presentations. *Member:* Phi Mu Alpha. *Address:* 601 W. 135th St., New York City.

NELIDOFF, GEORGE—Baritone. Born in St. Petersburg, Russia, 1894. *Education:* Imperial University, Imperial Conservatory, St. Petersburg; pupil of Ivanoff-Smolensky. *Degree:* LL.B., Imperial University. *Appearances:* Folks Opera, St. Petersburg (1918), Sofia Opera Co. (1921), Berlin Opera (1922), The Hague (1923); appeared throughout Europe in concert and opera; in recital throughout the United States (1939-40). At present, member of Chicago City Opera. *Member:* National Concert League. *Address:* 721 N. Michigan Ave., Chicago, Ill.

NELSON, EDWARD G.—Composer (Popular). Born in New York City, 1886. Appeared in vaudeville as member of the "Pease-Nelson Team" (10 years). At present composing. *Compositions:* Songs, including *I Apologize* (Crawford); *Peggy O'Neil, Ten Little Fingers* (Feist); *Auf Wiedersehen, My Dear;* others (published by Feist, Stasny, Berlin, Marks). *Address:* 163-07 Crocheron Ave., Flushing, N. Y.

NELSON, OZZIE—Orchestra Conductor (Popular). Born in Jersey City, 1906. *Education:* Rutgers University; New Jersey Law School. Organized own band. *Appearances:* Hotels, colleges, others. *Radio:* Joe Penner program, NBC; Feg Murray program, NBC. *Address:* National Broadcasting Company, RCA Bldg., New York City.

NELSON, RUTH DANIELS—Pianist, Teacher, Contralto. Born in La Porte, Indiana. *Education:* Boguslawski College of Music, Chicago. *Degrees:* B.M., M.M., Boguslawski College of Music. *Debut:* With orchestra, Chicago (1939). Recital tours throughout the middlewest. Member of faculty, piano department, Boguslawski College of Music. *Member:* La Porte Women's Chorus and La Porte Amateur Musical Club. *Address:* 1302 Jackson St., La Porte, Indiana.

NEMENOFF, GENIA—Pianist, with Pierre Luboshutz. Born in Paris. *Education:* Paris Conservatoire; pupil of her mother and Philipp. *Debut:* In recital, Paris. *Appearances:* Tours of Algeria, Holland, Belgium, Spain, and Germany. With her husband, Pierre Luboshutz, has toured throughout the United States and Canada in duo-piano recitals and with major symphony orchestras, including the Boston Symphony under Koussevitzky (since 1931). *Recordings:* Victor. *Address:* 120 E. 89th St., New York City. *Management:* NBC Artists Service, RCA Bldg., New York City.

NEUMANN, HERMAN—Pianist, Conductor. Born in New York City. *Education:* Columbia University; pupil of Eleanore Ferguson, Edwin Hughes, Goldmark, Wilson and Van Broekhoven. *Appearances:* Concert tours of Europe (1918, 1936); guest conductor, New York Civic Orchestra; Brooklyn Symphony Orchestra; Bridgeport Symphony Orchestra; Greenwich Chamber Orchestra; Federal Chamber Orchestra; Czech Philharmonic Orchestra; Ravag Orchestra, Vienna; Warsaw Philharmonic and others; accompanist for Lucrezia Bori, Frieda Hempel, Tokatyan, Bonelli, Roselle, Whitehall and others. *Radio:* Musical Director, WNYC. New York (since 1924); creator of Masterwork Hour and other programs of classical recorded music. At present, directing radio programs, conducting. *Recordings:* Edison. *Address:* 2500 Municipal Bldg., New York City.

NEVADA, EMMA—Soprano. Born in Alpha, Cal., 1862. *Education:* With private teachers in America, Berlin and Vienna; pupil of Mathilde Marchesi. *Debut:* Her Majesty's Theatre, London, as *Amina* in *"La Sonnambula"* (1880). *Appearances:* Rome, Trieste, Florence and La Scala, Milan; Prague; Opera-Comique, Paris; at New York Academy of Music and Covent Garden, London.

NEVIN, ARTHUR FINLEY—Composer. Born in Edgeworth, Pa., 1871. *Education:* University of Pittsburgh, New England Conservatory; pupil of Bendix, Nobbs, Goetschius, Klindworth, Jedliczka, Boise and Humperdinck. Lecturer on Indian music; Conductor, MacDowell Association, Peterboro, N. H. (1914-15); Head of Choral and Extension Departments, University of Kansas (1915-18); Director of Music, Camp Grant, Ill. (1917-18). *Compositions: Poia,* opera; *A Daughter of the Forest,* one-act opera (1918); *A Night in Yaddo Land,* masque; *The Djinns* and *Roland,* cantatas; *Lorna Doone* and *Love Dreams,* suites for orchestra; string quartet; *At the Spring,* for string orchestra; piano trio; *Bakawali Dances,* for orchestra; other works for orchestra, piano and chorus; songs.

NEWMAN, ERNEST—Critic, Author. Born in Liverpool, England, 1868. *Education:* Liverpool College and University. Member of staff, Midland Institute, Birmingham; Music Critic, Manchester *Guardian* (1905); Music Critic, Birmingham *Post* (1906-19); London *Observer* (1919-20); *Sunday Times* (1920-38) also for Glasgow *Herald;* guest critic, New York *Evening Post* (1924-25). *Author of: Gluck and the Opera* (1895); *A Study of Wagner* (1897); *Wagner* (1904); *Musical Studies* (1905); *Elgar* (1906); *Hugo Wolf* (1907); *Richard Strauss* (1908); *Wagner as Man and Artist* (1914); *A Musical Motley* (1919); *A Musical Critic's Holiday* (1925); *The Unconscious Beethoven* (1927); *Fact and Fiction about Wagner* (1931); *Life of Richard Wagner* (1933-37); *The Man Liszt* (1934); translated Schweitzer's *Bach. Editor of: Memoires* of Berlioz.

NEWMAN, ISIDORA—Mezzo-Soprano. Born in New Orleans, La. *Education:* Pupil of Leah Russell, New York; R. Stoehr, Vienna. Awarded Palme Academique, France. *Debut:* Max Reinhardt Theatre, Vienna, Austria (1929). *Appearances:* In concert, Vienna (1929); in plays in the east and on radio programs in the United States. *Address:* Hotel White, Lexington Ave. at 37th St., New York City.

NEWMARCH, ROSA—Author. Born in Leamington, England, 1857. *Education:* Pupil of Vladimir Stassoff. *Author of: Tchaikovsky* (1900); *Henry J. Wood,* monograph (1904); contributed to *Living Masters of Music, The Russian Opera* (1914), and *The Concert-Goer's Library of Descriptive Notes* (1931); translated *Life of Brahms* by Deiter (1887), *Borodin and Liszt,* Habet (1889), *Life and Letters of Peter Ilyich Tchaikovsky* (1906), and works on Cesar Franck, D'Indy; others.

NEWTON, GEORGE—Bass-Baritone, Teacher. Born in Kankakee, Ill., 1908. *Education:* Princeton University; Juilliard Graduate School (4-year fellowship student); pupil of John Barnes Wells, Francis Rogers, Rubin Goldmark and Bernard Wagenaar. *Degree:* A.B., Princeton University (1929). *Debut:* In recital, New York (1933). *Appearances:* With Chautauqua Opera and Orchestra (1930, 1933); soloist, Indian-

apolis Symphony (1934, 1940); in recital, Chicago (1938); as church soloist; others. At present conducts private studio; also teaches singing at Ball State Teachers College and Tudor Hall School, Indianapolis; appearing in recital in Indianapolis area. *Address:* 319 N. Pennsylvania St., Indianapolis, Ind.

NEWTON, MARY W.—Pianist, Organist, Teacher. Born in Bennettsville, S. C. *Education:* Columbia College, Williamston Female College, Converse College and American Institute of Applied Music, New York; also with private teachers. Teacher of public school music; member of faculty, Lander College and Vassar College. Conducts own studio in Bennettsville. *Member:* South Carolina Federation of Music Clubs. *Address:* Bennettsville, S. C.

NEY, ELLY—Pianist. Born in Dusseldorf, Germany, 1882. *Education:* Cologne Conservatory; pupil of Isidor Seiss, K. Boettcher, Leschetizky and Sauer. Winner of Mendelssohn and Ibach prizes. *Appearances:* Tours of Europe and America in recital and with orchestras. Taught at Cologne Conservatory.

NICHOLLS, AGNES—Soprano. Born in Cheltenham, England, 1877. *Education:* Scholarship student, Royal College of Music (1894-1900). *Debut:* Lyceum Theatre (1895). *Appearances:* Covent Garden, London (1901, 1904-08); in concert and oratorio; tour of the United States (1904).

NICHOLS, JOHN WILEY—Tenor, Teacher. Born in Keokuk, Iowa, 1881. *Education:* Drake University; Paris, London, New York; pupil of Jean de Reszke, Carl Dufft, Mme. Mott and Percy Stevens. *Appearances:* Soloist with Chicago Appollo Club; Chicago Mendelssohn Club; St. Louis and Boston Festivals; Chautauqua and Ocean Grove; Congressional Club. Now teaching in New York, Newburgh and Poughkeepsie. Director, Trinity M.E. Choir (1940). *Author of:* Voice System Chart. *Member:* New York Singing Teachers Association. *Recordings:* Harling Quartette (Columbia). *Address:* 605 Steinway Hall, New York City.

NICKELS, BETTY BIESEMEIER—Violinist, Violist, Teacher. Born in Chicago, Ill., 1910. *Education:* Northwestern University; pupil of George Dasch, Sam Thaviu and Clarence Evans. *Degree:* Mus. B., Mus. Ed. B., Northwestern University. *Appearances*: In recital and concert in the west. At present member of Woman's Symphony of Chicago. *Author of: Rural School Music in New Mexico,* in New Mexico School *Review* (1939). *Member:* Pi Kappa Lambda, Mu Phi Epsilon and North Shore Musicians Club (Pres.). *Address:* 804 Central Ave., Wilmette, Ill.

NICKERSON, CAMILLE LUCIE—Pianist, Teacher, Interpreter of Creole Folk Music. Born in New Orleans, La. *Education:* Oberlin Conservatory of Music, Columbia University, Institute of Musical Art. *Degrees:* Mus. B., Mus. M., Oberlin. *Appearances:* New York, Baltimore, Pittsburgh, Atlanta and elsewhere; lecture-recitals on Creole Folk Music. *Radio:* "Creole Cabin," Washington D. C. Member of faculty, School of Music, Howard University, Washington, D. C. *Compositions:* Arrangements of Creole Folk Songs and Negro Spirituals. *Member:* Pi Kappa Lambda; National Education Association; Music Teachers National Association; National Association of Negro Musicians (Past President). *Address:* Howard University, Washington, D. C.

NICOLA, FORREST—Trumpet Player, Teacher. Born in Des Moines, Iowa. *Education:* University of South Dakota; pupil of Herbert Clark, Eddie Lewellyn, Rubard Stros and Gilman. *Appearances:* With New York State Band; Sousa's Great Lakes Band; with J. Gallico, Benny Meroff, Charles Koley and others; Springfield, Mass., Symphony Orchestra. Former member of faculty, Cosmopolitan Conservatory of Music and Fine Arts; Music School of University of South Dakota; Chicago public schools. At present teaching trumpet; maker of mouthpieces. *Address:* 2211 Montrose Ave., Chicago, Ill.

NIGHTINGALE, MAE—Educator. Born in Blencoe, Ia., 1898. *Education:* University of California at Los Angeles, University of Southern California, Westminster Choir College, Occidental College, Abbey De Averitt School of Piano, Los Angeles; pupil of Miss Alice Rogers, Santa Monica, Cal.; Edith Rhetts Tilton, Detroit; Frances Wright, Bertha Winslow Vaughn, Los Angeles. *Appearances:* With Le Conte Junior High School chorus, Hollywood, Cal. *Radio:* CBS, KFWB, KNX, KECA, KHJ, KEHE. Director, Le Conte Junior High School chorus. *Compositions: Troubadour Octavo Series,* for boys chorus or mixed four-part choruses; arrangements of songs; *Paquita, Three Court Jesters;* works for choral groups (published by Carl Fischer, G. Schirmer; Silver, Burdett & Co. and Boston Music Co.). *Address:* Le Conte Junior High School, 1316 N. Bronson Ave., Hollywood, Cal.

NILES, JOHN JACOB—Tenor. Born in Jefferson County, Kentucky. *Education:* Schola Cantorum, Paris; Cincinnati Conservatory of Music; pupil of D'Indy, others. Specializes in programs of folk music, especially arrangements of traditional music of the Southern Appalachians. *Appearances:* With Cincinnati Opera Company; concerts throughout the United States, European and other countries. *Radio:* University of Kentucky station, "John Jacob Niles' Salute to the Hills" series. *Author of:* Books; has contributed articles to various periodicals. *Recordings:* Victor. *Address:* Boot Hill, R.F.D. 7, Lexington, Ky.

NIN-CULMELL, JOAQUIN MARIA—Composer, Pianist. Born in Berlin, 1908. *Education:* New York; Schola Cantorum and Conservatoire, Paris; Spain; pupil of Paul Braud (piano), Gallon (harmony), Dukas and Falla (composition). *Appearances:* In recital and radio broadcasts, Europe and the United States. Professor, History of Music, Middlebury College Summer School (1938). *Compositions: Three Impressions* (1930), and Sonata, for piano (1934); Quintet, for piano and strings; songs.

NININGER, EVE—Pianist. Born in Roanoke, Va., 1908. *Education:* Farmoille State College; with private teachers. *Appearances:* With "Melody Aces" orchestra; Kiwanis Rotary Conventions (1939); others. *Radio:* WDBJ; staff pianist; member of two-piano team, with orchestra. *Address:* 510 Woods Ave., Roanoke, Va.

NIN Y CASTELLANOS, JOAQUIN—Pianist, Composer, Musicologist. Born in Havana, Cuba, 1883. *Education:* Schola Cantorum, Paris; pupil of Carlos Vidiella, Moszkowski. *Appearances:* Concert tours in Spain and other countries in Europe; throughout North and South America. Professor of Piano, Schola Cantorum, Paris (1906-08), founder of Conservatory and Concert Society in Havana. Has done research in Spanish musicology and folk music. Has composed, edited and harmonized Spanish music. *Compositions: L'Autre,* mimodrama; *Danse Iberienne; Chaine de Valses; Message a Claude Debussy; L'Echarpe Bleue;* other works for orchestra, violin and piano; songs. *Author of: Pour l'Art; Idees et Commentaires; Le Luth Espagnol.*

NIXON, EUGENIA—Pianist. Born in Clay City, Ind., 1896. *Education:* New York State Normal School; pupil of Anna Hulman, Terre Haute; Godowsky and Josef Lhevinne. *Debut:* As soloist, Cleveland Symphony Orchestra (1923). *Appearances:* Concerts throughout the United States; Montreal. Director of Publicity, State Council of Indiana Symphony Society. *Address:* 180 N. Miami St., Wabash, Ind.

NIXON, TED—Trombone Player, Pianist, Saxophonist, Arranger (Popular). Born in Thomasville, Ga., 1898. *Education:* Howard University, Washington, D.C.; Petersburg, Va. *Appearances:* With Fletcher Henderson, Duke Ellington, Lew Leslie, Ford Dabney and Wilbe Sweatman Orchestras. Instructor of Drum and Bugle Corps, Ames Lodge (Elks), Minneapolis, Minn. *Compositions: The Louisiana Bo Bo* (Denton & Haskins, 1925); *Mississippi Squabble, Midnite Jamboree, My Song of Songs, In the Middle Of A Dream* and others. *Recordings:* With Fletcher Henderson and Sidney Bechet. *Address:* 614 7th Ave., Minneapolis, Minn.

NOACK, SYLVAIN—Violinist. Born in Rotterdam, Holland, 1881. *Education:* Amsterdam Conservatory; pupil of Spohr and Elderling. *Appearances:* Concertgebouw Orchestra (1900-03); teacher, Amsterdam Conservatory (1903-05); Concertmaster, City Orchestra, Aix-la-Chapelle; member, Boston Symphony Orchestra; organized Boston String Quartet (1915); Concertmaster, Los Angeles Philharmonic Orchestra (1919).

NOBLE, CARL M.—Pianist, Arranger, Conductor (Popular). Born in Point Isabel, Ind., 1911. *Education:* With private teachers. *Appearances:* Drake Hotel, Chicago; throughout the United States, as conductor of own orchestra (popular). Arranges for orchestras. *Radio:* Program Director, Manager and pianist, WLBC. *Address:* Station WLBC, Muncie, Ind.

NOBLE, RAY—Composer, Arranger, Conductor (Popular). Born in Brighton, England, 1908. *Education:* Dulwich School and Cambridge University, England. Affiliated with the British Victor Company, as Musical Director and General Recording Supervisor. Former Arranger, BBC dance units. Came to the United States (1934) and has since appeared with his orchestra at leading hotels, night clubs; in motion pictures, and in radio. *Compositions: Goodnight. Sweetheart: The Very Thought of You. Love is the Sweetest Thing, By the Fireside. If You Love Me,* and *The Touch of Your Lips. Recordings:* Columbia. *Address:* National Broadcasting Company, RCA Bldg., New York City.

NORLE, SAMSON—Violinist, Conductor. Born in New York, 1896. *Education:* New York University, Brussels Conservatoire; pupil of Sacha Colman, Von Ende, Max Bendix, Ovide Musin,

Mortimer Wilson, Philip James and Ysaye. *Degree:* Mus. M., New York University. *Radio:* Has made arrangements of classics, performed by WOR Symphony, New York, and NBC. Former member of New York Symphony Orchestra; Associate Conductor, Capital Theater, New York; Conductor for Balaban and Katz, Chicago; Conductor, Mendelssohn Symphony Society, Brooklyn. At present, with Metro-Goldwyn-Mayer and Paramount Studios, Hollywood, Cal. *Address:* 1217 S. Bronson Ave., Los Angeles, Cal.

NOBLE, THOMAS TERTIUS—Organist. Born in Bath, England, 1867. *Education:* Royal College of Music; pupil of Nunn, Parratt, Bridge and Stanford. *Degree:* Hon. A.M., Columbia. Former member of faculty, Royal College of Music; Organist, St. John's, Wilton Road, London; Assistant Organist, Trinity College (1890-92); Organist and Choirmaster, Ely Cathedral (1892-98); Organist, York Minster (1898-1912). Organist, St. Thomas's Church, Fifth Avenue, New York (since 1912); also recitalist. Founder, York Symphony Orchestra (1899); Conductor, York Musical Society (1901); Conductor, Hovingham Festival (1906). *Compositions: The Sound of War,* choral work: *Gloria Domini,* cantata; *An Elizabethan Idyll,* for organ; *Morris Dance,* for orchestra; anthems, a cappella and with accompaniment; works for orchestra, organ and the theatre; chamber music. *Member:* Royal College of Organists (Hon. Fellow).

NOELTE, A. ALBERT—Composer, Critic. Born in Starnberg, Germany, 1885. *Education:* Studied music and literature, Boston. Critic, Augsburger *Abend-Zeitung,* Munich. Professor of Composition, Northwestern University. *Compositions:* Songs with Orchestra; *Hector's Farewell* and *Death and Lucifer,* symphonic poems; Prelude and Fugue, for string orchestra; *Rhapsody,* dramatic song scene; *Francois Villon* and *The Duchess of Padua,* operas, others. At present, teaching, lecturing and composing in Evanston and Chicago.

NOELTNER, ROBERT H.—Pianist, Arranger. Born in Buffalo, N. Y., 1908. *Education:* Trenton Conservatory and Dartmouth College. *Degree:* A.B. in Music. Member of Rudolf Friml, Jr. Orchestra. *Address:* Crawford Music Corp., 1619 Broadway, New York City.

NOLTE, VIRGINIA—Violoncellist, Teacher. Born in Newton, Mass. *Education:* Mannes Music School, New York; Juilliard Graduate School; Miss White's School, Boston; New York University; pupil of Felix Salmond, Hans Letz, Albert Stoessel and Bernard Wagenaar. *Debut:* Boston. *Appearances:* New York, and the larger cities of the New England States; cellist with Durieux Chamber Music Ensemble, Music Guild Trio, Nolte Chamber Music Trio and Musical Guild Quartet. Member of faculty, Doris Champlin Studios of Music (teaching cello, theory, and music appreciation), and Greenwich House Music School. *Address:* 374 Wadsworth Ave., New York City.

NOLTE-DAVIDSON, FERN—Pianist, Teacher. Born in Dazey, N. D., 1907. *Education:* Fletcher College; Lamont School of Music, Denver; pupil of Marguerite Liszniewska, Cincinnati Conservatory, and Solon Alberti, New York *Degree:* A.B., Fletcher College. *Appearances:* National Piano Contest (1937); annual recitals in Nampa, Idaho. Director of Idaho Eight-Piano Symphony. Conducts own studio in Nampa. *Member:* National Federation of Music Clubs (Idaho Vice-Pres.); Columbia Concert Association (Board of Directors, Canyon County). *Address:* 223 S. 19th Ave., Nampa, Idaho.

NORDEN, N. LINDSAY—Organist, Composer. Born in Philadelphia, Pa., 1887. *Education:* Columbia University; pupil of Spicker, Weld and Robinson. *Degree:* Mus. B., Columbia. Organist, St. Bartholomew's Chapel (1904-05); Assistant Organist, Columbia University Chapel (1905-09); Organist, St. Mary's (1906-15) and All Saints, Brooklyn, N. Y. (1915-17). Conductor, Aeolian Choir, Brooklyn (1912-17). Conductor, Mendelssohn Club, Philadelphia; Organist, Second Presbyterian Church, Philadelphia, and St. Paul's, Ogontz; member of faculty, Episcopal Academy. *Compositions: Thanatopsis,* for soli, chorus and orchestra; *King Melville,* overture; *Te Deum, Benedictus, Jubilate;* a cappella choruses and other sacred music.

NORDOFF, PAUL—Composer, Teacher. Born in Philadelphia, Pa., 1909. *Education:* Philadelphia Conservatory of Music; Juilliard Institute; pupil of Ezerman, Samaroff and Goldmark. Recipient of Bearns Prize (Columbia University, 1933) and Guggenheim Fellowship (1933, 1935). Has lectured in several cities. Head of Composition Department, Philadelphia Conservatory of Music (since 1938). *Compositions:* String quartet in E minor (1932); first piano concerto (1934); *Bavarian* Variations (1934); *Secular Mass,* for mixed chorus and orchestra (1934); other works for orchestra, chorus and the theatre; chamber music.

NORENA, EIDE—Soprano. Born in Norway. *Education:* Pupil of Raimund von Zur Muehlen. *Debut:* As *Amor* in *"Orfeo." Appearances:* La Scala, Milan. Member of Chicago Civic Opera (1926-32); Metropolitan Opera (1933). Member of Paris Opera. Repertoire includes *Marguerite, Juliette, Mimi, Madame Butterfly, Lakmé, Gilda, Desdemona* and others.

NORMAN, PATRICIA—Vocalist. Born in Kingsville, Texas, 1915. Danced in *Follow Through* (1933); featured vocalist, Interstate Theatre Circuit, Texas, and with Paul Pendarvis Orchestra (1933); joined Tom Gentry Orchestra (1936); featured with Carl Hoff, Biltmore Hotel, New York (1937), with Jan Garber's and Eddy Duchin's Orchestras. Became vocalist, Jack Meakin's orchestra (1938). Featured, Earle Theatre, Philadelphia; Earle Theatre, Washington, D.C.; Strand Theatre, Brooklyn, N. Y.; Paramount Theatre, New York; Chicago Theatre, Chicago (1939); Leon & Eddie's (1939). *Radio:* NBC, San Francisco (1935); "Hit Parade," NBC (1937); Eddy Duchin program, NBC; with Jack Meakin, "Doctor Jazz and The Headline Clinic," NBC (1939). *Recordings:* With various orchestras. *Address:* 1961 78th St., Jackson Heights, New York City. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

NORRIS, FRANK P.—Organist (Popular). Born in Sioux City, Ia. *Education:* University of Pennsylvania; Shattuck Military Academy, Faribault, Minn. *Appearances:* Night clubs, theatres, skating rinks, radio. *Member:* Sioux City Musicians Association. *Address:* 1509 Grandview Blvd., Sioux City, Ia.

NORRIS, HERBERT—Choral Director, Educator. Born in the United States. *Education:* Columbia University; also studied with private teachers. *Degrees:* A.B., M.A., Columbia. *Appearances:* As Director, State College of Washington Choir, in Pacific coast states. Vocal instructor, Coatesville (Pa.) High School (1926-27); Director of Music, Kent School for Boys, Kent, Conn. (1927-31); Instructor, Teachers College, Columbia University (1928-31); Director of Music, State Teachers College, Johnson City, Tenn. (1931-35). Assistant Professor of Public School Music and Choral Director, State College of Washington (since 1935); Associate Professor and Head of Music Department (since 1939). *Address:* State College of Washington, Pullman, Wash.

NORTH, LOIS WATT—Editor. *Education:* Northwestern University; with private teachers in Chicago. Publisher and Editor, *Music News. Address:* 310 S. Michigan Ave., Chicago, Ill.

NORTON, EUNICE—Pianist. Born in Minneapolis, Minn. *Education:* Pupil of Schnabel and Matthay. *Debuts:* European, London; American, Carnegie Hall, New York (1932). *Appearances:* In recital, Germany and Holland; tour of the United States; soloist with New York Philharmonic, Philadelphia, Chicago, Boston and Minneapolis Orchestras.

NORTON, WILLIAM WELLINGTON—Conductor, Supervisor. Born in Elmira, N. Y., 1881. *Education:* University of Minnesota, University of Nebraska and Soo Falls College; pupil of Theodore Spiering, Harrison Wild, Emil Oberhoffer, Ringwall and Van Hoogstraten. *Degrees:* A.B., M.A., and Hon. Mus. D., University of Minnesota. *Appearances:* As Conductor of Thomas Orchestra, St. Paul (1903); Conductor of Flint Symphony, Flint Choral Union, Flint Civic Opera and Norton Male Chorus. Head of Music Department, University of North Dakota; member of faculty, summer sessions at Teachers College, Columbia University; also at summer sessions of the National Music Camp, University of Nebraska, Washington State College and Western Reserve University. Adjudicator and commentator in contests. Supervisor, Band, Orchestra and Theory Departments, Flint public schools. *Member:* Music Educators National Conference. *Address:* Flint Community Music Association, Flint, Mich.

NOVAES, GUIOMAR—Pianist. Born in Sao Joao da Boa Vista, Brazil, 1895. *Education:* Paris Conservatoire; pupil of Chiafarelli, Sao Paulo; Philipp, Paris; Sigismond Stojowski (coaching). Recipient of subsidy from Brazilian Government to study at Paris Conservatoire. *Debuts:* European, Paris (1911); American, New York (1915). *Appearances:* Tours of Europe and South America; tours of the United States; with orchestras and in recital. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

NOVAK, FRANK JOSEPH, Jr.—Composer. Born in Chicago, Ill., 1901. *Education:* University of Chicago; Bohemian Conservatory of Music, Prague; pupil of Frank Machek, Frank Borstadt, Alois Trnka, Albert V. Cerny, and others. *Debut:* With Bohumil Kryl's band as drummer. *Appearances:* Concert tours of western states, and others. *Radio:* "Swing to Chiclets," WJZ, New York. *Compositions:* Concert and light operatic numbers; music for radio programs, others. *Recordings:* Victor, Vo-

calion. *Address:* 200 W. 58th St., New York City.

NOVIKOFF, LAURENT—Ballet Dancer, Teacher. Former Star Dancer and Ballet Master of the Moscow Imperial Theatre; with Anna Pavlowa (15 years); Ballet Master, Chicago Civic Opera Company. Conducts own studio in Chicago. *Address:* 64 E. Jackson Blvd., Chicago, Ill.

NOVOTNA, JARMILA—Soprano. Born in Prague, Czechoslovakia. *Education:* Prague and Milan. *Debut:* Prague National Opera. *Appearances:* Paris Opera, La Scala, Berlin Staatsoper; Vienna, Prague, and Warsaw Operas; at Salzburg and in European films. At present, concertizing and appearing on radio, New York City. *Address:* Metropolitan Opera House, New York City.

NOYES, EDITH ROWENA—Pianist, Teacher, Composer. Born in Cambridge, Mass., 1875. *Education:* Pupil of MacDowell, Chadwick and Emil Paur. *Appearances:* Tours of Europe (1899, 1909). Taught and appeared in concert in Boston. *Compositions:* Violin Sonata; Piano Trio; *Last Summer,* an operetta (1898); *Waushakum,* pageant-opera (1917).

NUNZIO, CHARLES—Accordionist, Teacher. Born in San Fillippo del Mila, Sicily, 1912. *Education:* Pupil of John Nunzio and Pietro Frosini. *Debut:* In recital, Town Hall, New York (1933). *Appearances:* In recital, Carnegie Hall (1934); with Rudy Vallee, Vincent Lopez, Bennie Krueger, Al Pearce and other orchestras; concerts on RKO Circuit; tour of Italy; others. *Radio:* As guest artist on various programs; WOR; NBC; CBS. At present, maintains studios in New York and Newark, N. J.; Staff Accordion Columnist, *Metronome. Compositions:* Works for accordion; band arrangements (published by Alfred Music Co., Pagani Music Co., and Sam Fox Co.). *Author of:* Articles for various music periodicals. *Recordings:* Victor, Columbia. *Member:* American Accordion Association (Vice-President). Contributor, *Who Is Who In Music* (1940-41 Edition). *Addresses:* Studio 809, Carnegie Hall, New York City; 643 Broad St., Newark, N. J.

NYMAN, UNO—Violinist, Composer. Born in Linkohing, Sweden, 1879. *Education:* Stockholm; University of Pennsylvania. Winner of First Prize, Civic Music Association, Milwaukee, Wis. *Appearances:* With chamber music groups, as violinist and violist. *Compositions: Phantasie,* string quartet (1928), *Cello Phantasie,* for solo cello, string quartet and piano (1931); Piano Trio (1933); Quintet for strings and flute (1934); *Phantasie* (1935); *In Memoriam,* for string orchestra (1935); *Mirage,* for eleven instruments and piano; and *Memories with the Dusk Return,* for voice, five strings, piano, clarinet, and flute.

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OBER, JULIA FUQUA—Patron. Born in Norfolk, Va. *Education:* Hollins College; with private teachers, New York and Virginia (voice). *Member:* Virginia Federation of Music Clubs; National Federation of Music Clubs (President since 1937); former National Junior Counsellor; NBC Music Appreciation Hour (Member, Advisory Board); National Committee for the Appreciation of Music; National Music Council (Member, Organizing Committee); Music Educators National Conference (Member, Committee on Music in Social Life); and Sigma Alpha Iota. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Bankers Trust Bldg., Norfolk, Va.

OBER, MARGARETE—Soprano. Born in Berlin, 1885. *Education:* Pupil of Stolzenberg and Arthur Arndt. *Debuts:* European, Frankfort, as *Azucena* in *"Il Trovatore"* (1906); American, Metropolitan Opera, New York, as *Ortrud* in *"Lohengrin"* (1913). *Appearances:* Berlin Royal Opera, Metropolitan Opera.

OBERG, PAUL MATTHEWS—Pianist, Organist, Teacher. Born in Center City, Minn., 1904. *Education:* University of Minnesota, MacPhail School of Music, Eastman School, Juilliard Graduate School. *Degrees:* B.A., University of Minnesota; M.A., Eastman School. *Appearances:* As soloist with Minneapolis Symphony Orchestra (1923); others. *Radio:* Wichita; staff pianist and organist, WCCO, Minneapolis and St. Paul (1925-33). Pianist and Organist, Minneapolis Symphony Orchestra (1926-33). At present, Professor of Piano and Theory, University of Wichita; Organist, St. James Episcopal Church. *Member:* Phi Beta Kappa. *Address:* University of Wichita, Wichita, Kan.

OBERNDORFER, ANNE SHAW FAULKNER—Writer, Lecturer. Born in Chicago. Organized program study classes for Chicago Symphony Orchestra under Theodore Thomas; directed children's programs by Chicago Symphony, Ravinia Park; former lecturer for Chicago Opera Company. With husband, Marx E. Oberndorfer, pianist, presented Oberndorfer Opera Musicales. *Radio:* With Marx E. Oberndorfer, WMAQ, Chicago. *Author of: What We Hear in Music, Music in the Home* and articles in periodicals. With Marx Oberndorfer, editor and compiler of *New American Songs and Noels. Address:* Webster Hotel, 2150 Lincoln Park West, Chicago, Ill.

OBERNDORFER, MARX E.—Pianist, Conductor. Born in Milwaukee. *Education:* Pupil of Julius Klauser, Leopold Godowsky; Kellerman and Rheinberger in Munich; Leschetizky in Vienna. *Appearances:* As accompanist to Kubelik and others; as associate conductor, Chicago Opera Co. (2 seasons). With wife, Anne Shaw Faulkner Oberndorfer, in lectures on music appreciation and in compiling and editing of *New American Songs and Noels. Radio:* With Anne Oberndorfer, WMAQ, Chicago. At present, Director, Civic Music Association, and Conductor, children's choruses, Civic Music Association. *Compositions:* Operas and other works. *Address:* Webster Hotel, 2150 Lincoln Park West, Chicago, Ill.

O'CALLAGHAN, ANNE GRACE—Teacher of Voice. Born in Nashville, Tenn. *Education:* Peabody College, Columbia University, Cincinnati Conservatory, Christiansen Choral School and National Music Camp. Member of faculty, summer school, Peabody Teachers College, Nashville. *Member:* In and About Atlanta Educators Club (Organizer and President). *Address:* 625 Sherwood Rd., Atlanta, Ga.

OCKO, BERNARD—Violinist. Born in New York, 1904. *Education:* Juilliard Institute and Columbia University. *Degree:* B.S., Columbia. *Appearances:* As soloist, New York Philharmonic, Stadium and Carnegie Hall, New York (1927-28); joint concert tours with Marion Talley, Jeritza and Lily Pons. *Radio:* As soloist, Andre Kostelanetz; "Your Hit Parade"; with "Hobby Lobby," NBC. At present, with Musical Art String Quartet; on "Your Hit Parade," "Hobby Lobby" and other radio programs; Concertmaster, Chamber Music Guild. *Compositions:* Works for string quartet. *Address:* 235 W. 71st St., New York City.

ODIERNO, EMILIA VERGERI—Soprano, Teacher, Operatic Coach. Born in Valencia, Spain. *Education:* Pupil of Goula, in Barcelona. *Appearances:* Leading roles on tour with opera companies in Central and South America, Spain, and the United States. At present conducts studio in New York. *Address:* 2647 Broadway, New York City.

O'DONNELL, JOHN M.—Writer, Teacher. Born in Grand Rapids, Mich., 1896. *Education:* With private teachers. Assistant Director and soloist with John Philip Sousa's Navy Band; former bandmaster on S. S. Huntington; soloist with Brooks' Band. Teaches brass instruments. Teacher of late Carroll Martin, Rafael Mendez, Jack Jenny, others. At present conducts studio in Chicago. *Address:* Lyon & Healy Bldg., Chicago, Ill.

OETTING, WILLIAM H.—Pianist, Organist, Teacher, Composer. Born in Pittsburgh, Pa., 1875. *Education:* Pupil of his father, Eduard Oetting; Louisa Lautner, Reimann, Egidi, Hutcheson and Boise. Former member of faculty, Klindworth - Scharwenka Conservatory, Berlin; organ recitalist, Carnegie Institute (1905-17); accompanist, Apollo Club. Director, Pittsburgh Musical Institute (since 1915); Organist, Sixth United Presbyterian Church. *Compositions: Romanza,* for orchestra; Overture; Prelude and Fugue for organ; *Meditation* and *Barcarolle,* for piano; other works for piano; songs.

OETTINGER, CAROLYN G.—Pianist, Teacher. Born in Columbus, Ga., 1901. *Education:* Georgia Crichton School of Music, Smith College, Harvard, Boston University and Emory University. *Degree:* B.A., Boston University (1923). *Radio:* As speaker for civic music projects. At present, active in musical club work; handles promotion for musical programs in Atlanta and at University of Georgia, Athens, Ga. *Member:* Young Artists (Chairman) and Atlanta Music Club (Bulletin Chairman, since 1936). *Address:* 2243 E. Lake Rd., N.E., Atlanta, Ga.

OGLE, LOUISE GODFREY—Composer, Organist. Born in Knoxville, Tenn., 1892. *Education:* Studied with private teachers. *Compositions:* Choral Music, piano teaching material (published by Schirmer, Willis Music Co., Boston Music Co., Lorenz, Schroeder and Gunther). *Member:* National League of American Pen Women, Saturday Music Club, Federation of Music Clubs (Board of North Carolina). *Address:* 6 Caledonia Rd., Asheville, N. C.

O'HARA, GEOFFREY—Composer, Lecturer, Writer. Born in Chatham, Ont., Canada, 1882. *Education:* Chatham Collegiate Institute; private teachers. Army song leader, Ft. Oglethorpe, Ga. (1917); Instructor in Native Indian Music (1931); Instructor, Community Music and Song Writing, Teachers College, Columbia University (1936-37). At present, lecturing at schools and colleges. *Compositions: Your Eyes Have Told Me, Tennessee, K-K-K-Katy, I Love a Little Cottage, There Is No Death, The Living God, Give a Man a Horse He Can Ride, Forward to Christ,*

I Was the Tree, Soft Were Your Hands Dear Jesus, The Stranger, songs; *Peggy and the Pirate* (1927), *Riding Down the Sky* (1928), *The Count and the Co-Ed* (1929), *The Smiling Sixpence* (1930), *Rogues and Vagabonds, Lantern Land* (1931), *Harmony Hall* (1933), *The Princess Runs Away* (1934), *Puddinhead the First* (1936), operettas. *Author of: Canadian Folk Songs* (with J. Murray Gibbon, 1927); *Give a Man a Horse He Can Ride* and other Poems (1939). *Recordings: Your Eyes Have Told Me,* sung by Caruso (Victor, 1913). *Member:* ASCAP; Song Writers Protective Association, International Lyceum and Chautauqua Association, Episcopal Actors Guild and English-Speaking Union. *Address:* 58 Park Ave., Bronxville, N.Y.

OHLIN, HILDA—Soprano. Born in Denver, Colo., 1908. *Education:* Chicago Musical College; pupil of Graham Reed. *Degree:* Mus. B., Chicago Musical College. *Debut:* In recital, Kimball Hall, Chicago (1933). *Appearances:* With Chicago City Opera Co. (1933); as *Monica* in Respighi's *"La Fiamma,"* Chicago City Opera (1937-38). *Address:* 25 W. 71st St., New York City.

OHMS, ELIZABETH—Soprano. Born in Arnhem, Netherlands, 1896. *Debut:* Metropolitan Opera, New York, as *Bruennhilde* in *"Goetterdaemmerung"* (1930). *Appearances:* Frankfurt-am-Main; Munich festivals; on tour in Germany.

OLDBERG, ARNE—Composer, Pianist, Teacher. Born in Youngstown, O., 1874. *Education:* Pupil of Leschetizky and Rheinberger. Head of Piano Department, Northwestern University. *Compositions: Paolo and Francesca,* overture (1908); *At Night,* orchestral fantasy (1916); symphonies; string quartet; other works for orchestra, piano, organ, horn.

OLDS, WILLIAM BENJAMIN—Baritone, Choral Conductor. Born in Clinton, Wis., 1874. *Education:* Beloit College, American Conservatory, Oberlin Conservatory; pupil of Oscar Seagle. *Degree:* A.B., Beloit. At present, Director, School of Music, University of Redlands. *Compositions: 25 Bird Songs for Children; Nocturne, Recollection,* songs (G. Schirmer); *O Love of God* (Witmark); *Omniscience, Omnipresence, Omnipotence* (Summy); *A Christmas Choralogue, A Passion Choralogue, Sunrise on Easter Morning, Sunrise on Christmas Morning* (Carl Fischer); other choral works (Hall & McCreary). *Address:* 805 N. University St., Redlands, Cal.

OLES, HELEN LOUISE—Pianist, Teacher. Born in Seattle, Wash. *Education:* Studied in Berlin. *Appearances:* As soloist, duo-pianist and accompanist, throughout northwestern and eastern United States. At present, teaching. *Address:* 1104 17th Ave., N., Seattle, Wash.

OLHEIM, HELEN—Mezzo-Soprano. Born in Buffalo, N. Y. *Education:* Eastman School of Music. *Debut:* Metropolitan Opera, as *Siebel* in *"Faust"* (1936). *Appearances:* Rochester Philharmonic, Buffalo Symphony, Pittsburgh Symphony and New York Philharmonic. *Radio:* Guest appearances. *Address:* 30 E. 70th St., New York City.

OLITZKA, ROSA—Contralto. Born in Berlin, 1873. *Debut:* Bruenn. *Appearances:* Covent Garden, London; Metropolitan Opera, New York; Chicago Opera.

OLIVER, EARL—Baritone. Born in Oswego, N. Y. *Education:* New England Conservatory; also studied in Munich. *Appearances:* Roles in operas in Europe; operas and oratorios in the United States, including appearances at Town Hall, New York. *Management:* George Leyden Colledge, RKO Building, Radio City, New York City.

OLSEN, GEORGE—Pianist, Violinist, Percussionist, Conductor (Popular). Born in Portland, Ore. *Education:* University of Michigan. *Appearances:* With own orchestra, in *Kid Boots,* with Eddie Cantor; *Ziegfeld Follies; Sunny,* with Marilyn Miller, Jack Donahue, Mary Hay and Clifton Webb; *Good News,* and *Whoopee;* in clubs and hotels throughout the United States. *Radio:* NBC. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

OLSON, CLIFFORD JULIUS—Tenor, Teacher, Choral Director. Born in Nunda, S. D., 1904. *Education:* Augustana College, University of Iowa, Bush Conservatory, Chicago, and Chicago Musical College. *Degree:* M.A., University of Iowa. *Appearances:* With symphony orchestras; soloist, Augustana College Choir. Head of Voice Department, Augustana College; Director, Norse Glee Club of Sioux Falls; First Lutheran Choir, Sioux Falls, and Sioux Valley Norwegian Singers Association; Associate Director, National Norwegian Singers Association of America. *Recordings:* Columbia, with Augustana College A Cappella Choir. *Address:* 906 W. 23rd St., Sioux Falls, S. D.

OLSON, LEE—Conductor, Violinist. Born in Arvika, Sweden, 1903. *Education:* Belgian School of the Violin; pupil of Ignaz Birets, Charles Lagourgue. Member of National Orchestral Association Orchestra; Director of Music at Missionary Training Institute, Nyack; Director of Music at Gospel Tabernacle, New York; Conductor of National Christian Symphony Orchestra, New York. *Address:* 260 W. 44th St., New York City.

OLSON, R. A.—Violin Maker. Born in Chicago, 1885. Inventor and perfector of aluminum-wound steel strings for violin, viola and violoncello. Associated with W. Lewis & Son (since 1899); President (since 1937). *Address:* 207 S. Wabash Ave., Chicago, Ill.

OLSSON, EMMA—Pianist, Lecturer. Born in Stanhope, Iowa. *Education:* Jewell Lutheran College; Minneapolis School of Music; La Forge-Berumen Studios; pupil of Wilma Anderson Gilman, Glenn Dillard Gunn, Ernesto Berumen. *Address:* 200 W. 57th St., New York City.

OLSZEWSKA, MARIA—Contralto. Born in Augsburg, Germany, 1892. *Debuts:* European, Leipzig Opera (1920); American, Chicago Civic Opera (1928). *Appearances:* Concerts in Germany; Covent Garden, London; opera in South and Central America; Member of Chicago Civic Opera Association (1928-32); member of Metropolitan Opera. Repertoire includes *Carmen, Octavian, Klytaemnestra, Fricka, Venus, Amneris* and *Erda.*

ONDRICEK, EMANUEL—Violinist, Composer, Teacher. Born in Pilsen, Czechoslovakia, 1886. *Education:* Prague Conservatory of Music. *Appearances:* As soloist with London Symphony Orchestra, Queen's Hall Orchestra, Vienna Philharmonic Orchestra and others throughout Europe. *Compositions: Two Caprices* (Bosworth Music Co.); concerto (Universal Edition). *Author of: Mastery of Tone Production and Expression on the Violin.* (Boston Music Co.) and *Superior Finger Exercises* (White-Smith Music Co.). *Address:* 14 E 73rd St., New York City.

ONDRICEK, GLADYS POSSELT—Pianist, Teacher. Born in Albany, N. Y. *Education:* Faelten Pianoforte School, Boston; New England Conservatory; pupil of Mme. Szumowska, Louis Cornell, Carl Faelten, Heinrich Gebhard, Frederick Converse, George Chadwick (composition). Winner of Endicott prize. *Appearances:* As soloist and assisting artist to Ruth Posselt and Emanuel Ondricek in tours of the United States and Europe. *Member:* Pianoforte Teachers Society, Massachusetts Federation of Music Clubs, National Guild of Piano Teachers. *Address:* 250 Huntington Ave., Boston, Mass.

ONEGIN, SIGRID—Soprano. Born in Stockholm, Sweden, 1891. *Education:* Pupil of Weiss. *Debuts:* European, as *Carmen,* Stuttgart (1912); American, with Philadelphia Orchestra, Carnegie Hall, New York (1922). *Appearances:* In concert; opera in Stuttgart, Munich, Spain, Sweden, and others; concert tours of the United States. Former member, Metropolitan Opera. Repertoire includes *Orfeo, Amneris, Azucena, Herodias, Brangaene,* others. Wagnerian roles and lieder.

ORMANDY, EUGENE—Conductor. Born in Budapest, Hungary, 1900. *Education:* Graduate, Budapest Royal Academy of Music (1916); University of Budapest; pupil of Jeno Hubay (violin); Leo Weiner, Zoltan Kodaly, Bela Bartok (conducting, theory, composition). *Awards:* State Diploma for Violin Playing (1914); Bruckner Society Medal (1936). *Degrees:* Artist's Diploma, Mus. M., Royal Academy, Budapest; Hon. Mus. D. (1923). Tour of Europe as child prodigy (until 1914); appointed Professor at State Conservatory, Budapest (1917). Concertmaster of the Capitol Theatre Orchestra, New York (1921); later conductor of same orchestra. Conductor of Judson Radio Program Corporation. Guest Conductor of New York Stadium Concerts and Robin Hood Dell Concerts (1930). Conductor, Minneapolis Symphony (1931-35); co-conductor, Philadelphia Orchestra with Stokowski (since 1936). Guest Conductor of orchestras and festivals throughout the United States and Europe. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 1910 Girard Trust Co. Bldg., Philadelphia, Pa.

ORNSTEIN, LEO—Pianist, Composer, Teacher. Born in Krementschug, Russia, 1895. *Education:* Petrograd Conservatory, Institute of Musical Art, New York; pupil of Mrs. Thomas Tapper and others. *Debut:* In concert, New York (1911). *Appearances:* In recital throughout Europe and the United States; as soloist with various orchestras. Former member of faculty, Philadelphia Musical Academy. At present, Director and Head of Music Department, Ornstein School of Music; member of faculty, Temple University. *Compositions: The Fog,* symphonic poem (1915); *Danse Sauvage, Moments Musicales, Water Colors,* for piano; *Lysistrata Suite,* for orchestra (1930); *Pantomime Ballet* (1930); other works for the theatre, orchestra and piano; choral works; chamber music. *Address:* 251 S 18th, Philadelphia, Pa.

ORTMANN, CAROLYN—Teacher of Voice. Born in Savannah, Ga., 1881. *Education:* New York, Dresden, and Bayreuth. *Debut:* Ratisbon, as *Elsa* in *"Lohengrin." Appearances:* London;

tours of Germany. Now voice teacher in New York.

ORTMANN, FREDERICK WILLIAM—Violinist, Teacher. Born in Charleston, S. C., 1871. *Education:* Leipzig Conservatory. *Appearances:* With New York Philharmonic Orchestra and New York Symphony Orchestra. *Author of: Municipal Loose-Leaf Violin Method.*

ORTMANN, OTTO RUDOLPH—Musicologist, Teacher, Author. Born in Baltimore, Md., 1889. *Education:* Peabody Conservatory and Johns Hopkins University; pupil of Coulson, Boyle, Breitner, Landow, Blackhead, Boise, Siemann and Strube. Member of faculty, Peabody Conservatory and Park School, Baltimore (1914). Director of Peabody Conservatory (since 1928). *Compositions:* Orchestral and chamber works; piano pieces; songs. *Author of: Physical Basis of Piano Touch and Tone, Physiological Mechanics of Piano Technique* and articles in various periodicals.

OSBORNE, JOSEPH—Violinist, Teacher. Born in Odessa, Russia, 1905. *Appearances:* Throughout Europe, South America and the United States in concert and recital. Teacher, conducting master classes in Warsaw, Budapest, London and New York. *Address:* Hotel Ansonia, New York City.

OSBORN-HANNAH, JANE—Soprano. Born in Chicago, Ill., 1880. *Education:* Studied in Cincinnati and Berlin; pupil of Rosa Sucher, Marchesi and Sbriglia. *Debuts:* European as *Elisabeth,* Leipzig (1904); American, Metropolitan Opera, New York (1910). *Appearances:* Covent Garden, London (1908); in concert, Berlin, Leipzig and elsewhere. Former member, Leipzig Opera Company; member, Chicago Opera (1911-14).

O'SHEA, JOHN AUGUSTINE—Organist, Composer, Teacher. Born in Milford, Mass., 1864. *Education:* Boston University Music School and New England Conservatory. *Appearances:* Organ recitals throughout the United States; Buffalo Exposition (1901); St. Louis Exposition (1904). Former Music Director, Boston public schools; Organist, St. Cecilia's Church. *Compositions:* String quartet; trios for piano, violin and cello; Mass in F and Mass in Honor of St. Cecilia; *Venetian Nights,* for piano; *Mother Goose,* operetta; *The Mirrors of Thule,* comic opera; songs. *Member:* A.G.O. and National Association of Organists.

OSSKO, EDUARD—Choral Conductor. Born in Washington, Pa., 1900. *Education:* Concordia Teachers College; American Conservatory, Chicago; also in Leipzig; pupil of Herbert Butler and A. Olaf Andersen. *Degree:* Mus. B., American Conservatory. Director of General Motors Detroit Chorus, Pontiac Motors Male Chorus, General Motors Flint Chorus, Detroit Bach Chorus, National Bank of Detroit Chorus and Harmonie Singing Society. *Radio:* General Motors Hour, NBC. Easter and Christmas Broadcasts (1937). *Recordings:* With General Motors Chorus and Orchestra, *Glory to God* and *Lost Chord. Address:* 14-206 General Motors Bldg., Detroit, Mich.

OTERO, EMMA—Soprano. Born in Cuba, 1912. *Education:* National Conservatory of Music, Havana (piano); pupil of Frank La Forge (voice and theory). *Debut:* New York (1932). *Appearances:* Concert tour of Scandinavian countries; Paris, Brussels, Hilversum, Amsterdam and others; with Schola Cantorum, New York World's Fair Opening (1940). *Radio:* "Sunday Evening Hour," CBS. *Address:* 645 W. 160th St., New York City.

OTIS, FLORENCE—Soprano, Teacher. Born in Boston, Mass. *Education:* Fontainebleau; pupil of Di Macchi. *Debut:* Recital, Aeolian Hall, New York (1918). *Appearances:* Tours of the United States in concert and recital. At present, Director, Allied Arts Glee Club; conducts private studio in New York. *Member:* Musicians Club of New York (Board of Governors); Episcopal Actors Guild. *Address:* 155 E. 47th St., New York City.

OTTERSTROM, THORVALD—Composer, Teacher. Born in Copenhagen, Denmark, 1868. *Education:* Pupil of Sophie Menter. *Compositions:* Quintet for piano and strings; *The Spinning Wheel,* for piano; *American Negro Suite,* for orchestra; violin sonata; other works for violin, piano and orchestra; songs; arrangements of Indian Music. At present, teaching; conducting own studio in Chicago.

OTTO, LOUISA RUISZ—Contralto. Born in Allentown, Pa., 1904. *Education:* Pupil of Errol K. Peters, Percy Rector Stevens and Frank La Forge. *Appearances:* In oratorio, opera, musical comedy, recital and concert throughout the United States. At present, member of Municipal Opera Co.; soloist, Christ Lutheran Church, Allentown, Pa. *Member:* Allentown Musical Club. *Address:* 122 N. 14th St., Allentown, Pa.

OTTONE, AUGUSTUS—Basso. Born in Baltimore, Md. *Education:* Peabody Conservatory; pupil of Minetti. *Debut:* European, La Scala Opera, Milan; American, Philadelphia Grand Opera. *Appearances:* With Montreal Civic Opera; tours of the United States with United States Opera. *Address:* 112 E. 17th St., New York City.

OVERGARD, GRAHAM T.—Composer, Conductor. Born in Allen County, Kan., 1903. *Education:* University of Kansas, Missouri Valley College, Ithaca College and University of Illinois. *Degrees:* Mus. B., Ithaca College; B.S., University of Illinois. *Radio:* Programs for Music Educators National Conference and others, NBC (1935-39). Director of Bands, Wayne University, Detroit. *Compositions: Tartar Men* (Belwin), *The Air Corps, The Snow Carnival, A Merry Life,* and arrangements (Schirmer). *Address:* 331 E. Kirby, Detroit, Mich.

OWENS, JANET RUSSELL—Pianist, Teacher, Conductor. Born in Continental, O., 1911. *Education:* Pupil of Matthay, Petri, Bauer and others. *Degrees:* Mus. B., Oberlin Conservatory of Music; Mus. B., Tobias Matthay Pianoforte School, London. *Debut:* Oberlin, O. (1932). *Appearances:* With Keene Orchestral Society, New Hampshire; at High Point, N. C.; Pittsburgh, Pa.; Washington, D. C., and others. *Radio:* Conductor and pianist, CBS. Former Assistant Director of Music, State Normal School, Keene, N. H.; Director of Music, Concord (N. H.) City Schools. At present, Conductor of High Point College A Cappella Choir. *Member:* Pi Kappa Lambda. *Address:* High Point College, High Point, N. C.

OYANGUREN, JULIO MARTINEZ—Guitarist. Born in Durrazno City, Uruguay, 1905. *Education:* Pupil of Alfredo Hargain. *Debut:* Town Hall, New York (1935). *Appearances:* Tour of South America (1933-35); in concert, Pan American Union, Washington, D. C., concert at the White House. General Electric Orchestra, Schenectady, N. Y. *Radio:* As soloist, NBC Orchestra; guest with Paul Whiteman, Rudy Vallee, Kate Smith and on "Magic Key" program. At present, NBC. *Compositions:* Works for guitar (published in Buenos Aires and New York). *Recordings:* Victor, Columbia, Decca. *Address:* National Broadcasting Co., New York City.

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PADEREWSKI, IGNACE JAN—Composer, Pianist. Born in Podolia, Poland, 1860. *Education:* Warsaw Conservatory; pupil of Leschetizky, Vienna, and others. *Honorary Degrees:* Ph.D., University of Lwow (1912); Mus. D., Yale University (1917); Ph.D., University of Cracow (1919); LL.D., Oxford and Columbia Universities, and University of Southern California (1920, 1922, 1923, respectively); Ph.D., University of Poznan (1924); LL.D., University of Glasgow (1925); Mus. D., Cambridge University (1926). *Debut:* Vienna (1887). *Appearances:* With Lamoureux Orchestra, Paris (1888); London (1890); twenty tours of the United States (1891-1938); concerts and recitals throughout the world. In motion picture, *Moonlight Sonata* (1938). Premier and Minister of Foreign Affairs, Poland (1919); former President of Poland. *Compositions: Menuet L'Antique;* Sonata; Piano Concerto; *Polish Fantasy,* for piano and orchestra; *Minuet;* others; Symphony (premiere, Boston Symphony, Fiedler conducting). *Editor of:* Complete edition of Chopin's works (published by Chopin Institute, Warsaw, 1936). At present in retirement. *Address:* NBC Artists Service, RCA Bldg., New York City.

PADORR, LILLIAN—Mezzo-Soprano. Born in Chicago, Ill., 1914. *Education:* Lyceo Frescobaldi, Milan, Italy; pupil of Vittorio Trevisan, Chicago; Mario Malatesta, Milan (voice); Silvio Insana, Milan and Chicago (voice and piano). *Debuts:* European, Italy, as *Siebel* in *"Faust"* (1931); American, as *Lola* in *"Cavalleria Rusticana,"* Auditorium Theatre, Chicago (1938). *Appearances:* Savona Opera Co., Italy (1931); concert, Milan (1932); Century of Progress Exposition, Chicago (1934); American Opera Co., Chicago (1938); Chicago City Opera Co. (1938-39-40); lecture-recitals on History of Song for clubs, societies and groups. *Radio:* WSBC, Chicago. At present with Chicago City Opera Co. and the Chicago Concert and Opera Guild. *Address:* 426 Fine Arts Building, Chicago, Ill.

PAEFF, SARA—Pianist, Accompanist. Born in Brockton, Mass., 1910. *Education:* New England Conservatory, Boston; David Mannes School, New York; pupil of Frank Sheridan; others. *Appearances:* With Paeff Quartet, Carnegie Chamber Music Hall, New York (1940); others. *Radio:* Chamber Music series, WQXR, New York. At present, with Paeff Quartet for Strings and Piano; accompanist. *Recordings:* With Spinoza Paeff, Brahms Violin Sonata. *Address:* 212 W. 72nd St., New York City.

PAEFF, SPINOZA—Violist, Violinist. Born in Boston, Mass., 1907. *Education:* Dartmouth College, Harvard University, University of Maine, and Curtis Institute of Music; pupil of Sergei Korgueff. *Debut:* Carnegie Hall (1938). *Appearances:* Member of New York Philharmonic (1938); with Paeff Quartet at Dartmouth College (1940); David Mannes Concerts in Metropolitan Mu-

seum. *Radio:* Solo viola recitals, WQXR; under Wallenstein, WOR. *Compositions:* Arranged West African melodies and Cape Verde Islands native tunes for viola. *Address:* 212 W. 72nd St., New York City.

PAFF, MARY LOUISE—Pianist. Born in Pittsburgh, Pa. *Education:* Pupil of J. Alvin Dise. *Appearances:* Throughout eastern United States in solo recitals and in joint recitals with Antony Doschek, violinist. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

PAGANUCCI, ANTHONY—Composer, Conductor, Accompanist. Born in Brooklyn, N. Y. *Education:* Pacini Institute, Lucca, Italy; pupil of Julian Carillo and Ariani. Conducted opera and light opera in Europe and the United States. Served as Bandmaster, United States Navy during the World War; Musical Director, Edison Laboratories, East Orange, N. J. *Compositions: The Puppet King,* comic opera; *The Laughing Cavalier,* operetta; *Impressions of Coney Island,* for orchestra; works for piano, voice, and motion pictures. *Recordings:* Popular songs (Victor). *Address:* 853 Carroll St., Brooklyn, N. Y.

PAGE, NATHANIEL C.—Author, Composer. Born in San Francisco, Cal., 1866. *Education:* Largely self-taught. *Appearances:* Conducted own compositions in New York; conducted in London, (1899). Member of editorial staff, Ditson Company, Boston (1905-1910). Now composing. *Compositions: The First Lieutenant,* light opera (1899); orchestral works, piano compositions, and songs.

PAGE, RUTH—Dancer. Born in Indianapolis, Ind., 1904. *Education:* Pupil of Pavlova, Cecchetti, and Bolm. *Debut:* Chicago Opera Company. *Appearances:* Metropolitan Opera House; premiere danseuse, Colon Opera, Buenos Aires; with Bolm Ballet; Diaghileff Ballet; Coronation performances at Imperial Theatre, Tokyo; tour of Japan, China, Siam, India; Ravinia Opera Co. At present, appearing in tours throughout the United States. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 973 Sheridan Rd., Winnetka, Ill.

PAGGI, ADA—Soprano, Teacher. Born in Italy, 1892. *Education:* Studied in Italy. *Debut:* Ravenna, Italy, in *"Rigoletto." Appearances:* Tours of Italy, South America, Central America, Cuba, Mexico and the United States. With the San Carlo Opera; Chicago Civic Opera (1927); Ravinia Opera. At present, member of Chicago City Opera; teaching (since 1935). *Member:* Sigma Alpha Iota (Hon.). *Address:* 616 Fine Arts Bldg., Chicago, Ill.

PAGLIUGHI, LINA—Soprano. Born in New York. *Debuts:* European, as *Gilda* in *"Rigoletto,"* La Scala, Milan; American, recital, Carnegie Hall, New York (1939). *Appearances:* Operatic roles at La Scala, Covent Garden, London; concerts throughout Europe, Australia, South America, the United States. *Management:* Sol Hurok, 30 Rockefeller Plaza, New York City.

PAIGE, RAYMOND—Conductor. Born in Wausau, Wis., 1900. *Appearances:* As conductor, orchestras of theatres on west coast, including Grauman's Chinese Theatre, Hollywood, Cal.; as conductor at Hollywood Bowl and in Los Angeles. *Radio:* KHJ, Los Angeles (1929). At present, on "Hollywood Mardi Gras," NBC. *Recordings:* Victor. *Address:* National Broadcasting Company, RCA Bldg., New York City.

PAINE, RICHMOND PECK—Organist, Choral Conductor. Born in New Bedford, Mass., 1858. *Education:* Pupil of N. H. Allen, *Appearances:* Recitals. Organist, Christ Church, Hartford, Conn. (1878-80); Meriden (1880-85); New Britain (1885-1905). Director, oratorio society in Hartford (1892-1902) and other choral groups. Conductor, choral music at Norfolk, Conn. (1905-1915).

PAISLEY, WILLIAM MERRELL—Music Librarian. Born in Hamburg, Ark., 1903. *Education:* University of Arkansas, also studied with private teachers. *Degree:* B.A., University of Arkansas (1926). At present, Director of Music Library, NBC, New York. *Compositions: Razorback Rootin' Song* (Thornton W. Allen, 1931); *An Easter Story* (Huntzinger, 1932); *Just Like You* (Joe Davis, 1932); *Beautiful Dreams* (Carl Fischer, 1933); *Once I Heard a Song* (Huntzinger, 1936); *I Sing* (ABC Standard Music Corp., 1936); others (also under Bill Paisley). *Address:* National Broadcasting Co., 30 Rockefeller Plaza, New York City.

PALEY, WILLIAM S.—Radio Executive. Born in Chicago, Ill., 1901. *Education:* University of Chicago and University of Pennsylvania. *Degree:* B.S., University of Pennsylvania. *Radio:* President, Columbia Broadcasting System (since 1928). In charge of production and advertising, Congress Cigar Co. (1922-29), Vice-President (1923-29), Secretary (1925-29). President and Director, William S. Paley Foundation, Inc.; Chairman, Board of Directors, Columbia Concerts Corporation; Director, Columbia Artists, Inc., Community Concerts Corporation, Museum of Modern Art, New York World's Fair (1940), Pan-American Airways Corporation and Philharmonic-Symphony Society of New York. *Address:* 485 Madison Ave., New York City.

PALMER, CLAUDE EARL—Conductor, Teacher. Born in Wisconsin. *Education:* Hamline University; Columbia University; Metropolitan School, Indianapolis; Northwestern University School of Music. *Degrees:* M.A., Columbia University; Ph.D., Hamline University. At present, Head of Music Department, Ball State Teacher's College, Muncie, Ind.; conducting, lecturing. *Address:* Ball State Teacher's College, Muncie, Ind.

PALMER, COURTLANDT—Pianist, Composer. Born in New York City, 1872. *Education:* New York, Paris, London and Rome; pupil of Sgambati. *Compositions:* Orchestral and piano pieces, chamber music, songs.

PALMER, GEOFFREY MOLYNEUX—Composer. Born in Staines, 1882. *Education:* Royal College of Music and Oxford; pupil of Sir Charles Villiers Stanford. *Degree:* Mus. B., Oxford (1902). Organist and Choirmaster, Holy Trinity, South Woodford (1905-08). *Compositions: Sir Galahad* and *The Abbot of Inisfalen,* cantatas; *Sruth na maoile,* Irish opera; choruses, piano works, and songs.

PALMER, JEANNE—Soprano. Born in New York City, 1904. *Education:* Pupil of Maude Douglas Tweedy; Ivan Ivantzoff. *Debut:* Town Hall, New York (1931). *Appearances:* Soloist with New York Philharmonic Orchestra and others; tour of the United States, leading role of Fevonia in *"The Invisible City"* by Rimsky-Korsakoff, American premiere, Philadelphia, Pa.

PALMER, SKEETER—Pianist, Accordionist, Conductor (Popular). Born in Springfield, Mo., 1907. *Education:* Missouri University; pupil of Ritchie Robertson, and Louis Chalfant. *Appearances:* With Freddie Bergin and Orchestra, Detroit; Marshall Van Pool and Orchestra, Oklahoma City. *Radio:* CBS; WOR. At present, musical director, United Hotels system; with own band at Seneca Hotel, Rochester. *Compositions: Nobody But My Baby* (J. W. Jenkins); *'Tween Now and Sunday* (Donaldson, Douglas, Bumble). *Address:* 221 W. 57th St., New York City.

PALMGREN, SELIM—Pianist, Composer, Conductor. Born in Bjoerneborg, Finland, 1878. *Education:* Helsingfors Conservatory (1895 - 99); Germany; Italy; pupil of Ansorge, Wilhelm Berger, Busoni. *Appearances:* Conductor, choral society, Helsingfors (1902-04); orchestra, Abo (1909-12); concerts in Europe; tour of the United States (1921). Teacher, Eastman School, Rochester, N. Y. (piano, composition). *Compositions: Daniel Hjort,* opera (1910); *The River,* concerto; piano, orchestral and choral works; others.

PALMQUIST, ALVINA—Contralto. Born in Canova, S. Dak. *Education:* University of South Dakota; Chicago Musical College; pupil of Graham Reed and Herbert Witherspoon. *Degrees:* Mus. B., University of South Dakota; Mus. M., Chicago Musical College. *Appearances:* As soloist with Springfield and Minneapolis Symphony Orchestras; others; in concert and oratorio throughout the middle west; as soloist, various churches in Chicago and elsewhere. At present, member of faculty, Sioux Falls College Conservatory of Music; soloist, Tower Concert Hour. *Member:* Mu Phi Epsilon. *Address:* Sioux Falls College, Sioux Falls, S. Dak.

PANE-GASSER, JOHN—Tenor. Born in Nervesa della Battaglia, Italy, 1897. *Education:* Pupil of Mario Malatesta, Milan, Italy (6 years); U. Beduschi, Chicago (5 years). *Debut:* Palermo, Sicily (1927). *Appearances:* Vienna State Opera (1928); Berlin (1928); Verona (1929); World's Fair, Chicago (1934). Member, Chicago City Opera Company (8 seasons). *Address:* 113 N. Homan Ave., Chicago, Ill.

PANI, NICK—Violinist, Conductor (Popular). Born in New York City, 1906. *Education:* National Conservatory of Music, New York; pupil of Leopold Lichtenberg, Maximilian Pilzer, Edwin Bachman. *Appearances:* With Vincent Lopez, Ray Noble, Ted Lewis, Paul Ash and Roger Wolf Orchestras; with own orchestra at Coronado Hotel, St. Louis. *Compositions: Ham on Rye* (Joe Davis, 1938). *Management:* William Morris Agency, 1270 6th Ave., New York City.

PANIZZA, ETTORE—Conductor, Composer. Born in Buenos Aires, 1875. *Education:* Milan Royal Conservatory. *Debut:* As conductor, Costanzi Theatre (now Royal Opera House), Rome (1899). *Appearances:* As conductor, opera houses in Italy, including La Scala, Milan, and San Carlo, Naples; as conductor in Spain, Paris; Covent Garden, London; Teatro Colon, Buenos Aires; Chicago Civic Opera Co.; Metropolitan Opera Co. *Compositions: Il Fidanzato del Mare, Medio Evo Latino, Aurora, Bisanzio,* operas; *Il re della Foresta,* for soli, chorus and orchestra; orchestral works, chamber music and songs. *Editor of:* Berlioz' *Treatise of Instrumentation* (Ricordi, Milan). *Address:* Metropolitan Opera House, New York City.

PANNAIN, GUIDO—Composer, Author, Teacher. Born in Naples, Italy, 1891. *Education:* University of Naples; Conservatory of San Pietro a Maiella. Former teacher of music history, Conservatory of San Pietro a Maiella. *Compositions:* Due studi, for piano (1922); *Tarantella,* for piano (1927); Sonata, for violin and piano (1928). *Author of: Le Origini della Scuola musicale napoletana* (1914); *Lineamenti di storia della musica* (1922); *Modern Composers* (1933); articles for various periodicals.

PAPI, GENNARO—Conductor. Born in Naples, Italy, 1886. *Education:* San Pietro Conservatory, Naples; pupil of Camillo de Nardis. Former Chorusmaster, San Severe di Puglia (1906); Assistant Conductor of opera, Milan, Warsaw, Odessa, London, Buenos Aires, Turin; Covent Garden, London (1911-12); Assistant Conductor, Metropolitan Opera (1913-16); Conductor, Metropolitan Opera (1925).

PARANOV, MOSHE—Pianist, Conductor. Born in Hartford, Conn., 1895. *Education:* Pupil of Julius Hartt, Harold Bauer, Rubin Goldmark and Ernest Bloch. *Debut:* Aeolian Hall, New York. *Appearances:* Guest conductor, Hartford Symphony. *Radio:* Musical Director, WTIC. Director, Julius Hartt Musical Foundation, Hartford Hospital Training School Glee Club and Hartt School Chorus. *Address:* 187 Broad St., Hartford, Conn.

PARAY, PAUL—Conductor, Composer. Born in Le Tréport, France, 1886. *Education:* Paris Conservatoire. *Appearances:* As Conductor of Concerts Pasdeloup (1923-28); Municipal Orchestra, Monte Carlo (since 1928); Concerts Colonne (since 1923). *Compositions: Jeanne d'Arc,* oratorio (1921); *Adonis Troublé,* symphonic poem (1921); string quartet, songs.

PARELLI, ATTILIO—Conductor. Born in Monteleone d'Orvieto, Perugia, 1874. *Education:* Accademia Santa Cecilia, Rome; pupil of de Sanctis. Conductor in Italy, Paris; Manhattan Opera, New York, and Chicago Opera; Director of radio station EIAR, Milan. *Compositions: La Giornata di Marcellina,* drama; *Fanfulla, Hermes,* and *I Dispettosi Amanti,* operas; songs; and orchestral works.

PARET, BETTY—Harpist, Teacher. Born in New York City. *Education:* Juilliard Institute; Diller-Quaile Music Normal School; pupil of Marcel Grandjany, Paris. *Debut:* Steinway Hall, New York (1938). *Appearances:* White House (1938); for Governor-General of Canada. *Compositions: Jungle Scenes, Very First Harp Pieces,* arrangement of *Londonderry Air* (Sprague, 1939). *Address:* 140 E. 40th St., New York City.

PARIS, BEN—Guitarist, Banjoist, Conductor (Popular). Born in Providence, R. I., 1909. *Appearances:* With own dance orchestra in Newport, R. I. Studio Supervisor and Musical Director, True-Tone Recordings (1937-38). At present, conducts dance orchestra. *Address:* 1350 Grand Concourse, Bronx, N. Y.

PARKER, BERTIE PATTERSON—Violoncellist. Born in Dunmow, Essex, England, 1871. *Education:* Royal Academy of Music; pupil of Whitehouse, Haynes and Fox. *Appearances:* Tour of the United States with London Symphony Orchestra, (1912); tour of Belgium and Austria with Wessely Quartet (1914). Solo cellist, London Philharmonic Society and Symphony Orchestra; Professor, Royal Academy of Music (1907).

PARKER, DENNE—Contralto. Born in Edinburgh, Scotland, 1889. *Education:* Royal Academy of Music, London; pupil of Sir George Henschel. *Appearances:* Gloucester Music Festival (1922); Edinburgh Reid Orchestral Concerts (1921-23); lecturer and recitalist, Franco-Scottish Society, Edinburgh Bach Society, British Italian League; tour of Canada and the United States (1923).

PARKER, FRANK—Tenor. Born in New York City, 1906. *Education:* Milan Conservatory, Italy. *Appearances:* In *Greenwich Village Follies; Little Nelly Kelly; No, No, Nanette; My Princess;* other musical comedies; various appearances throughout the United States, including night-clubs and theatres (1940). *Radio:* Various programs, NBC (since 1926); Jack Benny program, NBC (1935-37). At present touring the United States. *Address:* National Broadcasting Company, RCA Building, New York City.

PARLOW, KATHLEEN—Violinist. Born in Calgary, Alberta, 1890. *Education:* Pupil of Henry Holmes, Conrad, and Auer. *Debuts:* American, San Francisco (1896); European, Bechstein Hall, London (1905). *Appearances:* As soloist with London Symphony Orchestra; tours of Russia, Scandinavia, Germany, Holland and Belgium; with Russian Symphony Orchestra and others in the United States.

PARMALEE, EMILIE MARTHA—Organist. Born in Atlanta, Ga. *Education:* Washington Seminary; Atlanta Conservatory. Organist at Southeastern Convention, A.G.O. At present, Organist and Director, North Ave. Presbyterian Church, Atlanta. *Member:* Mu Phi Epsilon; A.G.O. (Dean, Georgia Chapter). *Address:* North Ave. Presbyterian Church, Atlanta, Ga.

PARRAGA, GRAZIELLA—Singer, Guitarist, Composer. Born in Havana, Cuba, 1907. *Education:* Convent of the Sacred Heart, Havana, and in Paris; pupil of Clara Romero. *Debuts:* European, at Quaglino's, London; American, La Rue's, New York. *Appearances:* Clubs, hotels, and theatres in Europe, the United States, and South America. *Radio:* NBC (1940). *Compositions: Llueve, Como Mi Vida Gris, Toda Una Vida, Union Triste, Verdad, Los Horas A Tu Lado,* and others (published in Havana, 1930-37 and in the United States, 1940). *Transcriptions:* For South America (1937). *Address:* 1192 Park Ave., New York City. *Management:* Mary L. Shank, RKO Bldg., Radio City, New York City.

PARRISH, GEORGE C.—Composer, Arranger. Born in Kansas City, Mo., 1900. *Education:* Kansas City Conservatory and Columbia University; studied with Godowsky, John Thompson, and Henry Hadley (composition). *Appearances:* As soloist, with Kansas City Symphony Orchestra in Kansas City and throughout the middle west (1925-26). Head Composer and Orchestrator, Balaban & Katz Productions, Chicago (1932-36); Composer and Orchestrator, Vincent Lopez radio program (1933); Chief Composer and Orchestrator, Charles Previns' "Silken Strings" radio broadcasts (1934-36). Composer and orchestra for motion pictures (since 1936). Arranged music for *Lost Horizon* (Columbia), *Garden of Allah* (Selznick), *Jezebel* (Warner Bros.), *Great Waltz* (M-G-M), *Abe Lincoln in Illinois* (RKO), *Exile Express* (United Players) and others. *Address:* 323 N. Carmelina, Brentwood Heights, West Los Angeles, Cal.

PARSONS, ERNEST JOHN—Organist, Carillonneur. Born in Revelstoke, Plymouth, England, 1880. *Education:* Plymouth Science, Art and Technical School. *Appearances:* Recitals, Princeton University (since 1930); Carillonneur, St. Peters Church, Morristown, N. J. *Member:* Guild of Carillonneurs of North America. *Address:* 8 Dettart St., Morristown, N. J.

PARTRIDGE, ROLAND EDWARD—Tenor, Lecturer. Born in Worcester, Mass., 1904. *Education:* Clark University, Boston University, Columbia University, University of Madrid, Spain; University of Perugia, Italy; Fontainebleau, France; pupil of A. Bahr, Munich, Germany; Horatio Connell, Wm. Ernst Vedal, Ella Toedt, Leo Kallen. *Degrees:* B.A., Clark University (1924); M.A., Boston University (1930). *Appearances:* Chautauqua Opera Association; Philadelphia Symphony Orchestra; New York Oratorio Society; Westchester and Worcester Music Festivals. Lecturer, Juilliard School of Music, New York, and Dartmouth College, Hanover, N. H.; coach, Dartmouth Glee Club. *Address:* 528 W. 111th St., New York City.

PASCAL, ANDRE—Violinist, Teacher. Born in Paris, France, 1894. *Education:* Paris Conservatoire (First Prize, 1911); pupil of Remy, Lucien Chevalier and Widor. *Debut:* As soloist with orchestra, Paris (1911). *Appearances:* As soloist with orchestras in Paris, Troyes and Dieppe; American concert tours (1918-19); soloist, Odeon Theatre, Paris (1919-23). Founder and first violinist, Pascal Quartet (1919). First violinist, orchestra of Societe des Concerts du Conservatoire; Professor, American Conservatory, Fontainebleau.

PASERO, TANCREDI—Basso. *Debut:* Metropolitan Opera, New York (1929). *Appearances:* With Metropolitan Opera and with Colon Opera, Buenos Aires. Repertoire includes *La Gioconda, Luisa Miller, Forza del Destino, L'Oracola, Il Trovatore* and *Don Giovanni.*

PASHKUS, THEODORE—Violinist, Teacher. Born in Bratislava, Hungary, 1905. *Education:* Vienna State Academy; New Vienna Conservatory; pupil of Sevcik and Max Rostal. *Appearances:* Concertized throughout Europe. Conducted private studio in Vienna (until 1937). Conducts own studio and acts as personal representative for his pupil, Ossy Renardy. *Address:* 67 Riverside Dr., New York City.

PASMORE, HENRY BICKFORD—Organist, Teacher, Composer. Born in Jackson, Wis., 1857. *Education:* Pupil of J. P. Morgan, Jadassohn, Reineke, Frau Unger-Haupt, Shakespeare, Cummings, and others. Organist, St. John's San Francisco. Former member of faculty, University of the Pacific, Stockton, Cal. *Compositions: Miles Standish,* an overture; *Conclave March; Gloria California,* tone-poem; two operas; Mass in B-flat, choral works, songs and part-songs.

PATRICK, CORBIN—Music Editor. Born in Tell City, Ind., 1905. *Education:* Butler and Notre Dame Universities. Music Editor, Indianapolis *Star* (since 1927). *Address:* Indianapolis Star, Indianapolis, Ind.

PATTERSON, FRANKLIN P.—Composer. Born in Philadelphia, Pa., 1871. *Education:* University of Pennsylvania; pupil of Stoll, Schmidt, Rheinberger, Thuille and others. *Appearances:* As violist with Los Angeles Symphony Orchestra. On editorial staff, *Musical Courier,* New York (1911-33). *Compo-*

sitions: Beggar's Love, The Echo and others. *Author of: The Perfect Modernist, Leit-Motives of the Nibelungen Ring, Practical Instrumentation,* and *How to Write a Good Tune. Member:* International Society for Contemporary Music (Organizer, United States Section).

PATTERSON, GRACE A.—Soprano. Born in Butler, Pa., 1892. *Education:* Geneva College; University of Pittsburgh; Columbia University. *Degrees:* A.B., Geneva College; B.S., Columbia University; M.A., University of Pittsburgh. *Appearances:* With various choruses and voice ensembles. Member of Tuesday Musical Club Chorale, Butler Community Chorus and others. *Member:* Tuesday Musical Club (President); Pennsylvania Federation of Music Clubs (First Vice-President); Butler Branch, American Association of University Women (Music Chairman). *Address:* 301 W. Penn St., Butler, Pa.

PATTISON, LEE—Pianist, Composer. Born in Grand Rapids, Wis., 1890. *Education:* New England Conservatory; pupil of Carl Baermann, Schnabel, George Chadwick and Paul Juon. *Debut:* Boston (1912). *Appearances:* Tours of the United States in duo-piano recitals with Guy Maier; tour of Australia; recitals in London, Paris, Berlin and Amsterdam; with Maier in double concertos with orchestras of New York, Philadelphia, Chicago and others. Head of Piano Department, Sarah Lawrence College; member of faculty, Glenn Dillard Gunn School, Chicago; summer faculties, Juilliard Institute and New England Conservatory (1932-36); Director, New York WPA Music Project (1936-37). Director, Metropolitan Opera Spring Season (since 1937). *Compositions:* Songs; *Told in the Hills* (seven pieces); *Florentine Sketches,* piano solo; *Arkansas Traveler* (two pianos); others. *Editor of:* Old music and transcriptions.

PATTON, FRED—Teacher of Voice. Born in Manchester, Conn., 1888. *Education:* Pupil of Adelaide Gescheidt, William Vilonat, Charles A. Baker and Edith Henry. *Debut:* At the Metropolitan in *Das Rheingold. Appearances:* Soloist with major orchestras of the United States; at festivals at Ann Arbor, Worcester, Cincinnati, and Bach Festival of Bethlehem; with major choral organizations throughout the United States and Canada. Guest artist with the Metropolitan, Chicago Civic, Philadelphia Civic, San Francisco, Cincinnati Zoo, and San Carlo Opera Companies. At present, Head of Voice Department, Michigan State College; Dean, Bay View Summer School of Music; Conductor, Lansing Matinee Musical Chorus. *Address:* Michigan State College, East Lansing, Mich.

PATTON, LOWELL—Organist, Composer. Born in Portland, Ore. *Education:* University of Oregon; Royal Academy of Music, London. *Appearances:* Tour with Frank Henley's "Flying Squadron"; with Bell's "Hawaiian Troupe" on west coast; featured on a chautauqua, lyceum, and concert tour throughout the United States, Canada, Australia, New Zealand, France, Switzerland, and Italy. Organist in Portland church at age of 16; has held various church posts. *Radio:* Own program, "Song for Today," NBC (1931-33); organist, "General Electric Program," with Nelson Eddy (1932); director, "Morning Devotions" and "Hymn Sing," NBC (since 1933); organist, "Religion in the News" and "Homespun" (since 1934). At present appearing on radio; Organist and Musical Director, First Presbyterian Church of Hempstead, Long Island; organist for three Masonic Lodges. *Compositions: The Quiet Hour, A Tender Memory, A Daily Prayer, I Am a Vagabond, The Road to Calvary;* more than 200 other (published by Carl Fischer in 2 volumes, *Songs for Today* and *More Songs for Today).* Contributor to *Who Is Who In Music* (1940-41 Edition). *Member:* A.G.O.; Town Hall Club, New York; American Legion, Portland, Ore.; Masonic organizations; Order of Eastern Star (Worthy Patron); Rockefeller Center Square Club, New York. *Address:* National Broadcasting Company, RCA Bldg., New York City.

PATTY, RISSER—Teacher of Voice. Born in Adel, Ia., 1878. *Education:* Los Angeles Conservatory of Music; Occidental College, Los Angeles; pupil of Mrs. Adetha Carter, Carlo S. Sebastiani, Alexander von Fielitz, Vincenzo Vannini and Jacques Stueckgold. *Appearances:* As choral director in Los Angeles and Redlands, Cal.; Head of Voice Department and Dean of Music, Coe College, Ia. Maintains own studio in Hollywood. *Member:* Music Guild, Music Teachers Association, and Edward MacDowell Club of Allied Arts, Los Angeles. *Address:* 6665 Emmett Terrace, Hollywood, Cal.

PAUL, WANDA—Pianist. Born in Chicago, Ill. *Education:* Graduate, Chicago Musical College; pupil of Rudolph Ganz. Winner of second annual Musical Arts Piano Series Audition (1940). *Appearances:* With Chicago Symphony Orchestra, Stock conducting; Chicago Civic Orchestra; Illinois Symphony Orchestra; recitals throughout the south and west; lecture-recitals. *Address:* 64 E. Van Buren, Chicago, Ill.

PAULIN, NOAH ERNEST—Violinist, Teacher of Band Instruments. Born in Upper Sandusky, Ohio, 1878. *Education:* Graduate, Findlay College, Findlay, Ohio. Director, Pacific Union College Concert Band and Little Symphony Orchestra, Angwin, Cal. *Address:* Box 182, Angwin, Cal.

PAULSEN, P. MARINUS—Composer, Conductor. Born in Aalborg, Denmark, 1887. *Education:* Royal Conservatory of Copenhagen; Chicago Musical College; pupil of Rabe, Listemann, Falk, Borowski, and Svendsen. *Degrees:* Mus. B., Chicago Musical College, and Mus. D. (honorary). Winner of the David Bispham Medal for best American opera and $1000 prize from Chicago Theatre for symphonic work (1923); conducted program of own compositions, Chicago Symphony (1924). Honorary Vice-President, Sherwood Music School. Teacher of violin, ensemble, and conducting. Conductor of People's Symphony of Chicago. *Compositions: Four Oriental Sketches,* for orchestra (FitzSimons, Chicago); Symphony in F minor; Cantata, *Love Triumphant* (Novello & Co.); *The Message of Peace* (Carl Fischer); opera, *The Cimbrians;* smaller works for piano and violin. Performances by the Chicago Symphony Orchestra, Minneapolis Symphony, Philadelphia Symphony, and Copenhagen Opera Co. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Sherwood Music School, Fine Arts Bldg., Chicago, Ill.

PAULY, ROSE—Soprano. Born in Eperjes, Hungary, 1905. *Debuts:* European, Hamburg; American, with New York Philharmonic in *Elektra* (1937). *Appearances:* With Cologne Opera; Kroll Opera, Berlin (1927-31); guest appearances, Budapest and Paris; member of Metropolitan Opera (1938); Covent Garden (1938). Repertoire includes roles of *Elektra, Salome, Donna Anna, Aida, Senta,* and others.

PAUMGARTNER, BERNHARD—Pianist, Conductor. Born in Vienna, Austria, 1887. *Education:* Pupil of Bruno Walter. Former conductor, Vienna Tonkuenstler Orchestra and Vienna Court Opera; Director, Mozarteum, Salzburg. *Compositions: Das heisse Eisen* (1922), and *Die Hoehle von Salamanca,* opera, (1923); *Die Pagoden,* ballet (1927); *Overtuere zu einem ritterlichen Spiel,* for orchestra; *Deutsche Weihnachtsmusik,* for soli, chorus and small orchestra; other works for the theatre, orchestra and chorus; piano trio. *Editor of: Leopold Mozart's Violin Method,* and others.

PAYNE, ESTHER—Pianist. Born in Battle Creek, Mich., 1899. *Education:* American Conservatory, Chicago; pupil of Silvio Scionti, Fannie Bloomfield-Zeisler, Joseph Lhevinne, Richard Hagemann; Anton Rhoden (Leipzig). *Debut:* Chicago (1935). *Appearances:* With Chicago Woman's Symphony; Kansas City Philharmonic; Chicago Symphony; in recital, New York (1939); joint recitals with Hans Muenzer in Europe and the United States. *Radio:* With Henry Weber's Symphoniette, WGN, Chicago. At present, appearing in recitals. *Address:* 109 S. Summit St., Iowa City, Ia.

PAYNE, HARRIET PAULINE—Composer, Violinist, Violist, Pianist. Born in Indianapolis, Ind., 1911. *Education:* Butler University, Arthur Jordan Conservatory, Indianapolis; American Conservatory, Chicago; College of Music, Cincinnati; studied in London; pupil of Herbert Butler, Emil Heermann (violin); Kurt Wanieck, Herbert Newman (piano); Joseph Vieland (viola); Leo Sowerby, Eugene Goossens (composition). Recipient of scholarships, American Conservatory and Cincinnati College of Music; Schmidlapp Fellowship for study in London. *Degrees:* Mus. B., (1931), Mus. M. (1932), American Conservatory. *Appearances:* In concert and recital throughout the United States. *Radio:* Arranger for WLW. At present, member of faculty, Arthur Jordan Conservatory and National Music Camp, Interlochen, Mich.; assistant principal violist, pianist, arranger and copyist, Indianapolis Symphony. *Compositions:* Sonata for Violin and Piano, String Quartet, Concerto for Violin and Orchestra, Suite for Viola and Piano, Phantasy Quartet for Strings, Phantasy for String Orchestra, Ballade for Viola and Orchestra; Variations on an Original Theme, for orchestra; Passacaglia, for organ; other works for orchestra and solo instruments. Winner of First Prizes, Mu Phi Epsilon National Contests (1932-1934-1938); Indiana Composers Guild (1933). *Address:* 4231 N. Capitol Ave., Indianapolis, Ind.

PAZMOR, RADIANA—Contralto. Born in San Francisco, Cal. *Education:* University of California; with private teachers. *Degree:* A.B., University of California. *Debuts:* European, Bechsteinsaal, Berlin (1921); American, John Golden Theater, New York (1927). *Appearances:* Paris (1922-23); with London Chamber Orchestra (1924); with San Francisco Symphony (1925, 1934); Festival of American Music, Eastman School of Music (1940). In self-accompanied programs. *Recordings: General Booth enters into Heaven,* by Charles Ives (New Music Recordings). *Address:* 56 Lloyd St., San Francisco, Cal.

PEACOCK, EDITH JEANNETTE—Violinist, Teacher. Born in Chicago, Ill., 1903. *Education:* American Conservatory and Cosmopolitan School, Chicago. *Degree:* Mus. B., American Conservatory. *Appearances:* As member of Woman's Symphony Orchestra, Woman's Concert Ensemble, and Gary String Quartet. At present teaching in Chicago Public Schools. *Address:* 1625 Kimball Bldg., Chicago, Ill.

PEACOCK, GRACE E.—Violinist, Teacher. Born in Chicago, Ill., 1906. *Education:* Loyola University, American Conservatory, and Cosmopolitan School, Chicago; pupil of Herbert Butler, Paul Vernon, Arthur Olaf Andersen, Rossetter Cole and Bessie Williams Sherman. *Appearances:* As member, Oak Park Symphony, Bliss Trio, and Woman's Symphony Orchestra, Chicago. Taught music in Chicago Public Schools. At present member of faculty, Wilson School of Music, and Cosmopolitan School of Music, Chicago; Bliss School of Music, Oak Park, Ill.; appearing with Trio. *Address:* 120 Myrtle Ave., Elmhurst, Ill.

PEAKER, ADA BETH—Soprano. Born in Newton, Ia., 1917. *Education:* Drake University; also private instruction. *Degree:* Mus. B., Drake. *Appearances:* As soloist, Drake University Male Quartet; with Drake Glee Club; toured the midwest with Drake Quartet. Selected by RKO as "Iowa's Career Girl of 1939." *Radio:* With "Three Little Girls Who Love To Sing," WHO. At present, church soloist, club singer. *Address:* Bankers Life Co., Des Moines, Ia.

PEASE, MARSHALL—Tenor, Teacher. Born in Ypsilanti, Mich. *Education:* State College, Ypsilanti; pupil of Courtney, Haag, and others. *Appearances:* Soloist, American Church, Berlin; soloist in various Detroit churches. *Member:* The Players. *Address:* 1204-5 Wurlitzer Bldg., Grosse Pointe, Mich.

PECHENIHA, (OUGLITZKY) PAUL—Conductor. Born in Karcow, Russia, 1892. *Education:* Imperial Conservatory, St. Petersburg; pupil of I. Vitol and Alexander Glazounoff (composition); Nicholas Tcherepnine (conducting). *Appearances:* Conductor, First Ukrainian Symphony Concert at Carnegie Hall, New York (1939); others. Assistant Choirmaster, Cathedral of Karcow; member of faculty, Supreme Art Collegium of the Conservatory (1914-20). Founder and Director, Russian-Ukrainian Art Vocal Ensemble; Director, Ukrainian Art Theatre. *Address:* 205 W. 57th St., New York City.

PECK, MARY EMMA PEARSON—Soprano, Teacher. Born in Alexander City, Ala., 1898. *Education:* Juilliard Institute, Loyola University, Athens College and Columbia University. *Degrees:* A.B., B.M., Athens. *Appearances:* Church soloist, in Athens and Birmingham. *Member:* Local music club, State Federated Music Clubs, Visiting Glee Clubs. *Address:* Athens College, Athens, Ala.

PEDRO, DON—Tenor, Violinist, Marimba Player, Conductor (Popular). Born in San Antonio, Texas. *Education:* St. Mary's College, San Antonio; pupil of Francisco Hernandez, Mexico (violin); Julian Paul Blitz, Houston, and Harry Diamond, Chicago. *Appearances:* As violinist with San Antonio Symphony Orchestra (at age of 14). *Radio:* "Don Pedro and His Magic Violin," WGN-MBS. Starting 5th year for same sponsor and has made over 1600 consecutive broadcasts. Organized own orchestra (when 16 years of age); opened two-year engagement at Terrace Garden, Morrison Hotel, Chicago, as orchestra leader, violinist and singer (1930); has conducted own orchestra ever since. Vocal repertoire includes songs in seven languages; specializes in Latin songs. *Address:* Station WGN, Chicago. Ill.

PEEBLES, JOAN—Contralto. Born in British Columbia, Canada. *Education:* Chicago Musical College, Eastman School. Winner of scholarships, Chicago Musical College and Eastman School of Music; winner of Columbia Musical Festival Gold Medal. *Appearances:* American Opera Co., Detroit Opera Co., Philadelphia Grand Opera Co., soloist with Toronto Symphony; Chautauqua Symphony; at Worcester Festival; with Bach Societies of New Jersey and Pennsylvania. *Radio:* Guest artist, Canadian Industries and Imperial Oil Hour.

PEER, RALPH—Flutist, Ocarina Player, Teacher. Born in Dexter, Ia., 1893. *Education:* Highland Park College. *Appearances:* As ocarina soloist, toured Europe and the United States. *Radio:* Iowa Barn Dance Frolic, WHO. Has been with Karl King's Band. At present, Music Director, Manson High School. *Address:* Manson, Ia.

PEERCE, JAN—Tenor. Born in New York City. *Appearances:* Recitals, concerts and operas throughout the United States. *Radio:* Radio City Music Hall; NBC, CBS. *Management:* S. Hurok, 30 Rockefeller Plaza, New York City.

PEERY, ROB ROY—Composer, Violinist, Organist, Author. Born in Saga, Japan, 1900. *Education:* Bush Conservatory, Chicago; School of Sacred Music, Union Seminary, New York; Midland College, Fremont, Neb.; Oberlin College, Oberlin, Ohio; Wittenberg College, Springfield, Ohio.; pupil of Rubin Goldmark, New York. *Degrees:* B.A., Midland; B. Mus., Oberlin; Hon. Mus. D., Wittenberg, Midland. *Appearances:* As violinist, Omaha Symphony Orchestra (1920-21); organist, Atchison, Kan. (1916-19); as organist, Denver, Statesville, and Salisbury, N. C.; also in Brooklyn. Member of Music Faculty and Traveling Musical Director, Metro Lenoir-Rhyne College, Hickory, N. C. (1922-23); Picture Corp. (1922); Catawba College, Salisbury, N. C. (1926-28, 1929-31). Organist and Choirmaster, St. Matthew's Lutheran Church, Philadelphia (since 1932); Publication Manager, Theodore Presser Co. (since 1932). *Compositions:* Works for orchestra, chorus, quartet, violin, organ, piano and solo voice; sacred music, hymns. *Author of: Fiddling for Fun* (1929); *Easiest Orchestra Collection* (1932); *Third Position Violin Book* (1936); *Young People's Choir Book* (1937); articles for periodicals. *Member:* ASCAP; A.G.O.; Hymn Society of America. *Address:* 2410 Walnut St., Philadelphia, Pa.

PEFFER, WILL—Violinist, Director. Born in Harmony, Pa., 1895. *Education:* Carnegie College of Fine Arts; pupil of Jean DeBecker, Adolph Rosen, and others. *Appearances:* With First Field Artillery Mounted Band, Pennsylvania. *Radio:* Conductor of Orchestra, KDKA (1922-24). Musical Director, Colonial Theatre, Shrine and Grotto Oriental Band, and Erie (Pa.) *Dispatch-Herald* Orchestra. Music Critic and Editor, Erie *Daily Times* (since 1937). *Member:* Kiwanis, Musical Art Forum, Pennsylvania Federation of Music Clubs, and Erie Civic Music Association. *Address:* Erie Daily Times, Erie, Pa.

PEITHMAN, HARLAN WESLEY—Teacher. Born in Hoyleton, Ill., 1904. *Education:* Central Wesleyan College, Warrenton, Mo.; Northwestern University; Mozarteum Academy, Salzburg, Austria; Williams Music Camp, Saugerties, N. Y.; High School Vocal Director, Mendota Township High School, Mendota, Ill. Assistant Professor of Music, Illinois State Normal University (since 1937). *Address:* Illinois State Normal University, Normal, Ill.

PELLETIER, WILFRED—Conductor. Born in Montreal, Canada, 1896. *Education:* Pupil of Philipp, Rousseau, Widor and Bellaigue, Paris. Winner of Province of Quebec prize for European study (1914). Assistant Conductor, Montreal Opera Company; Assistant Conductor, French and Italian repertoire, Metropolitan Opera Company (1917); Conductor, Scotti Opera Company; Ravinia Opera Company, Chicago; San Francisco Opera Company; guest conductor, Los Angeles, San Francisco, Cincinnati, Detroit, and Chicago Symphony Orchestras. Conductor, Metropolitan Opera Company (since 1932). *Radio:* Conductor, NBC Orchestra, National Opera Concerts (1933); "Metropolitan Auditions of the Air," NBC (since 1935); others. *Address:* National Broadcasting Company, RCA Building, New York City.

PELTON-JONES, FRANCES—Harpsichordist, Pianist, Organist. Born in Salem, Ore. *Education:* New England Conservatory and Willamette University; pupil of Carl Faelten, Hugo Mansfeldt, Arnold Dolmetsch and others. *Debut:* New York (1905). *Appearances:* Portland, Ore.; New York; others. *Address:* 101 W. 81st St., New York City.

PEMBERTON, VIRGINIA—Soprano. Born in Virginia, Ill. *Education:* Studied with American teachers and in Italy. *Debuts:* American, as *Micaela* in *"Carmen,"* with San Carlo Opera, Baltimore, Md.; European, at Lugano, Switzerland. *Appearances:* Opera performances throughout Europe; recital, Town Hall, New York (1939); tours with San Carlo Opera; member of Chicago Opera Company (3 seasons), singing *Mimi* in *"La Boheme," Antonia* in *"Tales of Hoffmann,"* and *Micaela* in *"Carmen";* Philadelphia Opera; soloist, Grant Park, Chicago (1940); recitals and concerts throughout the United States. *Address:* Savoy Plaza, New York City. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

PEPINSKY, ABE—Conductor, Musicologist, Teacher. Born in Cincinnati, O., 1888. *Education:* University of Minnesota; University of Iowa; Koenigliche Hochschule fuer Musik in Berlin; University of Berlin. *Degrees:* B.A., M.A., Minnesota; Ph.D., University of Iowa. *Appearances:* Solo violist with Berlin Philharmonic, Minneapolis Symphony, and other orchestras; recitals and concerts in Germany and America. Conductor of University of Minnesota Symphony Orchestra and Collegium Musicum; Professor of Music and Music Education, University of Minnesota. *Member:* American Musicological Society. *Address:* 2349 Bourne Ave., St. Paul, Minn.

PEPPARD, VERNELLE—Contralto, Teacher. Born in Dayton, O. *Appearances:* Recital tours throughout the United States; with American Light Opera Company and San Carlo Opera. Former Head of Voice Department, Woman's College, Montgomery, Ala. At present, teacher of voice, Detroit Conservatory of Music. *Address:* 5035 Woodward, Detroit, Mich.

PEPPERCORN, GERTRUDE—Pianist. Born in West Horsley, Surrey, England, 1878. *Education:* Royal Academy of Music, London; pupil of Matthay. *Debuts:* European, Edinburgh (1896); American, New York (1907). *Appearances:* Tours of Great Britain, Holland, Germany and the United States.

PERCY, VINCENT H.—Organist. Born in Chicago, Ill., 1892. *Education:* Oberlin Conservatory of Music; pupil of James H. Rogers, Edwin Arthur Kraft, George W. Andrews, Albert Riemenschneider (organ and theory); Carl Riemenschneider (piano). *Appearances:* Recitals throughout the east and middle west. *Radio:* WJAX (1922), WEAR, WTAM, WHK (1922-34). Former staff organist, WHK-CBS. *Address:* Euclid Ave. at E. 96th St., Cleveland, Ohio.

PERFIELD, EFFA ELLIS—Pianist, Teacher, Author. Born in Iowa. *Appearances:* At clubs and schools throughout the United States. At present, teaching in New York. *Author of: Creative Piano Course, Teachers Pedagogical and Musicianship Course, Greek Modes and Church Modes,* and other pedagogical works. *Member:* National Music Teachers Association and League of American Pen Women. *Address:* 103 E. 86th St., New York City.

PERINI, FLORA—Mezzo-Soprano. Born in Rome, 1887. *Education:* Regio Liceo di Santa Cecilia, Rome. *Debuts:* As *Anaconda* in Franchetti's *"Cristoforo Colombo,"* La Scala, Milan (1908); American, in *Manon Lescaut,* Metropolitan, New York (1927). *Appearances:* Operatic roles throughout Europe and South America; Metropolitan Opera, New York; member of Teatro Colon, Buenos Aires.

PERKINS, CLELLA LESTER—Teacher. Born in Ilion, N. Y. *Education:* Lewis Institute, Chicago; Kansas State College of Applied Sciences; University of California at Los Angeles; American Conservatory, Chicago; pupil of Allen Spencer (piano); J. Lewis Brown (organ); Frank A. Power (voice). *Degrees:* Mus. B., (1928), M. Mus. (1930). Supervisor of Grade and High School Music, City School Systems; Head of Music Department, County High School; Conductor of Music, County Teachers Institute; Head of Public School Music Department, Idaho State Normal School; teacher of music, Chicago High Schools, Chicago Teachers College. Director, Park Avenue Orchestra and Chorus. *Author of: The Silver Book of Songs, How to Teach Music to Children;* articles on Music Appreciation, Integration, School Entertainments. *Member:* Idaho State Music Teachers Association (President); Eugene Field Society (Honorary Member); State Committee, Atwater Kent Auditions. *Address:* 2801 Foster Ave., Chicago, Ill.

PERKINS, FRANCIS D.—Music Critic. Born in Boston, Mass., 1897. *Education:* New England Conservatory; Harvard University; Trinity College, Cambridge, England; pupil of Floyd B. Dean. *Degree:* A.B., Harvard (1918). Assistant Music Critic, New York *Herald Tribune* (1919-39). Acting Music critic, New York *Herald Tribune* (since 1939). *Author of:* Annual article on music for Funk & Wagnalls' *New International Year Book;* articles for periodicals. *Address:* New York Herald Tribune, New York City.

PERKINS, GLORIA—Violinist. Born in Winston-Salem, N. C., 1923. *Education:* Pupil of Persinger. Winner of National Federation of Music Clubs Award (1938). *Debut:* In recital, Town Hall, New York (1936). *Appearances:* Soloist with National Symphony, Washington (three times); Reading Symphony (twice); Richmond, Schenectady, and Syracuse Symphonies; Community Symphony Orchestral Society of Flushing; Town Hall recitals (1938, 1940); joint-recital with Richard Bonelli, Binghamton, N. Y.; Diaz Series, Waldorf-Astoria; in concert and recital throughout the United States. *Address:* 224-05 93rd Road, Queen's Village, L. I., N. Y.

PERKINS, IVY BERRY—Pianist, Teacher. Born in Savanna, Ill. *Education:* St. Mary's, Knoxville, Ill.; Chicago Musical College; Northwestern University School of Music; pupil of Fannie Bloomfield Zeisler, Adolph Weidig, Peter Christian Lutkin, Walton Perkins, Howard Wells, Glenn Dillard Gunn. *Degree:* Mus. M., Northwestern. Formerly with Chicago Conservatory of Music. Member of faculty, American Conservatory of Music, Chicago (since 1931). *Recordings:* Duo-Art. *Address:* American Conservatory of Music (South Shore Branch), 7227 Bennett Ave., Chicago, Ill.

PERKINS, RAY—Pianist, Composer (Popular). Born in Boston, Mass., 1898. *Education:* Columbia University, Juilliard Institute; pupil of Rafael Joseffy. *Degree:* B.A., Columbia. *Radio:* As pianist and singer, NBC, CBS, and MBS (since 1925). Former member of advertising staffs, *The New Yorker* and *Judge. Compositions:* Popular songs and piano works. *Member:* ASCAP, Songwriter's Protective Association, and others. *Address:* Rolling Wood, Roslyn, Long Island, N. Y. *Management:* W. Colston Leigh, Inc., 521 Fifth Ave., New York City.

PERLMAN, GEORGE—Violinist, Composer, Teacher. Born in Russia. *Education:* American Conservatory, Chicago; special study with Auer, New York. *Degrees:* Mus. B., American Conservatory (1917); L.L.B., L.L.M., De Paul University. *Appearances:* As soloist with and head of various string ensembles throughout the United States. At present conducts own studio in Chicago; conducts classes in violin pedagogy. Associate Editor of Carl Fischer, Inc., New York. *Compositions:* Violin solos, ensemble works, songs, choral works, and teaching material (published by Carl Fischer, Summy, and Bloch). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 410 S. Michigan Ave., Chicago, Ill.

PERRY, ADELAIDE TROWBRIDGE—Pianist, Teacher. Born in Jackson, Mich. *Education:* University of Southern California; pupil of Walter Skeele, E. R. Schmitz, Calvin Cady and Carolyn Alchin. *Degree:* Mus. B., University of Southern California. Professor of Piano and Chairman of Piano Methods, University of Southern California. *Compositions: Valse Melodique* (Schirmer) and *Tone Plays* (Summy). *Author of: Compendium of Piano Material* (Trowbridge-Perry Publications). *Address:* University of Southern California, Los Angeles, Cal.

PERRY, ROBERT DAWSON—Violinist, Trumpet Player, Conductor, Teacher. Born in Lockhart, Tex., 1900. *Education:* University Conservatory of Music, Chicago; University of Texas; Kerns Conservatory of Music, Houston, Tex.; Purdue University; Southwest Texas State Teachers College; Colorado State College of Education; George Peabody College for Teachers, Nashville, Tenn. *Degrees:* Mus. B., University Conservatory; B.S., Southwest Texas State Teachers College; M.A., Colorado State College of Education; Ph.D., Peabody College. Director, Purdue Symphony Orchestra (1926-31); Director, Western Kentucky State Teachers College Concert Band and Concert Orchestra (1932-40); former teacher in high schools of Tyler, Tex. and Port Arthur, Tex. and at Purdue University. At present Professor of Music, Western Kentucky State Teachers College (since 1932). *Compositions:* 3 Symphonies; works for violin and piano; two string quartets. *Author of:* Instruction books for trumpet, concert band pieces, violin and orchestra. *Member:* Phi Delta Kappa, Music Educators National Conference, National Federation of Music Clubs, Bandmasters Association, Mathematical Society of America. *Address:* Western Kentucky State Teachers College, Bowling Green, Ky.

PERSINGER, LOUIS—Violinist, Teacher. Born in Rochester, Ill., 1887. *Education:* Royal Conservatory, Leipzig; pupil of Hans Becker (violin), Nikisch (conducting), Carl Bevings (piano), Gustav Schreck (theory), Leipzig; Ysaye, Brussels. Graduate, Royal Conservatory (1904). *Debut:* American, with Philadelphia Orchestra, Stokowski conducting (1912). *Appearances:* Concert tours throughout Europe and the United States; with New York Philharmonic, Cincinnati Orchestra, Minneapolis Symphony, Kansas City Symphony and San Francisco Symphony; toured as leader of Chamber Music Society of San Francisco (later known as Persinger String Quartet). Violin Solo, Waux-Hall Concerts, Brussels (1908); Concertmaster, Berlin Philharmonic Orchestra (1914-15); Concertmaster and Assistant Conductor, San Francisco Symphony (1915-25). Member of Faculty, Imperial Academy, Winnipeg, Canada (1909); Member of faculty, Cleveland Institute of Music (1929-30); taught at Peabody Conservatory, Baltimore; summer session, University of Colorado, Boulder, Col. Member of faculty, Juilliard Graduate School (successor to Leopold Auer) (since 1930). *Compositions:* Works for piano and violin (Carl Fischer). *Address:* c/o Juilliard School of Music, New York City.

PETCHNIKOFF, ALEXANDER—Violinist. Born in Jeletz, Russia, 1873. *Education:* Moscow Conservatory. *Appearances:* Tour of Germany (1895-96); tour of America (1906-07). Royal Professor, Berlin (1910); taught at Royal Academy, Munich (1913-21). Faculty member, Sternsches Conservatory, Berlin (since 1927). Established string quartet (1921).

PETER, RUTH—Soprano. Born in Washington, D.C., 1905. *Education:* Studied in Italy, France and Germany; pupil of Oscar Seagle (voice) and Riccardo Dellera. *Debuts:* European, in *Andrea Chenier,* Ferrara, Italy (1929); American, at Plaza Hotel, New York (1933). *Radio:* "Musical Bits," WJZ, New York. Repertoire includes roles in *Andrea Chenier, La Bohème, Il Pagliacci, Otello, Faust, L'Amico Fritz, Madame Butterfly,* and others. *Address:* 246 W. 71st St., New York City.

PETERS, ERROL KUNKEL—Baritone, Supervisor. Born in Sandy Run, Pa., 1897. *Education:* Muhlenberg College, Westchester Teachers College, New York University; pupil of Warren F. Acker, Perley Dunn Aldrich, David Bispham, Percy Rector Stephens, and

others. *Appearances:* In oratorios, recitals, light and comic operas, as soloist in churches, motion pictures, and elsewhere in the east. *Radio:* In New York; Parksburg, Philadelphia and Allentown, Pa. Former Director, Elks' Glee Club; member of Elks' and Rotary Quartettes; former Director of Music, Lehigh County Teachers Institute and Supervisor of Music, Emmaus Public School. At present, maintains own studio in Allentown, Pa.; Graduate Supervisor, New York University Summer Session; Conductor, Bethel Radio Chorus, Allentown. *Member:* American Academy of Teachers of Singing. *Address:* 535 Hamilton St., Allentown, Pa.

PETERS, JULIA—Soprano. Born in New York City. *Debuts:* Recital, Town Hall, New York; operatic, as *Aida* at Madison Square Garden. *Appearances:* In opera, New York, Boston and Hanover, Germany; in concerts and recitals throughout America; soloist with Victor Concert Band; with Chicago City Opera Company (1935). *Management:* Annie Friedberg, 250 W. 57th Street, New York City.

PETERS, KATE JOHNSTON (MRS. VERNON)—Pianist, Organist. Born in Ripley, Tennessee, 1887. *Education:* Mississippi Synodical College; Guilmant Organ School; pupil of Wilhemina Treuling, others. Formerly organist, Dutch Reformed Church, New York. Organist and Choir Director of First Presbyterian Church, Ripley, Tennessee; teaching piano and organ; has organized and held executive posts in various music organizations. *Member:* Tennessee Federation of Music Clubs (President, 1938-40); Thursday Evening Musicale Club of Ripley; others. Member of the Board of State Editors, 1940-41 Edition of *Who Is Who In Music. Address:* 205 Jefferson, Ripley, Tenn.

PETERSON, LAVERNE—Composer, Organist. Born in Waupaca, Wis., 1903. *Education:* Pupil of Rossetter G. Cole (harmony), Alice Buttler (piano), Frank Van Dusen (organ). At present, Staff Organist and Pianist, Radio Station WSAU, Wausau, Wis.; Organist, Church of Intercession, Stevens Point, Wis. *Compositions: Serenade,* for violin and piano (Ditson, 1930); *If Anything Ever Happened to You* (Marks Music Co., 1934); *Whenever I'm With You* (Davis Schwegler, 1940); *God Is My Salvation* (Lorenz Pub. Co.). *Address:* WSAU, Wausau, Wis.

PETERSON, LUCILLE—Soprano. Born in Louisville, Ky., 1909. *Education:* Studied with private teachers. *Appearances:* In concerts, musical revues and theatres. *Radio:* As soloist, George Gershwin program, and others. *Address:* Metropolitan Opera House Studios, New York City.

PETINA, IRRA—Mezzo-Soprano. Born in St. Petersburg, Russia, 1911. *Education:* Curtis Institute, Philadelphia; pupil of H. Van Emden. *Degree:* Mus. B., Curtis Institute. *Debuts:* European, London (1935); American, Metropolitan Opera (1937). *Appearances:* In concert, Budapest, Berlin, Warsaw, Vienna (1935); South American Opera, Colon (1936); Metropolitan Opera (1937-40); Hollywood Bowl. *Radio:* NBC. *Member:* Opera Guild of Musical Artists. *Address:* Metropolitan Opera Company, New York City.

PETRI, EGON—Pianist. Born in Hanover, Germany, 1881. Citizen of the Netherlands. *Education:* Dresden Kreuzschule; pupil of his father, Henri Petri (violin); Kretzschmar and Draeseke (composition); Richard Buchmayer, Teresa Carreno and Feruccio Busoni (piano); studied organ, french horn and philosophy in Berlin. *Degree:* Mus. D., Manchester University, England. *Decorations:* Phoenix and Redeemer, Greece; Polonia Restituta, Poland. *Debut:* As pianist, Holland (1902). *Appearances:* In recital tours of Europe (1911-32) and of the United States (1932-40); soloist with major orchestras of Europe and the United States. Violinist, Dresden Royal Orchestra (1889-91); Professor, Manchester Royal College of Music (1905-11); Basle Conservatory; Berlin Hochschule fuer Musik; Mills College, Oakland, Cal.; Conducted Master Classes in Zakopane, Poland, Colorado Springs, Colo., Los Angeles, Cal., Washington, D. C., Boston, Mass., New York City, and at Cornell University, Ithaca, N. Y. Visiting Lecturer in Music, Cornell University (1940—). *Compositions:* Chosen by Busoni to write the piano score of his *Indian Phantasy,* Piano Concerto, Op. 39, and the operas, *Die Brautwahl* and *Dr. Faust. Editor of: Complete Works of J. S. Bach,* in collaboration with Busoni and Muggellini (Breitkopf & Haertel). *Address:* 424 Hanshaw Road, Ithaca, N. Y.

PETRILLO, CAESAR—Conductor, Trombone Player. Born in Chicago, Ill. *Education:* Pupil of Ignacio Izzo (theory), James Sylvester, and Edward Geffert, former trombone player with Chicago Symphony (trombone). *Appearances:* With Vincent Lopez (1932-34), Dave Rubinoff, Victor Young, Balaban & Katz and NBC Orchestras. *Radio:* At present, Musical Director, WBBM-CBS, Chicago, and Conductor, "News, Rhythm and Song," CBS. Former member of Hull House Boys Band and 149th Field Artillery Band (Rainbow Division) during World War. *Address:* Columbia Broadcasting System, 410 N. Michigan, Chicago, Ill.

PETRILLO, JAMES C.—President of the American Federation of Musicians. Trumpeter. Born in Chicago. President, Chicago Federation of Musicians (since 1925). Member of Chicago Park Board; conceived and organized free open-air concerts in Grant Park, Chicago, at which Chicago Symphony and other orchestras have performed and at which Jascha Heifetz, Lawrence Tibbett, Lily Pons, Helen Jepson, Paul Robeson, Kirsten Flagstad and others have appeared as soloists. *Address:* 175 W. Washington St., Chicago, Ill.

PETZET, WALTER—Teacher of piano. Born in Breslau, Germany, 1866. *Education:* Pupil of Giehrl, Rheinberger, Buelow. Teacher in Minneapolis (1887-90), Chicago (1890-91), New York (1891-96), Helsingfors (1896-98), Karlsruhe (1898-1910), Weimar (1910-13), Berlin (1913-16); at Dresden Conservatory (1917-21). *Compositions:* Opera; works for orchestra, chamber ensemble, chorus, piano; two-piano concertos, songs.

PEYSER, HERBERT F.—Critic. Born in New York City, 1886. *Education:* Columbia University. *Degree:* B.A., Columbia. Member of staff, *Musical America* (1909-20). Contributor to New York *Evening Post, Musical Observer,* others. Associate music critic, New York *Telegram* (1924-30). European music correspondent, New York *Times* (since 1930). At present, living in New York.

PFITZNER, HANS E.—Composer, Conductor, Teacher. Born in Moscow, Russia, 1869. *Education:* Hoch Conservatory; pupil of Kwast and Knorr. Degree: Hon. Ph.D., Strassburg University. Member of faculty, Coblenz Conservatory (1892-93); Conductor, Municipal Theatre, Mayence (1894-96); member of faculty, Sternsches Conservatory, Berlin (1897-1903); Conductor, Theater des Westens, Berlin (1903-07); Conductor, Kaim Orchestra, Munich (1907-08); Municipal Music Director, Director of Conservatory, Strassburg (1908-16); Music Director, Strassburg Municipal Opera (1910-16); Conductor, Munich Concert Society (1919-20). Has conducted Master Classes, Academy of Fine Arts, Berlin (since 1920); also conducts opera, Coburg. *Compositions: Der Blumen Rache,* for women's chorus and orchestra (1888); *Der arme Heinrich, opera* (1895); *Columbus,* for a cappella chorus; *Rundgesang zum Neujahrsfest,* for bass solo, chorus and piano; *Die Rose vom Liebesgarten,* opera (1901); *Palestrina,* opera (1917); *Von deutscher Seele,* cantata (1923); works for piano and violin; songs; incidental music. *Author of: Buehnentradition* (1905-07); *Vom musikalischen Drama* (1915); *Futuristengefahr* (1917); *Die neue Aesthetik der musikalischen Impotenz* (1919); *Heinrich Kiefer* (1922); *Zu meiner Heilung-Inszenierung am Dresdner Stadttheater* (1923); *Marschners Vampir* (1924-25); collected writings (1927).

PHILIP, WILLIAM F.—Educator, Conductor, Pianist, Organist, Tenor. Born in Troy, New York, 1903. *Education:* Graduate of Troy Conservatory of Music; State Academy of Church and School Music, Berlin; Meissner Institute of Music, Chicago; pupil of Hans J. Moser and Max von Schillings. *Degrees:* B. M., M. M., and Mus. Doc. from the State Academy of Church and School Music, Berlin. Taught piano, organ, elements of music, and orchestration at Troy Conservatory of Music, Troy, for four years; piano, voice, harmony, history, appreciation, and interpretation at Callan Hall, Valatie, New York, for two years; musical director at Trojan Choir School, Troy, N. Y. Church organist, choir director, choral and orchestra conductor for the past twelve years. *Member:* Musicians Club of New York City and Educators National Conference. Composer and arranger of songs, hymns, and the seasonal pageants, *Christus Natalis, The Pageant of the Boar's Head and Yule Log, Eastertide, May Day Revels,* and a three-act Swiss operetta, *In Springtime.* At present, Director of Music, Ursinus College, Collegeville, Pa. (since 1935), and guest conducting. *Address:* Ursinus College, Collegeville, Pa.

PHILIPP, ISIDOR—Pianist, Teacher. Born in Budapest, Hungary, 1863. *Education:* Paris Conservatoire; pupil of Mathias, Heller, Saint-Saens, and Ritter. Winner of First Prize, Paris Conservatoire (1883). *Debut:* With Philharmonic Society, London (1890). *Appearances:* As soloist with French orchestras; in trio with Berthelier and Loeb. Professor of Piano, Paris Conservatoire (1903). *Compositions:* Orchestral suite, piano pieces, two-piano arrangements and others. *Member:* Legion d'Honneur and Société des Instruments à Vents.

PHILLIPS, ALICE—Soprano. Teacher. Born in Havana, Ill. *Education:* Northwestern University School of Music, American Conservatory of Music; pupil of Gandell, Devries, Sacerdote, others. *Appearances:* In oratorios and cantatas; opera, lecture-recitals; soloist with Women's Symphony Orchestra of Chicago, Edison Symphony Orchestra, and others. *Radio:* Soloist, "Chicago

Celebrity Series," NBC; member, WGN Octette (1937-39). Director of Choir, Fullerton Ave. Presbyterian Church and Lakeview Presbyterian Church (1924-31); member, Chicago Civic Opera (1930); former member of faculty, Bush Conservatory, Lyceum Arts Conservatory, and Lake Forest College Music Department. At present, member of faculty, Cosmopolitan School of Music and Dramatic Art, and Austin Academy of Fine Arts; concertizing. *Address:* 1625 Kimball Bldg., Chicago, Ill.

PHILLIPS, BURRILL—Composer, Teacher. Born in Omaha, Neb., 1907. *Education:* Eastman School of Music; pupil of Stringham, Royce, Rogers and Hanson. *Degree:* Mus.M., Eastman School. Member of faculty, Eastman School of Music (1938). *Compositions: Princess and Puppet,* ballet (1933) and other works for the theatre; *Courthouse Square* (1936); other orchestral works; chamber music; *A Set of Informalities,* suite for piano (1936).

PHILLIPS, HAROLD D.—Organist, Composer. Born in Oxford, England. *Education:* Peterborough Cathedral; Caius College, Cambridge. *Degrees:* A.B., A.M., Cambridge. Fellow, Royal College of Organists. Organist at various churches in England (until 1903); at St. Paul's, Toronto (1903-06); Head of Organ Department and lecturer on music theory, Peabody Conservatory, Baltimore (1906-20); Organist, First Church of Christ, Scientist, Baltimore (1914-20); Music Critic, Baltimore *News* (1914-20). *Compositions:* Organ Sonata; Symphony; two cantatas; string quartet and two piano trios.

PHILLIPS, HELEN—Soprano, Teacher. Born in Joplin, Mo., 1896. *Education:* University of Missouri, University of Texas; pupil of Rossini and Marcella Sembrich. *Debut:* St. Louis Opera Co., as *Gilda* in *"Rigoletto"* (1921). *Appearances:* With San Carlo Opera Co., St. Louis Opera Co., Minneapolis Symphony Orchestra, St. Louis Symphony Orchestra, Conway's Band. At present, conducts own studio in Los Angeles. *Address:* 127 S. Ave. 58, Los Angeles, Cal.

PHILLIPS, WILLIAM—Teacher of Voice, Choral Director. Born in Jacksonville, Ill. *Education:* Graduate, Illinois College of Music, Jacksonville (1909); pupil of Oscar Seagle and Allen Gill. *Degree:* A.B., Illinois College of Music. *Appearances:* Soloist with Festival Opera Company of Chicago; Stadium Opera Company, Chicago; Atlantic City Steel Pier Opera Company; Peoples Opera Company of Chicago; Apollo Club of Chicago; tours of the United States in concert and recital; soloist American Church, Paris; as director of choirs of Bethel Lutheran Church of Englewood, Congregational Church of Rogers Park, and others. Former Head of Voice Department of Lake Forest College School of Music, Lake Forest, Ill.; Lyceum Arts Conservatory, Chicago, Ill.; Co-Head of Voice Department, Bush Conservatory, Chicago. At present, member of faculty Cosmopolitan School of Music, Chicago. *Address:* 1625 Kimball Hall, 306 South Wabash Ave., Chicago, Ill.

PIASTRO, MISHEL—Violinist, Conductor. Born in Kertch, Russia. *Education:* Imperial Conservatory, St. Petersburg, Russia; pupil of Auer. *Debut:* American, Carnegie Hall recital (1920). *Appearances:* In concert and recital throughout Europe and the Far East; five Carnegie Hall recitals (1920-21); joint recitals with Richard Strauss, Ottorino Respighi, and Maurice Ravel in tours of the United States; guest conductor of San Francisco, Portland, and Seattle Symphonies. *Radio:* Guest conductor, General Motors Orchestra and Standard Oil Orchestra, major networks. Concertmaster and Assistant Conductor, San Francisco Symphony (1925-31) and New York Philharmonic-Symphony (since 1931). First violinist of the New York Philharmonic-Symphony String Quartet. *Compositions:* Arrangements for violin and piano of works by Grieg. *Recordings:* With Philharmonic-Symphony String Quartet (Royale). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* New York Philharmonic Symphony Society, Steinway Hall, New York City.

PIATIGORSKY, GREGOR—Violoncellist. Born in Jekaterinoslaw, Russia, 1903. *Education:* Pupil of Von Glehn in Moscow. *Debut:* Berlin, (1923). *Appearances:* Concert and recital tours of Europe and the United States; soloist with symphony orchestras. *Radio:* New York Philharmonic broadcasts, CBS; soloist with NBC Symphony; other programs, NBC, CBS. *Recordings:* Schumann A Minor Concerto; Brahms E Minor Sonata, with Rubinstein; Beethoven G Minor Sonata, with Schnabel; various cello solo pieces (Victor).

PICCAVER, ALFRED—Tenor. Born in Lincolnshire, England, 1884. *Education:* Metropolitan Opera School. *Debut:* As *Romeo,* Prague (1907). *Appearances:* Vienna Opera House; member of Chicago Civic Opera (1923-25).

PICCO, MILLO—Baritone, Teacher. Born in Turin, Italy. *Education:* Royal Academy of St. Cecilia, Rome (scholarship). *Debut:* Metropolitan Opera, New York, as *Manfredo* in *"L'Amore Dei Tre Re"* (1918). *Appearances:* In opera houses, Italy, Cairo, Alexandria, Mexico and Havana, including Costanzi, Rome; with original Boston Opera Co. (1909-12); guest artist, San Francisco, Los Angeles, Bracole, Chicago, Scotti and Ravinia Park Operas; toured throughout the United States in both opera and concert. At present, teaches voice.

PICK, ADOLPH—Violinist, Conductor. Born in Czechoslovakia. *Education:* State Conservatory, Prague. Concertmaster, Bucharest, Nurnberg, and Halle Operas; Municipal Symphony and Opera Orchestra, Berne, Switzerland. Head of Violin and Orchestra Department, Ithaca College of Music, Ithaca, N. Y. (1929). At present member of faculty, Chicago Conservatory of Music. *Address:* Chicago Conservatory of Music, Chicago, Ill.

PIERSANTI, LEO—Accordionist (Popular). Born in Ponte Darli, Italy, 1885. *Education:* Studied in Ponte Darli; pupil of Dissicino in the United States. *Appearances:* With own dance orchestra. *Address:* 1555 Roosevelt Rd., Chicago, Ill.

PILAT, PAULUS—Maker of violins, violas, violoncellos. Born in Budapest, Hungary, 1897. *Education:* Royal Musical Academy, Budapest; pupil of Hubay, and his father. *Address:* 148 W. 57th St., New York City.

PIMSLEUR, SOLOMON—Composer, Pianist. Born in Paris, 1900. *Education:* Columbia University; Juilliard Institute; pupil of D. G. Mason, Fibich, Hochmann, Schoen and Goldmark in New York; Arnold, Salzburg (orchestration). *Compositions:* For orchestra, chorus and chamber ensembles; cello sonata, piano sonata and song cycles.

PINDER, JANE L.—Teacher of Violin. Born in Peabody, Mass., 1878. *Education:* Graduate, American Violin School, Chicago; pupil of Josef Viliur. Founder and Director, Conservatory of Music, Grand Island; Director, Grand Island Little Symphony Orchestra. *Address:* Conservatory of Music, Grand Island, Neb.

PINTO, A. FRANCIS—Teacher, Composer, Harpist. *Education:* Pupil of Giovanni Lamalfa, Alfred Toulman, Louis Zottarelli, Louis Victor Saar. *Appearances:* As Conductor, Willow Grove Park Orchestra and Pittsburgh Exposition Orchestra. Member, staff orchestra of Klaw and Erlanger Theatres (14 years); Harpist, St. Patrick's Cathedral, New York; teacher in various music schools. At present faculty member, Ladycliff College, Georgian Court College and New York College of Music. *Compositions:* Two Symphonic poems and suite for orchestra; opera, *Enoshima. Management:* G. F. MacFarlane, 1425 Broadway, New York City.

PINZA, EZIO—Basso. Born in Rome, Italy, 1892. *Education:* Studied in Ravenna and Bologna; pupil of Ruzza and Vezzani. *Debuts:* European, Rome (1919); American, Metropolitan, New York, in Spontini's *La Vestale* (1926). *Appearances:* La Scala, Milan; as *The Pastor* in *"Sunken Bell"* (1928); *The Podesta* in *"Fra Gherardo"* (1929); *Tcherevik* in *"The Fair at Sorochintzy"* (1930); *Gaudenzio* in *"Il Signor Bruschino"* (1932); *Jacopo Friesco* in *"Simon Boccanegra"* (all New York premières); has also sung with San Francisco and Chicago Opera Companies. Member of Metropolitan Opera. *Recordings:* Victor. *Management:* NBC Artists Service, RCA Bldg., New York City.

PISK, PAUL AMADEUS—Composer, Teacher, Musicologist. Born in Vienna, 1893. *Education:* University of Vienna and Vienna Conservatory; pupil of Julius Epstein, Guido Adler, Hellmesberger, Schreker and Schoenberg. *Degree:* Ph.D., University of Vienna. *Appearances:* As conductor and piano soloist throughout Europe; in New York, Philadelphia, Los Angeles, and other cities in the United States. Former co-editor (with Paul Stefan) of *Musikblätter des Anbruch,* and Music Critic, *Arbeitszeitung.* Head of Theory Department, University of Redlands (since 1937). *Compositions:* Opera, ballet, folk dances, songs, orchestra and chamber music; works for piano, chorus (published by Universal Edition, Vienna; Belwin, Inc., Carl Fischer, Hull & McCreary; others). *Author of:* Articles on music. *Address:* 4 The Terrace, University of Redlands, Redlands, Cal.

PISTON, WALTER—Composer. Born in Rockland, Me., 1894. *Education:* Massachusetts School of Art and Harvard University; pupil of Nadia Boulanger, Shaw, Fiumara and others. Awarded John Knowles Paine and Guggenheim fellowships. Former Conductor, Pierian Sodality Orchestra, Harvard. Assistant Professor of Music, and Chairman of Division of Music, Harvard University (since 1938). *Compositions:* Symphonic piece (1927); Suite (1929); Concerto (1933); other orchestral works; chamber music.

PITARD, MRS. ROBERT COPLEY—Patron. Has been active in Mississippi musical activities. *Member:* Mississippi Federation of Music Clubs (President); Mississippi Federation of Women's Clubs (District President). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition).

PIZZETTI, ILDEBRANDO—Composer. Born in Parma, Italy, 1880. *Education:* Parma Conservatory; Teleforo Righi's School of Harmony and Counterpoint. Instructor in harmony and counterpoint, Musical Institute of Florence (1908-17); Director of Institute (1917-24); Director, Giuseppe Verdi Conservatory, Milan (1924-36). Successor of Ottorino Respighi in Chair of Advanced Composition, Conservatory of Saint Cecilia, Roma (since 1936). *Compositions:* Music for theater; orchestral works; choral works; songs; music for chamber ensembles; piano works; various transcriptions and arrangements. *Recordings: Affetuoso,* for violin and piano, recorded by Milstein and Mittmann (Columbia).

PLATOFF, MARC—Dancer, Choreographer. Born in Pasadena, Cal., 1914. *Education:* Cornish School, Seattle. *Appearances:* With Henry Duffy Stock Company, Seattle; with Seattle Repertory Playhouse; throughout the United States with Ballet Russe de Monte Carlo. At present, dancer and choreographer with Ballet Russe. Has done choreography for *Ghost Town;* others. *Management:* Sol Hurok, 30 Rockefeller Plaza, New York City.

PLEASANTS, HENRY, III—Music Critic. Born in Wayne, Pa., 1910. *Education:* Curtis Institute of Music; pupil of Horatio Connell, Giuseppe Boghetti (voice); Xenia Nazareivitch, Isadore Freed, Philadelphia; Ivan Engel, Budapest (piano); Tibor Serly, Philadelphia (composition). Music Editor, Philadelphia *Evening Bulletin* (since 1935). *Author of:* Articles in periodicals. *Address:* Evening Bulletin, Philadelphia, Pa.

PLETTNER, ARTHUR—Conductor, Teacher. Born in New York City, 1904. *Education:* State Conservatory of Music, Wuerzburg, Germany; Juilliard Graduate School (Fellowship in Conducting). At present, Juilliard Professor of Music, University of Chattanooga; Conductor, Chattanooga Symphony Orchestra. *Address:* University of Chattanooga, Chattanooga, Tenn.

PLOCK, WALTER W.—Baritone, Teacher. Born in the United States. *Education:* Ohio State University; pupil of Emerichs, Lund, Gottschalk, Schneider, Robeson and Kellogg. *Degrees:* B.A., M.A., Ohio State University. *Appearances:* Recitals in Germany, Austria, France and throughout the eastern United States. *Radio:* With Cycle Quartette, WTAM; "Houbigant Hour," WEAF. *Address:* Metropolitan Opera Studios, New York City.

PLUM, HENRIETTE BAGGER—Mezzo-Soprano. Born in Denmark. *Appearances:* In recital in England, Holland, Germany, Scandinavia, and the United States; soloist with orchestras in New York and Copenhagen; White House concert, Washington, D.C. *Radio:* BBC, London; NBC. *Management:* George Leyden Colledge, RKO Building, Radio City, New York.

PLUMPTON, ALFRED E.—Pianist, Choral Conductor. Born in Manchester, N. H., 1887. *Education:* Harvard College and Faelten Pianoforte School; pupil of Philipp and Archainbaud. Director, Manchester A Cappella Choir and Nashua Choral Group, Nashua, N. H. *Address:* 278 Myrtle St., Manchester, N. H.

PODOLSKY, LEO—Pianist, Teacher. Born in Odessa, Russia, 1894. *Education:* Odessa Music School; Cracow Conservatory of Music, Austria; Royal Academy of Music, Vienna; pupil of Joseph Schwarz, Jerzy Lalewicz, others. *Debuts:* European, Berlin (1912); American, Chicago (1926). *Appearances:* In recital, New York (1927); Boston; with Chicago Symphony Orchestra; concert appearances in Europe and Asia, throughout the United States. Former teacher at Neues Konservatorium fuer Musik, Berlin. Has conducted classes in the United States. At present, member of faculty, Sherwood Music School, Chicago; concertizing. *Recordings:* Ampico. *Address:* Sherwood Music School, Chicago, Ill. *Management:* M. Podoli, 7436 South Shore Dr., Chicago, Ill.

POENISCH, LILLIAN JUANITA—Clarinetist, Conductor, Teacher. Born in Kansas. *Education:* Pupil of Schreurs, Meyer and Lindeman (clarinet), Noelte (harmony) and Hans Lange (conducting). Former first clarinetist, Dasch's Little Symphony Orchestra. Founder, Associate Conductor and first clarinetist, Women's Symphony Orchestra of Chicago; Founder and Conductor, Chicago Woman's Concert Band. *Member:* Organized Women Musicians (Founder); Illinois Federation of Women's Clubs (Music Chairman). *Address:* 926 Belden Ave., Chicago, Ill.

POINAR, GEORGE—Violinist, Conductor. Born in Roumania, 1910. *Education:* University of Michigan; Juilliard School of Music (fellowship student); pupil of Georges Enesco, Paris; others. *Appearances:* As soloist, Dayton, Ohio (1940); with string quartets and in solo and sonata recitals. Founder and Conductor, Spokane Civic Symphony Orchestra, Spokane, Wash. At present, Director, Baldwin-Wallace College Symphony Orchestra. *Address:* Baldwin-Wallace College, Berea, Ohio.

POISTER, ARTHUR WILLIAM—Organist. Born in Galion, O., 1898. *Education:* University of Chicago; University of Redlands; American Conservatory of Music, Chicago; pupil of Dupré in Paris and Straube in Leipzig. *Degrees:* B. Mus., M. Mus., American Conservatory; A.A.G.O. (1925). *Debut:* Wanamaker Auditorium, New York City (1930). *Appearances:* Recital tours throughout the United States and Canada. *Address:* Oberlin Conservatory of Music, Oberlin, O. *Management:* Bernard R. LaBerge, 2 W. 46th St., New York City.

POLACCO, GIORGIO—Conductor. Born in Venice, Italy, 1875. *Education:* Liceo Benedetto Marcello, Venice, and Giuseppe Verdi Conservatory, Milan; studied in St. Petersburg; pupil of Niccolo Coccon, others. *Debuts:* European, as conductor of Milan Opera; American, San Francisco (1906). *Appearances:* As conductor in Genoa, Rome, Lisbon, Warsaw, St. Petersburg, Brussels, San Francisco, London and elsewhere. Former Conductor, Teatro Colon, Buenos Aires; Rio de Janeiro; Costanzi, Rome; La Scala, Milan; Metropolitan Opera, New York (1912-17); Chicago Opera Company (1918-30). At present, living in New York.

POLAH, ANDRE—Conductor, Teacher. Born in The Hague, Holland, 1892. *Education:* University of Liege; Brussels Royal Conservatory; Paris Conservatoire; pupil of Theodore Spiering, Ysaye, Jules Massenet and Nikisch. *Degree:* B.L., University of Liege. *Debut:* As violinist, in recital, Antwerp (1903); as conductor, L'Oeuvre Artistique, French Opera Co. (1909). *Appearances:* Conductor, Esplanade Concerts, Berlin (1911); Conductor, Syracuse Symphony (1934-40); with American Lyric Theatre, New York (1939). Head of String and Orchestra Department, Syracuse University. *Compositions:* Bach transcriptions for orchestra; violin compositions (published by Fischer). *Recordings:* Deutsche Grammophon Gesellschaft, Berlin. *Address:* Syracuse University, Syracuse, N. Y.

POLK, JAMES—Trumpet and Trombone Player, Vocalist. Born in Argo, Ill., 1919. *Education:* Northwestern University. *Appearances:* With own orchestra. *Address:* 7633 W. 62nd St., Argo, Ill.

POLLAK, ROBERT—Violinist, Conductor. Born in Vienna, Austria, 1880. *Education:* Leipzig and Geneva Conservatories of Music; pupil of Sitt, Flesch, and Marteau. *Appearances:* With Berlin Philharmonic and Vienna Symphony (1912); New York (1913); San Francisco (1926); Los Angeles (1939); in concert as soloist and with member of Pollak Quartet and Pollak Sextet; as conductor of symphony concerts in Russia and Japan; Conductor, San Francisco Civic Junior Orchestra (1937-39). Head of Violin Departments, Conservatories of Geneva (1906-14), Moscow (1917-19), Vienna (1920-26) and San Francisco (1926-30); Imperial Academy of Music, Tokyo (1930-37). At present, member of faculty, Chapman College, Los Angeles; Conductor of Chapman Orchestra. *Recordings:* Columbia. *Address:* 5447 Russell Ave., Hollywood, Cal.

PONS, LILY—Soprano. Born in Cannes, France, 1905. *Education:* Paris Conservatoire; pupil of Albert de Gorostiaga. *Debuts:* European, Mulhouse, Alsace (1929); American, Metropolitan Opera, New York (1931). *Appearances:* Tours of South America, Canada, Australia, Europe; throughout the United States in opera and concerts. Coloratura roles in *Lucia di Lammermoor, Lakme, Rigoletto, Barber of Seville, La Sonnambula, Linda de Chamonix, Le Coq D'Or, Mignon,* and *Marriage of Figaro.* At present member of Metropolitan Opera, San Francisco Opera, and Chicago Companies; Teatro Colon, and Covent Garden. *Recordings:* Victor. *Management:* Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

PONSELLE, CARMELA—Mezzo-Soprano, Teacher. Born in Schenectady, N. Y., 1894. *Education:* Pupil of Paul Savage, Wilfred Pelletier, Romano Romani, James Massell, and Anna Ryan. *Debut:* Metropolitan Opera, as *Amneris* in *"Aida." Appearances:* Began career in vaudeville. Member of Metropolitan Opera (twelve years). Appears in operatic roles with various opera companies and festivals throughout the United States. Organized and directs Carmela Ponselle Music School, New York. *Recordings:* Columbia. *Address:* 230 Riverside Drive, New York City.

PONSELLE, ROSA—Soprano. Born in Meriden, Conn., 1897. *Education:* With private teachers. *Debut:* As *Leonora* in *"La Forza del Destino,"* Metropolitan Opera Company, New York (1918). *Appearances:* Leading roles, Metropolitan Opera Company; Covent Garden, London; May Festival, Florence; in concert. At present concertizing and appearing in opera. Member of Metropolitan Opera Association. *Recordings:* Victor. *Management:* Libbie Miller, 113 W. 57th St., New York City.

POPEJOY, MRS. DORA STREIGHT—Teacher. Born in Blairs Town, Mo., 1880. *Education:* Washburn College, Topeka, Kan.; University of Pennsyl-

vania, Philadelphia; University of Oklahoma. *Degree:* B.F.A., University of Oklahoma (1926). Director of Popejoy School of Music, Anadarko, Okla. *Compositions:* Published by Broad Street Conservatory. *Member:* Oklahoma Federation of Music Clubs (President); National Federation of Music Clubs; Oklahoma Music Teachers' Association; Oklahoma State Symphony Society; Sigma Alpha Iota (Patroness); American Association of University Women. Member, Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 508 W. Oklahoma Ave., Anadarko, Okla.

PORTANOVA, VINCENZO—Teacher of Voice. Born in Naples, Italy, 1876. *Education:* Studied with private teachers in Naples and elsewhere. *Debut:* Boston, Mass. *Appearances:* Toured the United States with Imperial Opera Company and other companies. Conducts own studio (since 1905). *Address:* 58th W. 70th St., New York City.

PORTELLI, KATHERINE—Soprano. Born in Brooklyn, N. Y., 1921. *Education:* Pupil of Vincent Sorey. *Appearances:* Concert, Hotel Diplomat; Carnegie Chamber Hall; Oyster Bay, N. Y. *Radio:* WNYC, New York. Member, Vincent Sorey Group. *Address:* c/o Vincent Sorey, Metropolitan Opera Bldg., New York City.

PORTER, HUGH—Organist, Choral Conductor. Born in Heron Lake, Minn. *Education:* Northwestern University; Union Theological Seminary; Curtis Institute; American Conservatory, Chicago; pupil of Noble, Scalero, Middelschulte, Farnam and others. *Degrees:* B.A., Northwestern University; Mus. B., American Conservatory, Chicago; M.S.M., Union Theological Seminary. *Appearances:* With Chicago Symphony Orchestra, Auditorium, Chicago (1920); in recital, Kimball Hall, Chicago (1925); Town Hall, New York (1926); Library of Congress, Coolidge Music Festival (1934); for A.G.O., Boston, Philadelphia, New York, and other cities. Organist and Choirmaster, Collegiate Church of St. Nicholas; organist, Oratorio Society of New York; member of faculty, Juilliard Summer School, and School of Sacred Music, Union Theological Seminary. *Compositions: A Rose Breaks into Bloom,* choral prelude (Carl Fischer, 1934); *O Master, Let Me Walk,* anthem (Galaxy, 1937); *Fruit of the Spirit* (H. W. Gray, 1937). *Member:* A.G.O. (Chairman, Examination Committee). *Address:* 1 W. 48th St., New York City.

PORTER, JANIS—Soprano. Born in Rusk, Texas. *Education:* Pupil of Schumann-Heink and Van Grove. *Degree:* B.M., B.P.S.M., Southern Methodist University, Dallas, Texas. *Debut:* As *Suzuki* in *"Madame Butterfly,"* Houston, Texas. *Appearances:* In *Jack and the Bean-Stalk, Aida,* and *Faust,* with Chicago City Opera Co.; soloist, Edgewater Beach Hotel, Chicago. *Radio:* WGN, WBBM; Bing Crosby program. *Address:* 5555 Sheridan Rd., Chicago, Ill.

PORTER, QUINCY—Composer, Violist, Teacher. Born in New Haven, Conn., 1897. *Education:* Yale College; Schola Cantorum, Paris; pupil of Herbert Dittler and Capet (violin), Horatio Parker, D'Indy, and Ernest Bloch (composition). Winner of Guggenheim Fellowship. *Debut:* In concert of own works, Salle Chopin, Paris (1931). *Appearances:* As guest conductor of Cleveland, New York Philharmonic (1937) and Boston Symphony Orchestras; with New England Conservatory Orchestra, and at Esplanade concerts. Member of faculty and Head of Theory Department, Cleveland Institute of Music (1922-28, and 1931-32); Vassar College (1932-38). Dean of Faculty, New England Conservatory of Music (since 1938). Commissioned to write for League of Composers and for Columbia Broadcasting System. Former member, Board of Directors of League of Composers and International Society for Contemporary Music; Director and Chairman of Yaddo (2 years); at Board of American Music Center. *Compositions:* String quartets, violin sonatas, piano sonata; *Poem and Dance;* Symphony; Dances for radio, music for *Antony and Cleopatra; Ukranian Suite,* for strings (Birchard); other works for orchestra and chamber orchestra. *Recordings:* New Music Quarterly. *Address:* 200 Marsh St., Belmont, Mass.

PORTO, MARGUERITE—Soprano. Born in Montreal, Can., 1914. *Education:* With private teachers in Chicago. *Debut:* Kimball Hall, Chicago (1940). *Appearances:* Soloist with symphony orchestra, Edmonton, Canada (1938); concerts in Canadian cities; others. *Address:* 1048 Ardmore, Chicago, Ill.

POST, AUGUSTUS—Bass-Baritone, Lecturer. Born in Brooklyn, N. Y., 1873. *Education:* Amherst College; pupil of Emil Fischer, Carlos N. Sanchez, Helfenstein and others. *Degree:* A.B., Amherst College. *Appearances:* Soloist with New York Civic Orchestra; Municipal Opera Society of New York; Grand Opera Society and Oratorio Society, New York; Hammerstein Opera Company; tour of the United States with Guy Bates Post in *Omar the Tentmaker;* others. *Radio:* "We The People"; lecturer, WMCA, WJZ, WOR, WINS. Former member of "Friends of Music." At present, Director, Musicians Club, New York; with International Festival Chorus and Municipal Opera Association; member of faculty, Metropolitan Music School, New York; lecturing. *Member:* The Bohemians; Musicians Club, New York. *Address:* 58 W. 47th St., New York City.

POST, CLEE S.—Accordionist, Teacher. Born in Clarksville, Mich., 1907. *Education:* Y.M.C.A. College, Chicago; pupil of Hill, Rizzo, E. Smith. *Degree:* Teachers Diploma, Y.M.C.A. College. *Appearances:* Concerts in Lyon & Healy Hall (1931) and Kimball Hall, Chicago. At present, teaching in Chicago. *Address:* Kimball Bldg., Chicago, Ill.

POST, DOROTHY BELYEA—Teacher of Voice, Accompanist. Born in New Brunswick, Canada, 1898. *Education:* New England Conservatory; pupil of Rose Stewart, Bertha Putney Dudley, Harris Shaw, Boston. *Appearances:* Reno, Nev. Former soprano soloist, Newton Center (Mass.) Baptist and Congregational Churches; Brookline (Mass.) Baptist and Methodist Churches; Grinnell College Vesper Choir; Voice Teacher, Washburn College and Grinnell College; Choir Director, First Congregational Church, Topeka, Kan. Choir Director, First Methodist Church, Reno, Nev. At present, conducts own studio in Reno; Pianist, University-Community Little Symphony, and Reno Choral Union. *Address:* 707 Sierra St., Reno, Nev.

POST, THEODORE H.—Organist, Choral Conductor, Educator. Born in Norton County, Mo., 1892. *Education:* Washburn College, Harvard University, New England Conservatory; pupil of Arthur Hubbard, Boston (voice). *Degrees:* A.B., Washburn; A.M., Harvard. *Appearances:* Smith College, Grinnell College and Washburn College. Supervisor of Music, Frankfort (Kan.) City Schools (1913-15); Voice Teacher, New England Conservatory (1916-18); Instructor in Music, Loomis Institute, Windsor, Conn. (1917-18); Assistant Professor of Music, Smith College (1919-21); Profesor of Music, Washburn College (1921-24); Teacher of Singing and Director of Choirs, St. John's Episcopal Church, Belmont, Mass., and First Methodist Church, Newtonville, Mass. (1924-26); Assistant Professor of Music, Grinnell College (1926-27). Director, Department of Music, University of Nevada; Conductor, University of Nevada Band and Glee Clubs, University-Community Little Symphony Orchestra, Reno Choral Union (since 1927). *Compositions: The Last Lullaby,* women's chorus (G. Schirmer, 1939); *Rocked in the Cradle of the Deep.*

POTT, WILLARD EDWIN—Saxophonist, Clarinetist, Conductor (Popular). Born in Cleveland, O., 1910. *Education:* Western Reserve University, Adelbert College; pupil of Joseph Marovec. *Degrees:* B.A., B.L., Western Reserve University. *Appearances:* With own orchestra at Cleveland Statler Hotel, Fenway Hall Hotel, Hallenden Hotel, Lake Shore Hotel and Monacos Restaurant. *Radio:* Conductor, staff orchestra WHK-WCLE, Cleveland, O. Former member, WGAR Staff Orchestra, and theatre orchestras; also George Olsen, Merle Jacobs, Emerson Gill and Jules Suke Orchestras. *Address:* Station WHK-WCLE, Cleveland, O.

POTTER, DOROTHY—Soprano. Born in Chicago, Ill., 1909. *Education:* Piano, voice, languages and dramatics with various teachers. *Debut:* Chicago (1937). *Appearances:* Recitals in New York and Chicago. Church soloist. *Radio:* Guest soloist, Henry Weber's "Concert Hour," WGN, Chicago (1937). *Address:* 21 Cohawney Road, Scarsdale, N. Y. *Management:* Tenney, 113 W. 57th St., New York City.

POTTER, HARRISON—Pianist. Born in North Adams, Mass., 1891. *Education:* Pupil of David Roberts, Felix Fox, Philipp (piano), Enrico Leboffe, Marion Bauer and Wallingford Riegger (harmony). *Debut:* In recital, Jordan Hall, Boston (1921). *Appearances:* In recital, Aeolian Hall, New York (1925) and elsewhere; as soloist with orchestra and as accompanist. *Recordings:* Griffes Sonata and Bloch's *Five Sketches in Sepia* (Friends of Recorded Music). *Address:* 1 University Pl., New York City.

POTTER, HOWARD E.—Baritone, Concert Manager. Born in New Providence, N. J., 1877. *Education:* With private teachers (voice, piano, organ). Has been associated with Marcella Sembrich, Lillian Nordica, New York Philharmonic, Chicago Opera, Diaghileff Ballet Russe, Jan Kubelik, Nellie Melba, John McCormack, Will Rogers, Galli-Curci, Mary Garden, Edmund Clement, Grace Moore, Boston Opera, Pavlowa, Mary Wigman, Uday Shankar, Richard Bennett, Walter Huston, Claudette Colbert, Elsie Janis and Frieda Hempel. At present, New York representative, Steel Pier Opera Co., Atlantic City, N. J. *Address:* 8 Hamilton Rd., Glen Ridge, N. J.

POTTLE, RALPH R.—Educator. Born in West Plains, Mo., 1899. *Education:* New Orleans Conservatory of Music; Louisiana State University; Columbia University, New York; pupil of Ernest

E. Schuyten, New Orleans; Stefan Sopkin. *Degrees:* Teacher's Certificate, New Orleans Conservatory (1924); Mus. B., New Orleans Conservatory (1931); Mus. M., Louisiana State (1937). *Appearances:* As concertmaster, Louisiana State University Symphony Orchestra; tour of Europe (1938). Director, Amite Conservatory of Music, Amite, La. (1924-34); Director, Violin Section, All Southern High School Symphony Orchestra, Southern Conference, New Orleans (1937); Director, National High School Symphony Orchestra, National Conference, St. Louis (1938); Chairman, Louisiana State Band Contest (1938). Head of Department of Music, Southeastern Louisiana College (since 1934). *Member:* Louisiana Music Teachers Association; Louisiana Music Education Association. *Address:* Southeastern Louisiana College, Hammond, La.

POULENC, FRANCIS—Composer. Born in Paris, 1899. *Education:* Pupil of Ricardo Vines. *Appearances:* As Pianist, playing own compositions. *Compositions: Le Gendarme Incompris,* Comédie-bouffe (1920); *Les Biches,* ballet (1924); *Rapsodie Nègre,* for piano, string quartet, flute clarinet and voices (1917); Sonata, for 2 clarinets (1918); other chamber music; *Mouvements Perpetuels,* for piano (1918); other works for piano, and orchestra and piano; songs.

POULTON, CURT A.—Baritone, Composer (Popular). Born in Newmartinsville, W. Va., 1907. *Education:* Otterbein College, Westerville, O. *Appearances:* With "The Vagabonds" in theatres throughout the United States. *Radio:* WDZ, Tuscola, Ill. *Compositions: Lamp Lighting Time in the Valley* (Shapiro, Bernstein, 1931); *Little Mother of the Hills* (Jenkins, 1932); *Little Shoes* (Forrester, 1933); *99 Years* (Forrester, 1934); and *We'll Rest at the End of the Trail* (Santly, 1937). *Recordings:* Bluebird. *Address:* WDZ, Tuscola, Ill.

POWELL, ALMA WEBSTER—Soprano. Born in Chicago, Ill., 1874. *Education:* Columbia University; pupil of Pirani in Berlin, Rybner in New York. *Degrees:* Mus. B. (1910), M.A. (1911), Ph.D. (1914), Columbia. *Debut:* In *The Barber of Seville,* Berlin. *Appearances:* Tours of Europe and the United States (1901-06); in lecture-recitals, various colleges and universities in the United States (after 1914). Assistant to Pirani in establishing Musical Institute in Brooklyn, N. Y. (1904). *Author of: Advanced School of Vocal Art.*

POWELL, DICK—Vocalist. Born in Mount View, Ark., 1904. *Education:* Little Rock College; with private teachers. Organized own orchestra; sang in church choir. With other orchestras, toured south and middle west, singing, and playing saxophone, cornet, clarinet, and banjo. Played in motion pictures *Blessed Event, 42nd Street* and *Shipmates Forever. Radio:* At present, star and master of ceremonies, "Good News of 1940," NBC, weekly. *Address:* 7919 Selma Ave., Hollywood, Cal.

POWELL, JOHN—Composer, Pianist. Born in Richmond, Va., 1882. *Education:* University of Virginia; pupil of Leschetizky, Navratil and others. *Degree:* B.A., University of Virginia. *Appearances:* Concertized throughout the United States and Europe. *Compositions: Rhapsodie Nègre,* for orchestra and piano (1919); *In Old Virginia,* overture (1921); *Natchez on the Hill,* three Virginia country dances (1922); other orchestral works; works for chorus and piano; songs; chamber music.

POWELL, LAURENCE—Composer, Conductor. Born in Birmingham, England, 1899. *Education:* Birmingham University; University of Wisconsin; Midland Institute School of Music; pupil of Granville Bantock. *Degrees:* Mus. B., Birmingham University; M.A., University of Wisconsin. *Debut:* As conductor, Bournemouth, England (1922). *Appearances:* As guest conductor, England, in own works. Became Music Critic, Boston *Transcript,* United States (1923); instructor in theory, University of Wisconsin (1924); Associate Professor of Theory, University of Arkansas (1926-34); Head of Music Department, Little Rock Junior College (1935-39). Organized and conducted Little Rock Symphony Orchestra. Conductor, Michigan Symphony Orchestra, Grand Rapids (since 1939). *Compositions: The Ogre of the Northern Fastness,* suite for full orchestra; *Jack the Giant Killer,* and *Old King Cole,* children's overtures for small orchestras; *Three Little Nothings,* miniature suite for strings; *Charivari,* suite; *Keltic Legend,* symphonic poem; *Aftermath,* for violin and orchestra; symphony in one movement; *Alleluya,* sacred cantata; others, including piano pieces, part-songs and quartets (published by Carl Fischer, C. C. Birchard, H. W. Gray, and Galaxy Music Corporation in the United States; Joseph Williams Ltd., Curwen & Son; and Swan & Co., London). *Address:* Michigan Music Project, 551 Houseman Bldg., Grand Rapids, Mich.

POWERS, HAYWARD—Saxophonist, Conductor (Popular). *Education:* Pupil of Merle Johnston, New York. *Appearances:* With his orchestra at clubs, theatres, hotels and restaurants in New York. *Address:* 333 E. 43rd St., New York City.

POWERS, RHEA—Concert Manager. Born in Rochester, N. Y. Formerly with Berkhard & McFarlane Bureau. Partner in firm, Willmore & Powers.

POYNOR, VIRGIA—Teacher of Piano. Born in Clarksville, Ark. *Education:* College of the Ozarks; Hardin College; Chicago Musical College; New York School of Music and Art. *Degrees:* B.A., College of the Ozarks; Mus. B., Chicago Musical College. *Appearances:* As soloist and accompanist for clubs, universities and colleges. *Radio:* As accompanist, KTHS. Member of faculty, College of the Ozarks. *Member:* Arkansas State Music Teachers Association (President); National Federation of Music Clubs (State Chairman of Legislation). *Address:* College of the Ozarks, Clarksville, Ark.

PRAHL, VICTOR—Teacher of Voice, Editor. Born in Goshen, Ind., 1893. *Education:* Bush Conservatory and Fontainebleau; also studied in Berlin. *Degree:* Mus. M., Bush. Recipient of decoration from French government. *Appearances:* Opera, Geneva, Switzerland (1926-27); recitals in Paris; as soloist with various orchestras, including L'Orchestre Symphonique de Paris. Compiled *Foundational Repertoire for Singers* (C. C. Birchard); *Old Tunes for Young Pianists, 100 Sentences for Singing* (Carl Fischer); *Twenty Songs for Children* (Teachers College Press). *Address:* 58 Belmont Ave., Northampton, Mass.

PREYER, KARL A.—Composer. Born in Pforzheim, Germany, 1863. *Education:* Stuttgart Conservatory; pupil of K. Navratil, Vienna; H. Urban, H. Barth, Berlin. Professor of Piano and Composition, University of Kansas (1893-1915). Associate Dean, School of Fine Arts, University of Kansas (since 1915). *Compositions:* Sonatas, etudes, other piano compositions; songs.

PRICE, FLORENCE B.—Composer, Pianist, Organist. Born in Little Rock, Ark., 1888. *Education:* Chicago Teachers' College; YMCA College; University of Chicago (post-graduate work); Chicago Musical College; New England Conservatory; American Conservatory; Lewis Institute; pupil of Henry Dunham, Benjamin Cutter, Charles Dennee, Josef Adamowski, Louis C. Elson, Wallace Goodrich, Frederick Converse, Carl Busch, Arthur Olaf Andersen, Gail Martin Haake. *Degrees:* Teacher's Certificate, Artist's Diploma. Recipient, Wanamaker Prizes in Composition, Symphony and Piano divisions. *Appearances:* Century of Progress Exposition, Chicago (1933); guest artist, National Council of Women, and Illinois Host House; soloist, own piano concerto, Chicago Musical College Commencement (1934). *Compositions:* Symphony; Concerto in One Movement for Piano and Orchestra; Quintet for Piano and Strings; *The Wind and The Sea,* for mixed chorus and string orchestra; *Three Little Negro Dances;* concert Overture, for orchestra, based on the spiritual Sinner *Please Don't Let This Harvest Pass;* smaller works for piano, violin, voice; transcriptions and arrangements of negro spirituals. Performances by Chicago Symphony, Chicago Woman's Symphony, Bronx Symphony, American Symphony, Bainum's Band, U. S. Marine Band, National Association of Negro Musicians, Composers' Forum. *Recordings: My Soul's Been Anchored In the Lord,* sung by Marian Anderson (Victor). *Member:* ASCAP; Chicago Club of Women Organists, American Composers' Alliance, Chicago Music Association, National Association for American Composers and Conductors. *Address:* 647 E. 50th Place, Chicago, Ill.

PRICE, HUGH C.—Pianist, Organist, Choral Director. Born in Kewanee, Ill., 1887. *Education:* Wisconsin Conservatory of Music; Cosmopolitan School of Music, Sherwood Music School, Chicago; pupil of Zeisler, Godowski, and Middelschulte. *Degree:* Mus. B., *Debut:* In recital, Milwaukee, Wis. (1908). *Appearances:* In piano and organ concerts. Maintains own studio in La Salle, Ill.; Organist and Director of Choir, First Methodist Church, Kewanee, Ill.; Director of Lutheran Choir, La Salle, Ill.; Director of "Choristers," La Salle. *Compositions: Lotus Flower* and *Sur le Cher. Address:* 226 Wright St., La Salle, Ill.

PRICE, PERCIVAL—Composer, Carillonneur. Born in Toronto, Canada, 1901. *Education:* King's College, London; University of Toronto; Mechelen, Belgium; Basle, Switzerland; and Vienna. Pupil of Weingartner, Nilius (conducting) and Willner (composition). Winner of Pulitzer Prize. *Degrees:* Mus. B., University of Toronto; Diploma, Beiaaedschool te Mechelen, Belgium. *Debuts:* European, Wembly Exhibition, London (1924); American, Houses of Parliament, Ottawa, Canada (1927). *Appearances:* In recital in France, Belgium, The Netherlands, Germany, and Denmark; Coronation of George VI (1937) and visit of King and Queen of England to Canada and the United States (1939). Carillonneur, Massey Memorial Carillon, Toronto, Canada (1922); Rockefeller Memorial,

New York (1925); at present, Professor of Composition, School of Music, University of Michigan and appearing in carillon recitals at the University of Michigan. *Compositions: Airs for Carillon* (published by Fischer). *Author of: The Carillon* (Oxford University Press). *Member:* Guild of Carillonneurs in North America. *Recordings:* Canadian Victor and Apex. *Address:* University of Michigan, Ann Arbor, Mich.

PRIMROSE, WILLIAM—Violist. Born in Glasgow, Scotland, 1904. *Education:* Guildhall School of Music, London; in Glasgow and Belgium; pupil of Camillo Ritter and Ysaye. *Degree:* Hon. F.G.S.M., Guildhall School. *Debut:* With Queen's Hall Orchestra, London (1923). *Appearances:* As soloist with London Symphony, London Philharmonic, Royal Philharmonic Hall Orchestra and Toronto Symphony. Member, London String Quartet; Founder, Primrose Quartet (1937). At present with NBC Symphony Orchestra, and appearing in recital. *Recordings:* Columbia (1934-38); Victor. *Address:* National Broadcasting Company, RCA Building, New York City.

PRINCE, LEOPOLD—Conductor, Violinist. Born in Konitz, Germany. *Education:* City College of New York, New York University; studied with private teachers. *Degree:* LL.B., New York University. *Radio:* WNYC, New York. Former Conductor, New York University Orchestra and others. Organizer and Conductor, City Amateur Symphony Orchestra (since 1928); Official Referee, Appellate Division, New York Bar. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 65 Central Park West, New York City.

PROBERT, GRACE—Teacher of Voice. *Education:* Studied with Aglaja Orgeni in Dresden, Germany; Pauline Vierdot in Paris; Frida de Gebele Ashforth in New York; W. Haminges and H. C. Brooks in Cleveland. Maintains own studio in Cleveland. *Member:* Women Music Teachers Club, Fortnightly Musical Club and Ohio Music Teachers Association. *Address:* 619 The Arcade, Cleveland, O.

PROHASKA, ADDI—Pianist. Born in Hamburg, Germany, 1906. *Education:* Pupil of Paul Strecker and Hans Hermanns in Hamburg; Egon Petri and Sina Lichtman in New York. *Appearances:* In recital in Germany and New York; as accompanist to Angel Causino, dancer; others. *Address:* 449 E. 58th St., New York City.

PROKOFIEFF, SERGE—Composer, Pianist, Conductor. Born in Sontsovka, Russia, 1891. *Education:* Petrograd Conservatory; pupil of Glière, Rimsky-Korsakoff, Liadov (composition), Essipova (piano), Tcherepnin (conducting). *Appearances:* Tours of Europe and America as composer-conductor and pianist. Resident of the United States (1918-21), Paris (1922-34), Soviet Russia (since 1934). *Compositions: Buffoon,* ballet (1915-20); *Gambler,* opera (1916-27); *Love for Three Oranges,* opera (1919); *Le Pas d'Acier,* ballet (1925); *L'Enfant Prodigue,* ballet (1928-29); *Scythian Suite,* for orchestra (1914); *Classical Symphony* (1917); three other symphonies; *Lieutenant Kijé,* symphonic suite (1934); *Peter and the Wolf* (1936); incidental music to Puskin's *Eugene Onegin* (1936); concertos for violin and orchestra, piano and orchestra; chamber music; piano works; songs; choral works. *Recordings:* Victor, Columbia.

PRUNIÈRES, HENRY—Musicologist. Born in Paris, 1886. *Education:* Pupil of Romain Rolland. *Degree:* Doctor of Letters (1913). Specialist in music of Seventeenth and Eighteenth Centuries. Musical correspondent in Paris for New York *Times* (1924-34). *Author of: L'Opera Italien en France avant Lully* (1913); *Lully* (1910); *Le Ballet de Cour en France avant Benserade et Lully* (1914); *Life of Monteverdi; Nouvelle Histoire de la Musique,* two volumes (1935-36); other books. Founder and Editor, *Revue Musicale* (since 1920); Editor, complete works of Lully. *Member:* French Section, International Society for Contemporary Music (one of founders).

PUSATERI, COSMO R.—Pianist, Organist. Born in New York, 1908. *Education:* University of Firenze, Conservatory of Firenze, Royal Conservatory of Palermo. *Degrees:* Diploma in Organ and Composition, Conservatory of Firenze; Piano Diploma, Palermo; Ph.D., University of Firenze. *Appearances:* Throughout Italy (1926-29); New York (1938); Chicago (1939). *Compositions: Missa Modo Dorico* (1932); works for piano, orchestra, organ and voice. *Address:* 171 W. 71st St., New York City.

PYNE, ETHEL—Soprano. Born in New York City. *Education:* New York Training School for Teachers; Aborn Opera School; pupil of Alessandro Scuri, Joseph Regneas, Carl Deis, Charles Gilbert Spross, and Edwin McArthur. *Debut:* In recital, Aeolian Hall, New York (1922). *Appearances:* As choir singer, Broadway Tabernacle and New York Oratorio Society; as solo dancer, Ben Hur Co., Philadelphia; as prima donna, Birmingham Semi-Centennial (1921); as soloist, Hungarian Court Orchestra, tour of the United States and Canada (1927); in recitals, Chalif Hall (1928), Town Hall (1930), Mecca Temple (1933-34), New York. *Radio:* WEAF, WNYC, WGBS, WPAP, WHN, WOR, New York; WNAC, Boston; WRC, Washington. *Member:* Political Study Club, Washington, D. C. (Vice-Chairman of Music); Arts Club, Washington, D. C. (Member of Music Committee); Twentieth Century Club; Professional Entertainers of New York; Verdi Club. *Address:* 6351 Utah Ave., N.W., Washington, D. C.

Q

QUARLES, JAMES THOMAS—Organist, Educator, Conductor. Born in St. Louis, Mo., 1877. *Education:* Denver College of Music, Chicago Musical College; pupil of Galloway, Vieh, Ehling, Kroeger and Widor. *Degrees:* Mus. D., Denver College of Music and Chicago Musical College; A.A.G.O. *Appearances:* Recitals in St. Louis churches; performance at Louisiana Purchase Exposition (1903). Concert tour in east (1912-13). Former Dean of Fine Arts, Lindenwood College; Music Director, Cathedral of the Scottish Rite; Music Director, Moolah Temple; Organist, St. Louis Symphony Orchestra; Organist, Cornell University, and Assistant Professor, Cornell. At present, Conductor, University Chorus, University of Missouri, and Director, Missouri Methodist Church Choir. *Address:* University of Missouri, Columbia, Mo.

QUARTELL, FRANKIE—Trumpet Player. Born in Chicago, Ill., 1901. *Appearances:* Kit Kat Club, London (1925) and Theatre National, Havana (1936). Musical Conductor, Villa Venice, Chicago (1933-38). At present, appearing in Colosimo's Restaurant, Chicago. *Recordings:* With Isham Jones and Benny Kruger (Brunswick); with Paul Whiteman and Benny Pollock (Victor); with Paul Specht and the Georgians (Columbia). *Address:* 2126 S. Wabash Ave., Chicago, Ill.

QUIGLEY, "QUIGG"—Saxophonist, Trumpet Player. Born in Frederic, Mich., 1914. Former member of Al Sky, Lenny Hayton, and Bunny Berigan orchestras. At present, member of Clyde Lucas Orchestra. *Address:* 335 W. 57th St., New York City.

QUILLIAN, JAMES—Coach, Accompanist. Born in Bellton, Ga. *Education:* Eastman School of Music; pupil of Max Landow. *Degree:* Mus. B., Eastman School of Music. *Appearances:* As piano soloist with Rochester Philharmonic; as accompanist for John Carter and others. Coach, accompanist in Opera Department, Eastman School of Music. *Address:* 200 W. 55th St., New York City.

QUIMBY, ARTHUR W.—Educator, Organist. Born in Cornish, N. H., 1898. *Education:* Harvard University; pupil of Nadia Boulanger, Paris, and Gunther Ramin, Leipzig. Curator of Music, Museum of Art, Cleveland, Ohio (since 1924); member of faculty, Western Reserve University (since 1929). *Address:* Western Reserve University, Cleveland, Ohio.

QUINN, ALFRED PRICE—Teacher of Piano. Born in Atlantic City, N. J., 1885. *Education:* Royal Conservatory of Music, Leipzig, Germany. Music Editor, Los Angeles *B'nai B'rith Messenger* (11 years). *Author of:* Teaching material (published by Presser, White-Smith, Boston Music Co. and Schirmer). *Address:* 213 1/8 N. Alvarado, Los Angeles, Cal.

QUIRKE, CONAL O' C.—Teacher of Voice. *Education:* Royal College of Music, London; pupil of Enrico Delle Sedie. *Appearances:* In England and the United States. Conducts private studio. *Address:* 303 North Allen Ave., Richmond, Va.

R

RAAB, ALEXANDER—Pianist, Teacher. Born in Raab, Hungary. *Education:* Vienna Conservatory; pupil of Leschetizky. Recipient of Beethoven prize. *Appearances:* Recital tours of Europe; as soloist with orchestras in Austria, England and the United States. Member of faculty, Chicago Musical College (summer sessions). At present, teaching in California.

RABAUD, HENRI BENJAMIN—Violoncellist, Conductor, Composer. Born in Paris, France, 1873. *Education:* Paris Conservatoire; pupil of Massenet. Winner of Prix de Rome (1894). Conductor, Paris Opéra; Conductor, Boston Symphony Orchestra (1918-19); Director, Paris Conservatoire (1920). *Compositions: La Procession Nocturne,* symphonic poem; *Job, Psalm IV, Hymne a la France,* oratorios; *La Fille de Roland, Le Premier Glaive, Antoine et Cléopâtre, L'Appel de la Mer, Rolande et le Mauvais Garcon,* and other operas; *Divertissement sur des Chansons Russes; Eglogue,* for orchestra; cello and piano works.

RABINOFF, ANASTASIA—Soprano. Born in Brest-Litovsk, Russia. *Education:* Pupil of Belia Gorsky, Chi-

cago; Estelle Liebling, New York; Malatesta, Corio, and Rosina Storchio, Milan, Italy. *Debut:* Studebaker Theatre, Chicago. *Appearances:* Orchestra Hall, Chicago; soloist, Minneapolis and Chicago Symphonies; opera throughout Italy (1926-30); Guild Theatre, New York; Cincinnati and San Carlo Opera Companies; joint recital with Max Rosen, Town Hall; Columbia University; Carnegie Hall; The New School for Social Research. At present, concertizing. *Compositions: Dirge,* Russian Song. *Address:* 95 Hawley St., Binghamton, N. Y. *Management:* Paul R. Meyerowitz, 22 W. 89th St., New York City.

RABINOFF, MAX—Manager. Born in Moghilev, Russia, 1880. Formed Chicago Philharmonic Orchestra (1907). Associated with Oscar Hammerstein. Introduced Pavlova, the Ballet Russe, Ukrainian National Chorus and other groups. Manager, National Opera Company, Mexico City (1910) and National Opera Company of Canada (1913); Manager, Boston Opera Company (1914-17); organized American Institute of Operatic and Allied Arts (1922). At present, living as manager in Chicago. *Address:* The Auditorium Hotel, Chicago, Ill.

RACHLIN, EZRA—Pianist. Born in Los Angeles. *Education:* Curtis Institute of Music; pupil of Walter Henry Rothwell, Los Angeles; Mayer-Mahr, Berlin; Godowsky, Rosenthal, Hofmann and Fritz Reiner. *Appearances:* Recitals in Los Angeles; Carnegie Hall, New York; tour of Europe; as soloist, Philadelphia Orchestra, Stokowski conducting. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

RACHMANINOFF, SERGEI—Pianist, Composer, Conductor. Born in Onega, Russia, 1873. *Education:* St. Petersburg Conservatory; pupil of Alexander Siloti, Moscow (piano); Taneiev, Arensky (theory); others. *Appearances:* World tours as pianist and conductor of major orchestras; recitals in principal cities of the world. *Compositions: Aleko, The Miser Knight, Francesca da Rimini,* operas; *Fate,* choral work to Beethoven's Fifth Symphony; *The Bells,* after Edgar Allen Poe; *The Isle of the Dead,* for orchestra; symphonies, piano concertos; works for chorus and orchestra, for two pianos, for piano with other instruments; piano solos, and songs. *Recordings:* Victor. *Address:* Steinway & Sons, 113 W. 57th St., New York City.

RAFAEL, FAY—Violinist. Born in Java. *Education:* Paris Conservatoire; pupil of Sevcik. *Appearances:* In recital and as soloist with orchestras throughout Europe, the Near East and South Africa; before Sultan of Morocco and Kemal Pasha at Smyrna. *Management:* George Leyden Colledge, RKO Bldg., Radio City, New York City.

RAFFAELLI, JOSEPH—Violoncellist. Born in Lucca, Italy, 1872. *Education:* Royal Conservatory of Music, Florence. *Appearances:* Conductor, Chicago City Opera Orchestra, Grant Park Concerts. Manager and cellist with Chicago Opera Orchestra (since 1910). *Address:* Chicago Opera Co., 20 N. Wacker Dr., Chicago, Ill.

RAINS, LEON—Basso. Born in New York City, 1870. *Education:* National Conservatory, New York; Paris; pupil of Oscar Saenger and Bouhy. *Debut:* Damrosch-Ellis Opera Company (1897). *Appearances:* On tour in the United States; Dresden Hofoper (1899), Metropolitan Opera (1908).

RAISA, ROSA—Soprano, Teacher. Born in Bielostok, Poland, 1893. *Education:* Conservatory of Naples; pupil of Eve Tetrazzini, Campanini and Barbara Marchisio. *Debuts:* European, Verdi Centenary, Parma, Italy (1913); American, Auditorium, Chicago, in title role of *Aida* (1913). *Appearances:* With opera companies throughout Europe, North and South America. Created role of *Asteria* in premiere of Boito's *"Nerone,"* La Scala, Milan, and title role in *Turandot.* Since her retirement from the operatic stage, has conducted Raisa-Rimini School of Opera, with her husband, Giacomo Rimini. *Address:* Congress Hotel, Chicago, Ill.

RAJDL, MARIA—Soprano. Born in Austria. *Debuts:* European, Vienna State Opera; American, Chicago Civic Opera (1930). *Appearances:* Berlin State Opera (1928) and Dresden State Opera (1929).

RANDEGGER, G. ALDO—Pianist, Teacher. Born in Naples, Italy. *Education:* Royal Conservatory of Music, Naples; pupil of Simonetti, Bossi, De-Nardis and Lombardi. *Degree:* M.M., Naples Conservatory. *Appearances:* As pianist, in Europe and the United States. Former member of faculty, Belmont College, Hamilton College and Irving School, Tarrytown, N. Y. Director, Randegger Conservatory of Music, New York. *Address:* 13 W. 88th St., New York City.

RANGER, RICHARD H.—Organist, Carillonneur. Born in Indianapolis, Ind., 1889. *Education:* Massachusetts Institute of Technology; New England Conservatory, Boston; pupil of Ernest Mitchell and T. Tertius Noble, New York. *Degree:* B.S., Massachusetts Institute of Technology. Founder of Electro Choir, Newark, N. J. At present, president of Rangertone, Inc., which manufactures chime recordings. *Address:* 201 Verona Ave., Newark, N. J.

RANKEL, JOHN ROBERT—Teacher of Voice. Born in Oshkosh, Wis., 1883. *Education:* Columbia School of Music; pupil of W. A. Willet and John D. Sample. *Degree:* Hon. Mus. D. Former member of faculty, Bush Conservatory, Sherwood Music School, De Paul University and Mendelssohn Conservatory. Conducts own studio in Chicago. *Address:* 910 Kimball Bldg., Chicago, Ill.

RANOUS, ARTHUR—Baritone. Born in Green Bay, Wis. Choirmaster, Lake Forest Episcopal Church (since 1902); member of Lexington Quartet; soloist, Oriental Consistory, Chicago. *Address:* 5208 N. Damen Ave., Chicago, Ill.

RAPEE, ERNO—Composer, Conductor. Born in Budapest, 1891. *Education:* Budapest Conservatory. *Appearances:* With Budapest, Berlin and Vienna Symphony Orchestras (1924); Musical Director, Hungarian Opera Company; Conductor of New York theatre orchestras; Conductor, Radio City Music Hall, New York; guest conductor, Philadelphia, Cleveland Symphony, Cincinnati, Los Angeles Philharmonic, San Francisco Symphony, Minneapolis Symphony, St. Louis Symphony, and Rochester Philharmonic Orchestra (1934-36-37); others. Director of music for motion picture productions, Warner Bros. (1930). *Radio:* Musical Director, NBC, New York (1931-33); Music Hall broadcasts, NBC. Musical Director, Radio City Music Hall (since 1932). *Compositions: Charmaine, Diane, Angela Mia, Mariska, Little Mother* and *Marion* (1928-29); others (published by Schirmer, Fischer, Robbins and Belwin Companies). *Recordings:* Brunswick. *Address:* Radio City Music Hall, 44 W. 51st St., New York City.

RAPP, BARNEY—Orchestra Conductor (Popular). *Appearances:* In theatres, clubs, hotels and restaurants throughout the United States. *Radio:* WLW. Leader of own orchestra, "Barney Rapp and his New Englanders"; proprietor of "The Sign of the Drum" Club. *Address:* The Sign of the Drum, Cincinnati, Ohio. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

RAPPOLD, MARIE—Soprano. Born in Brooklyn, N. Y., 1880. *Education:* Pupil of Oscar Saenger, New York. *Debut:* Metropolitan Opera, New York, as *Sulamith* in *"Koenigin von Saba"* (1905). *Appearances:* Bucharest Opera and San Carlo Opera.

RASCHER, SIGURD M.—Saxophonist. Born in Germany, 1907. *Education:* Hochschule fuer Musik, Stuttgart. *Degree:* Diploma (1931). *Debuts:* European, Hanover Festival (1932); American, soloist with Boston Symphony (1939). *Appearances:* Soloist with London Philharmonic-Symphony; National Symphony, Prague; New York Philharmonic-Symphony; National Symphony Orchestra, Washington; recitals throughout Europe and the United States; tour of Australia. Member of faculty, Danish Royal Conservatory, Copenhagen. *Composition: Studies for Saxophone* (Wilhelm Hansen, Copenhagen); transcriptions of standard works for saxophone (Chappell & Co., London). *Recordings:* Eric Coates' *Saxorhapsody* with London Philharmonic Orchestra (His Master's Voice); others in France. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Guild for Musicians, 113 W. 57th St., New York City.

RASELY, GEORGE—Tenor. Born in St. Louis, Mo. *Debut:* Metropolitan Opera, New York, as *Wenzel* in *"The Bartered Bride"* (1936). *Appearances:* As soloist with orchestras, Worcester Festival Chorus; radio; and church soloist, Boston and New York. *Address:* c/o Musical Courier, 119 W. 57th St., New York City.

RASMUSSEN, MARY HANSEN—Violinist, Teacher. Born in Chicago, Ill. *Education:* American Conservatory and Chicago Musical College; pupil of Herbert Butler, Leon Sametini, Arthur Olaf Andersen, Mme. Joachim-Schenneau and Edoard Deru. *Degree:* Mus. B., American Conservatory. *Appearances:* As soloist with various orchestras and in recital in the United States. Charter member, Woman's Symphony of Chicago; member of faculty, Cosmopolitan School of Music and Calumet Conservatory. *Member:* Phi Beta, O.W.M. *Address:* 1625 Kimball Bldg., Chicago, Ill.

RATHAUS, KAROL—Composer. Born in Tarnopol, Austria, 1895. *Education:* Pupil of Franz Schreker. Professor, Berlin Hochschule (1925-33). *Compositions: Variations and Fugue on a Theme by Reger, Concertino,* Sonatas, for piano; *Der Letzte Pierrot,* ballet; *Little Serenade,* for four winds and piano; choral and piano works, and songs; music for motion pictures. At present, teaching and composing in the United States.

RAUCHEISEN, MICHAEL—Accompanist. Born in Rain-on-Lech, Germany, 1889. *Education:* Pupil of Mottl

and others. *Appearances:* Tour of the United States (1922-24); tour of the Orient with Fritz Kreisler; others.

RAUDENBUSH, GEORGE KING—Conductor, Violinist. Born in Jersey Shore, Pa., 1899. *Education:* Germany and the United States. *Debut:* As violinist, Aeolian Hall, New York (1921). *Appearances:* As member of New York Symphony Orchestra. Concertmaster, Barrère Little Symphony. Permanent Conductor, Harrisburg Symphony (1930). Guest conductor, Lewisohn Stadium concerts, New York (1937).

RAUSCHELBACH, REV. OSCAR ARTHUR (RUSSELL BACH)—Organist, Pianist, Conductor. Born in Bay City, Mich., 1902. *Education:* Columbia University; Concordia Seminary, St. Louis; Wisconsin Conservatory, Milwaukee; American Conservatory, Chicago; pupil of Middelschulte, Saar, Galloway, Christiansen, and others. *Degree:* Mus. B. *Appearances:* Organ recitals throughout the United States and Canada. *Radio:* Major stations. Taught Music, English and Latin in high schools; Supervisor of Music; Assistant Professor, Concordia Teachers' College, River Forest, Ill. Former Lutheran Pastor in Detroit; faculty member, Detroit and Chicago Conservatories. At present, Assistant Pastor and Musical Director, Hope Lutheran Church, Chicago, Ill. *Member:* A.G.O.; Neue Bach Gesellschaft; Music Teachers National Association; Music Educators National Conference. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 6404 S. Washtenaw, Chicago, Ill.

RAVAZZA, CARL J.—Conductor (Popular). Born in Alameda, Cal., 1912. *Education:* St. Mary's College, Moraga, Cal. *Appearances:* San Francisco, New York, Detroit, Minneapolis and Dallas. *Radio:* With own band, NBC. At present, conducts own dance band (Carl Ravazza and His Orchestra). *Compositions: Tell the Truth and Shame the Devil* (Melody Lane Publishers, 1940). *Recordings: Vienni Su* and other works (Victor). *Address:* Hotel Sir Francis Drake, San Francisco, Cal.

RAVINOF, BENNO—Violinist. Born in New York. *Education:* Pupil of Auer. *Appearances:* European concert tour; soloist with Boston Symphony; with Symphony Orchestra, Carnegie Hall; tours of the United States. *Radio:* MBS (1939).

RAY, RUTH—Violinist. Born in Alvin, Ill., 1899. *Education:* University of Chicago; American Conservatory, Chicago, and Eastman School of Music; pupil of Auer. *Debut:* Carnegie Hall, New York (1919). *Appearances:* Soloist with New York Philharmonic-Symphony; National Orchestral Association; New York, Chicago, Minneapolis, and Baltimore Symphonies; Woman's Symphony of Chicago. Concertmaster, Woman's Symphony of Chicago (1927-30). Member of faculty, Bradley College of Music, Peoria (since 1929). *Address:* 5427 University Ave., Chicago, Ill.

RAYMOND, GEORGE PERKINS—Tenor. Born in Akron, Ohio, 1894. *Education:* Yale University; pupil of Anna Schoen-René. *Debuts:* American, Albany, N. Y. (1924); European, The Hague (1938). *Address:* 435 E. 52nd St., New York City.

RAYNER, SYDNEY—Tenor. Born in New Orleans, La., 1895. *Debuts:* European, Teatro Adriano, Rome, as *Rodolfo* in *"La Bohème"* (1921); American, Metropolitan Opera, New York, as *Don José* in *"Carmen"* (1936). *Appearances: Staatsoper,* Berlin; Opéra-Comique, Paris; San Francisco and Los Angeles Opera companies.

READ, ANGELO McCALLUM—Composer, Conductor. Born in St. Catherines, Ontario, Canada, 1854. *Education:* Collegiate Institute, Canada and Leipzig; pupil of Reinecke, Richter, Jadassohn, and others. Organist, conductor and composer, Leipzig; Conductor, choral concerts, St. Catherines, and Hornell, New York; Music Director, Ridley College, St. Catherines, and at d'Youville College, Buffalo, New York. *Compositions: David's Lament,* dramatic cantata; *A Song of the Nativity,* for tenor, women's quartet, chorus and organ; *It is Finished,* Lenten cantata; *Ave Verum Corpus,* canon form, a cappella; choruses, songs and piano pieces.

READ, GARDNER—Composer. Born in Evanston, Ill., 1913. *Education:* Northwestern University School of Music; Eastman School; National Music Camp; pupil of Lora M. Bell and Jerome Diamond (piano); Archer Lambuth (organ); Henry J. Williams (harp); Vladimir Bakaleinikoff and Paul White (conducting); Bernard Rogers (orchestration and theory); Theodore Lams, Edward Royce, Howard Hanson, Ildebrando Pizzetti, Jean Sibelius (theory and composition). *Degrees:* Mus. B., Mus. M., Eastman School of Music. Winner of Scholarship, National Music Camp (1932); Eastman School of Music, Rochester (1932-36); Fellowship, MacDowell Colony, Peterboro, N. H. (1936-37); Cromwell Fellowship for travel in Scandinavia (1938). *Prizes:* First Prize ($1000), New York Philharmonic-Symphony Society American Composers' Contest (1937); Juilliard School of Music Publication Prize (1938). *Commissions:* Passacaglia and Fugue for Ravinia Festival Committee (1938). *Compositions:* Symphonic Suite, *Sketches of the City,* Op. 26 (Edwin F. Kalmus, Inc., 1938); Symphony No. 1 in A minor, Op. 30 (Affiliated Music Corp., 1939); Suite for String Orchestra, Op. 33a (Galaxy Music Corp., 1939); Passacaglia and Fugue, Op. 34a; *From A Lute of Jade,* Three Chinese Poems for Mezzo-Soprano and Chamber Orchestra, Op. 36; Fantasy, for Viola and Orchestra, Op. 38; Prelude and Toccata, Op. 43; Transcription for Modern Orchestra: Prelude and Fugue in B minor-J. S. Bach. Performances by the New York Philharmonic-Symphony, Chicago, Boston, and Cincinnati Symphonies; Rochester Civic and Philharmonic Orchestras; Illinois and Oklahoma Federal Symphonies; CBS Concert Orchestra, Buenos Aires Philharmonic, Santiago (Chile) National Symphony. *Member:* National Association of American Composers and Conductors, MacDowell Society of Allied Arts, MacDowell Colony. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 1824 Hinman Ave., Evanston, Ill.

READ, JOHN T.—Basso, Teacher of Voice. Born in Oswego, Kan., 1877. *Education:* American Conservatory of Music; pupil of Karlton Hackett and David Bispham; also studied with John H. Garner and Elizabeth Hearding. *Appearances:* Apollo Club (Harrison Wild), North Shore Festival (Peter C. Lutkin); recitals, operatic roles and oratorio. Member of faculty, American Conservatory (since 1903). *Member:* Chicago Singing Teachers Guild (Secretary, Treasurer). *Address:* Kimball Building, Chicago, Ill.

READ, SUE—Soprano. Born in Philadelphia, Pa. *Education:* Pupil of Estelle Liebling. *Radio:* NBC, CBS and WOR. At present appearing as NBC Television Girl. *Address:* National Broadcasting Company, RCA Bldg., New York City.

RECHLIN, EDWARD—Organist. Born in Cleveland, O., 1884. *Education:* Normal College, Addison, Ill.; pupil of Guilmant and Charles Widor, Paris. *Appearances:* Recitals in England, the Netherlands, Sweden, Denmark, Germany and Austria (since 1928). At present, appearing in recitals of music by Bach and his contemporaries. *Recordings:* Aeolian, Welte-Mignon. *Address:* Box 349, Grand Central Annex, New York City.

RECKZEH, KARL—Pianist, Conductor. Born in Germany, 1876. *Education:* Leipzig Conservatory; pupil of Martin Krause and Karl Reinecke. *Appearances:* Throughout Europe, the United States and Canada. Conductor, Senefelder Liederkranz, Orpheus Maennerchor, Saengerbund Freiheit and La-Salle Frauenchor. *Address:* 306 S. Wabash Ave., Chicago, Ill.

REDDICK, WILLIAM J.—Pianist, Organist, Director. Born in Paducah, Ky., 1890. *Education:* Cincinnati University; Cincinnati College of Music; pupil of Albino, Romeo Gomo and Clarence Adler. Former Organist, Central Presbyterian Church, New York; founder, Musical Director, Little Theatre Opera Co. Formerly associate of Artur Bodanzky with Friends of Music. *Radio:* Director, "Sunday Evening Hour," CBS. *Address:* 30 Rockefeller Plaza, New York City.

REDELL, EMMA—Soprano. Born in the United States. *Education:* New York, Vienna, and Leipzig. *Debuts:* European, as *Tosca,* at Altenburg, Germany (1926); American, in concert, New York (1929). *Appearances:* In Altenburg, Barmen, and Elberfeld operas; guest appearances, other German cities. Tour of South Africa. Member of Chicago Civic Opera (1930). Repertoire includes roles of *Turandot, Santuzza, Amelia, Leonora, Butterfly, Aida, Venus,* and others.

REDLUND, ALICE—Organist, Pianist. Born in Minneapolis, Minn., 1895. *Education:* Johnson School of Music, Minneapolis; Guilmant Organ School, New York; pupil of G. Johnson, William Carl, Oberhoffer, Hunt, Velazco, Nevins and Welch. *Appearances:* Guest organist, Fourth Presbyterian Church, New York (1930); as organist in leading hotels, auditoriums and in conventions; others. *Radio:* WOR (1930-32); staff organist, WAMD (now KSTP). Member of faculty, MacPhail School of Music, Minneapolis. *Member:* Phi Beta (Patroness); Thursday Musical Club, Minneapolis. *Address:* MacPhail School of Music, Minneapolis, Minn.

REDMAN, HARRY NEWTON—Composer. Born in Mt. Carmel, Ill., 1869. *Education:* Pupil of Chadwick. Taught at New England Conservatory (after 1897). *Compositions:* Two string quartets, two violin sonatas, piano pieces, and songs.

REED, GRAHAM—Baritone, Teacher. *Education:* Pupil of Bouhy, Lilli Lehman, Jean de Reszke. Maurel, Witherspoon and others in Europe and America. *Appearances:* In recital and concert in Europe and America. Associate teacher with Witherspoon in New York (9 years). Chairman of the Voice Department, Chicago Musical College, Chica-

go, Ill. *Address:* Chicago Musical College, Chicago, Ill.

REED, H. OWEN—Composer, Teacher, Pianist. Born in Odessa, Mo., 1910. *Education:* Louisiana State University, Eastman School of Music. *Degrees:* A. B., Mus. B., and M.M., Louisiana State University; Ph.D., Eastman School of Music. Recipient of fellowships from both Louisiana State University and Eastman School of Music. *Appearances:* Recitals and performances of own compositions in Louisiana and New York. *Radio:* Featured in Warner Bros. short as musical director, pianist, arranger of "The Louisiana Kings"; performance of his Symphony No. 1, NBC. Member of faculty, Michigan State College (since 1939). *Compositions:* String Quartet; Piano Sonata; *Masque of the Red Death,* ballet-pantomime; *Evangeline,* tone poem; *A Psalm of Praise,* for A Cappella choir; Symphony No. 1; Overture (1940). *Member:* Phi Mu Alpha; Alpha Mu Phi (Co-Organizer); Kappa Sigma. *Address:* Michigan State College, East Lansing, Mich.

REED, PETER HUGH—Editor, Publisher. *Education:* Juilliard Institute; pupil of Sabatini, Lilli Lehmann, Willem van Giesen and Frederick Schleider. *Appearances:* In concert until World War. Member of Editorial Staff, *Singing and Playing; Musical America.* At present, member of editorial staff and advisory board, *Etude. Compositions:* Opera; Symphony; Suite, for solo voice, flute, clarinet, and string quartet. *Author of:* Program notes on recorded symphonic music; articles for various periodicals. *Editor of: Music Lover's Guide. Address:* The American Music Lover, 45 Fourth Ave., New York City.

REEDER, CHARLES G.—Pianist, Organist, Director. Born in Dayton, Ohio, 1912. *Education:* With private teachers. *Appearances:* Throughout the United States as member of Tommy Tucker's Orchestra. *Radio:* At present Staff Pianist, Organist, and Musical Director, WING. *Compositions: Take a Little Time to Dream* and *Encore for Love* (Daris and Schwegler, Inc., 1939); others. *Recordings:* For Hammond Organ Company. *Address:* Radio Station WING, Dayton, O.

REESE, GUSTAVE—Musicologist, Writer, Teacher. Born in New York City, 1899. *Degrees:* LL.B. and Mus. B. Lecturer and instructor in music, New York University; Associate Editor, *The Musical Quarterly* (1933). *Author of: Music in the Middle Ages. Member:* American Musicological Society (Secretary).

REEVER, HAROLD—Pianist, Teacher. Born in Laurens, Ia., 1904. *Education:* American Conservatory and North Park College, Chicago; pupil of Heniot Levy and Adolf Weidig, Chicago; Egon Petri, Europe. *Degrees:* Mus. B. (1927), Mus. M. (1930), Mus. M. (1931), American Conservatory. *Appearances:* Orchestra Hall and Kimball Hall, Chicago; toured the middle west. *Member:* Society of American Musicians. *Address:* Kimball Hall, Chicago, Ill.

REGNEAS, JOSEPH—Basso, Teacher. Born in Baltimore, Md., 1871. *Education:* Studied in United States, Italy, France, Germany and England. *Appearances:* In opera, United States and Europe; soloist, Boston Symphony Orchestra, with orchestras and oratorio societies in America. Conducts own studio in New York (since 1909). *Address:* 200 W. 57th St., New York City.

REHBERG, VERA—Violoncellist. Born in Chicago, Ill., 1913. *Education:* Pupil of Carl Brueckner and Alfred Wallenstein. *Appearances:* In concerts as member of Ring String Quartet. *Address:* 7252 N. Hamilton Ave., Chicago, Ill. *Management:* Harry Culbertson, 5525 S. Blackstone Ave., Chicago, Ill.

REICH, WILLI—Musicologist, Music Critic. Born in Vienna, 1898. *Education:* University of Vienna (philosophy, musicology); pupil of Alban Berg and Anton von Webern. *Degree:* Ph.D. (1934). Established and edited musical journal *23;* Correspondent, *Musical America. Author of: A Guide to Wozzeck* (1931); *Alban Berg,* in collaboration with Ernst Krenek and Theodor Wiesengrund-Adorno (1937); articles in various periodicals.

REID, ETHEL—Soprano, Teacher. Born in Chicago, Ill. *Education:* Chicago Musical College; American Conservatory; pupil of Charles Granville. *Debut:* In recital, Kimball Hall, Chicago (1938). *Appearances:* Soloist with Lutheran Oratorio Society; Peoples Symphony Orchestra; concerts throughout the middlewest. *Radio:* WBBM; "Sunday Serenade," WGN. Former soloist, Cuyler Avenue Methodist Church, Oak Park, Ill. At present, director of music, Nebo Lutheran Church; soprano soloist, Mount Carmel; Former Head of Voice Department, Wayland Academy, Beaver Dam, Wis.; appearing in radio. *Address:* 5545 Giddings, Chicago, Ill.

REIMERS, PAUL—Tenor, Teacher of Voice. Born in Lunden, Schleswig-Holstein, 1878. *Education:* Pupil of Spengel, Henschel, Von zur Muehlen, Criticos and Stockhausen. *Debuts:* European, in *Der Freischuetz,* Hamburg (1902); American (1913). *Appearances:* As soloist with orchestras, in oratorio and recital, throughout Europe and the United States. At present, member of faculty, Juilliard Institute. *Address:* 57 W. 46th St., New York City.

REINER, CATHERINE—Soprano. Born in Budapest, Hungary, 1906. *Education:* Budapest Royal Academy of Music. *Debuts:* European, Royal Hungarian Opera (1923); American, in recital, New York (1929). *Management:* Bernard R. La Berge, Inc., 2 W. 46th St., New York City.

REINER, FRITZ—Conductor. Born in Budapest, Hungary, 1888. *Education:* Budapest Music Academy; pupil of Koessler and Thomann. *Appearances:* Conductor, Landestheater, Laibach (1910); Budapest Volksoper (1911). Coach, Budapest Opera (1910); Conductor, Dresden Opera (1914-21). Guest Conductor, Rome and Barcelona (1921-22). Conductor, Cincinnati Symphony Orchestra (1922-31); opera performances, Philadelphia and New York; guest appearances with Philadelphia, New York, Detroit, Rochester, and other orchestras; guest conductor, London Symphony (1924) and Stockholm Philharmonic; conducted operas at Covent Garden, La Scala, and in Buenos Aires. Head of Orchestral Department and teacher of conducting, Curtis Institute of Music (1931). Conductor, Pittsburgh Symphony (1938).

REIS, CLAIRE R.—Music Educator, Writer. Born in Texas. *Education:* Juilliard School of Music, New York, and in Europe. Founded People's Music League of the People's Institute. *Author of: Composers in America. Member:* International Composers Guild, League of Composers, United States Section of the International Society for Contemporary Music, and the Schubert Memorial.

REISENBERG, NADIA—Pianist, Teacher. Born in Wilna, Lithuania, 1905. *Education:* Imperial Conservatory, Leningrad; Curtis Institute; pupil of Nikolaieff, Lambert and Josef Hofmann. *Debut:* Aeolian Hall, New York (1924). *Appearance:* Recitals throughout the United States and Europe; soloist with major orchestras in the United States and Europe. *Radio:* Soloist with WOR Symphony Orchestra, broadcasting piano concertos (1938-39) and all Mozart concertos (1939-40); soloist, New York Philharmonic Orchestra. Member of faculty, Curtis Institute of Music, Philadelphia. At present appearing in concert and radio, and teaching. *Address:* 317 W. 83rd St., New York City.

REISER, AL—Pianist. Born in New York City, 1902. *Education:* Columbia University; pupil of Joseffy. Co-Director of orchestra with Lee Reiser. *Radio:* General Foods program, Lipton Tea program, "Woodbury Hour," Ford program, and others. *Address:* 112 W. 48th St., New York City.

REISER, ALOIS—Conductor, Composer. Born in Czechoslovakia, 1889. *Education:* Prague Conservatory; pupil of Dvorak. *Compositions: Gobi,* opera (1912); *Triton,* tone poem; *Slavic Rhapsody* (1927), *From Mount Rainier, A Summer Evening, Erewhon* (1931), *Little Coquette, Spanish Serenade,* and *Appassionato d'Amour,* for orchestra; string quartets and trios; Sonata for Violin and Piano.

REISER, LEE—Pianist. Born in New York City, 1901. *Education:* Pupil of Wengerowa. Co-Director of orchestra with Al Reiser. *Radio:* Two-piano programs with Al Reiser, and with Al and Lee Reiser Orchestra for General Foods, Lipton's Tea, Woodbury's, Ford and Schaefer programs, NBC. *Address:* 112 W. 48th St., New York City.

REISMAN, LEO—Orchestra Conductor (Popular). Born in Boston, Mass. *Education:* New England Conservatory. Violinist with the Baltimore Symphony; leader of own dance bands in Boston. *Appearances:* Throughout the United States in clubs, hotels, and restaurants; at the Paris Exposition. *Radio:* Newark, N. J., WJZ. (1922); guest appearances with orchestra, network programs. *Recordings:* Victor, Brunswick; others. *Address:* RCA Manufacturing Co., Camden, N. J.

REISS, ALBERT—Tenor. Born in Berlin, 1870. *Debuts:* European, Stadttheater, Koenigsberg, as *Ivanoff* in *"Zar und Zimmermann"* (1897); American, Metropolitan Opera, New York, as the *Young Sailor* and the *Shepherd* in *"Tristan und Isolde"* (1901). *Appearances:* Posen, Wiesbaden and Munich; Metropolitan Opera; Lyceum Theatre, light grand opera.

REMDE, BERNICE KAROLINE—Pianist. Born in Mansfield, S. D., 1896. *Education:* Northern State Teachers College, Aberdeen; American Conservatory, Chicago; Chicago Musical College; University of Wisconsin. *Degree:* B.S., Northern State Teachers' College. Former Director of Choir, First Presbyterian Church, Aberdeen, S. D. *Radio:* KABR. At present, Organist, Christian Science Church; teaching. *Member:* South Dakota Federation of Music Clubs; National Federation of Music Clubs (President, Northern Lights District); Monday Musical Club. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 224—8th Ave., S.E., Aberdeen, S. D.

REMLEY, ERNEST J.—Tenor, Teacher, Choral Director. Born in Boulder, Colo. *Education:* Pupil of Earl Blaksley and Percy Rector Stephens. *Appearances:* In concert and oratorio in the west. Former associate teacher with

Percy Rector Stephens. *Radio:* As director of choral groups, KOA. Tenor soloist, St. Thomas Episcopal Church, Denver; Director of chorus, First Presbyterian Church, Greeley, Colo. Conducts master classes in Los Angeles and Chicago areas. *Address:* 2547 Gaylord St., Denver, Colo.

REMLEY, LUCY FRIEND—Teacher, Organist, Singer. Born in Washington C. H., Ohio. *Education:* Pupil of Ernest Remley, Percy Rector Stephens; coached with Edgar Nelson, Gemmaro Curci and Solon Alberti. *Appearances:* Soloist, St. Thomas Episcopal Church, Washington Park Church, Denver; tours on Lyceum and Chautauqua. *Radio:* KOA, KLZ; Program Director, KOW. At present Organist, First Presbyterian Church, Greeley, Colo.; teaching. *Address:* 2547 Gaylord, Denver, Colo.

RENARDY, OSSY—Violinist. Born in Vienna, 1920. *Education:* Pupil of Theodore Pashkus. *Debut:* Recital in Vienna (1934). *Appearances:* Throughout Europe; tours of the United States. *Recordings:* Album of 24 Paganini Caprices (Victor). *Address:* c/o Theodore Pashkus, 67 Riverside Dr., New York City.

RENZULLI, JOHN HENRY—Pianist, Organist. Born in Rome, Italy. *Education:* Music School Settlement, Juilliard; pupil of Raymond Garrison, John Kirkpatrick and Castelnuovo-Tedesco. *Appearances:* Soloist, Stamford Symphony; also in Paris, Berlin, Hamburg, Havana and Rio de Janeiro. *Address:* 79 Culloden Rd., Stamford, Conn.

REPPER, CHARLES—Composer. Born in Alliance, Ohio. *Education:* Germantown Academy and Harvard University; pupil of Richard Platt. *Degree:* A. B., Harvard University. *Appearances:* Before music and art clubs; in radio programs of own compositions. At present composing and teaching. *Compositions: La Encantadora, April Yellow, Gold Braid* and other piano solos; *Dancer in the Patio, Two Impressions of the East* and *Night on the Levee,* for two pianos; *To a Madonna in Carrara Marble* and *Carmencita,* songs; *Cotton-Land Sketches,* for orchestra; other songs, trios, works for piano, orchestra and chorus. *Member:* Phi Beta Kappa. *Recordings:* Duo-Art. *Address:* Trinity Court, Boston, Mass.

RETHBERG, ELISABETH—Soprano. Born in Schwarzenberg, Saxony, 1894. *Education:* Dresden Conservatory. *Debuts:* European, as *Asena* in *"The Gypsy Baron,"* Dresden State Opera (1915); American, as *Aida,* Metropolitan Opera, New York (1922). *Appearances:* Guest performances, Vienna, Prague, Salzburg, and the Scandinavian countries; operas at Covent Gardens, London; Ravinia, Chicago; San Francisco, Los Angeles, and in South America. Member of Metropolitan Opera (since 1922). Repertoire includes Wagnerian roles, *Mimi, Madame Butterfly, Madeleine, Marschallin* and others. Created role of *Helena* in world premiere of Strauss' *"Die Aegyptische Helena,"* and of *Rautendelein* in American premiere of Respighi's *"The Sunken Bell." Management:* NBC Artists Service, RCA Bldg., New York City.

RÉTI, RUDOLPH—Pianist, Composer. Born in Urice, Serbia, 1885. *Education:* Musikakademie, Vienna, and University of Vienna. *Degree:* Doctor of Law, University of Vienna. *Appearances:* Paris Société Nationale and Salzburg Festspielhaus; other cities in Europe. *Compositions:* Opera, *Ivan and the Tambour;* suite, *David and Goliath;* piano and violoncello music, songs, and others. *Address:* 49 E. 83rd St., New York City.

REUBBEN, CARMEN—Mezzo-Soprano. Born in Jamaica, British West Indies. *Education:* Ethical Culture School, Barnard College and Teachers College, New York; pupil of Francis Rogers, Ernst Lert and Frank Bibb, New York; Raimund von Zur Muehlen, Sussex, England. *Debut:* Town Hall, New York. *Appearances:* Bechstein Saal, Berlin; concerts and recitals in New York. *Address:* 150 W. 57th St., New York City.

REUTER, RUDOLPH—Pianist, Teacher. Born in New York City, 1892. *Education:* Berlin Royal Academy of Music. *Debuts:* American, New York (1907); European, Berlin (1908). *Appearances:* Concert tours of the United States and Europe; soloist with New York, Chicago, Minneapolis, Detroit, Indianapolis, St. Louis, San Francisco and Los Angeles Symphony Orchestras. Former teacher at State Academy of Music, Tokyo. At present, concertizing; member of faculty, American Conservatory of Music. *Member:* Society of American Musicians and American Guild of Musical Artists. *Address:* Kimball Hall, Chicago, Ill.

REVELLI, WILLIAM DONALD—Conductor, Educator. Born in Glenwood Springs, Colo., 1902. *Education:* Lewis Institute; Beethoven Conservatory of Music; Chicago Musical College; Columbia School of Music and Vandercook School of Music, Chicago; pupil of Sametini, Saar, Borowski, Sarli, others. Director of Bands, and Associate Professor of Woodwinds, University of Michigan. *Radio:* With University Bands. Conductor and Editor, Band and Orchestra Department, *Etude* magazine. *Editor of: World of Music,* band and orchestra method (Ginn and Co.). *Member:* American Bandmasters Association; National School Band Association; Michigan Band and Orchestra Association. *Address:* Morris Hall, Ann Arbor, Mich.

REYNOLDS, ELEANOR SCHLOSSHAUER—Contralto. Born in Pennsylvania. *Debut:* Chicago Opera Company (1921). *Appearances:* New York, and Goettingen, Germany; Berlin State Opera.

RICCI, RUGGIERO—Violinist. Born in San Francisco, Cal., 1920. *Education:* Pupil of Louis Persinger, Piastro, and Paul Stassevitch. *Debut:* San Francisco (1928). *Appearances:* Soloist with Manhattan Symphony (1929); as soloist with major orchestras and in recital throughout Europe and the United States. *Address:* 340 Riverside Drive, New York City.

RICE, WILLIAM EDWIN—Guitarist. Born in Cleveland, O., 1911. *Appearances:* With George Olsen's Orchestra. *Radio:* "Music by Willard" and "River Boat Shufflers," as player of Spanish guitar and electric steel guitar, WHK, Cleveland; formerly on WTAM. At present, member of Willard's UBC Orchestra. *Address:* Station WHK, Cleveland, O.

RICH, THADDEUS—Violinist, Teacher. Born in Indianapolis, Ind., 1835. *Education:* Leipzig Conservatory; pupil if Hilf. *Degree:* Hon. Mus. D., Temple University. *Appearances:* As member, Gewandhaus Orchestra (1901-02); under Joachim in Berlin (1902-04). Concertmaster, Oper des Westens, Berlin (1903-05); Concertmaster, Philadelphia Orchestra (1906). Various concert appearances in the United States. Dean of Music Department, Temple University.

RICHARDS, JIMMY—Orchestra Conductor (Popular). Directs own band which has appeared in clubs and hotels throughout the United States. *Radio:* NBC. *Address:* Commodore Perry Hotel, Toledo, Ohio.

RICHARDS, LEWIS LOOMIS—Harpsichordist, Pianist. *Education:* Brussels Conservatory. *Appearances:* Tours of Europe and America. Head of Music Department, Michigan State College; Director, Michigan State Institute of Music and the Allied Arts. *Member:* Beethoven Association, New York City.

RICHARDSON, A. MADELEY—Organist, Director, Teacher, Writer. Born in Southend-on-Sea, England, 1868. *Education:* Keble College, Oxford, and Royal College of Music, London. *Degrees:* Mus. B. (1888); M.A. (1893); Mus. D. (1897). *Appearances:* Organist, Southwark Cathedral (1897-1909); Vice-President and Chairman, South London Music Festival; Conductor, Southwark Choral Society; Director, Church Music Society; Adjudicator, South London Music Festival and Welsh Eisteddfod; Organist, St. Paul's Church, Baltimore (1909-12). Member of faculty, Juilliard Institute (1912-1939); Fellow, Royal College of Organists. *Compositions:* Chamber music, works for orchestra, choral music and songs. *Author of: The Psalms: Their Structure and Musical Rendering; The Southwark Psalter; Church Music for the Clergy; Choir Training, based on Voice Production; The Choirtrainer's Art; Modern Organ Accompaniment; Extempore Playing; Fugue Writing; The Medieval Modes; Fundamental Counterpoint;* others. *Address:* 127 W. 15th St., New York City.

RICHLEY, TOM—Xylophonist, Vibraphonist. Born in Middletown, Ohio, 1901. *Education:* Ohio State University. *Degree:* B.S. *Appearances:* With Paul Whiteman Orchestra. *Radio:* Staff member, WLW. *Compositions: Mumsie O'Mine* (R. L. Huntzinger, 1931). *Recordings:* Paul Whiteman's Gershwin Album (Decca). *Member:* Masonic Lodge, Phi Mu Alpha and Alpha Chi Rho. *Address:* Crosley Corporation, Cincinnati, Ohio.

RICHMAN, PAUL GEORGE—Teacher of Voice. Born in Greenfield, Ind., 1903. *Education:* Butler University, Indianapolis, Ind.; New York University; Cincinnati Conservatory of Music; Valparaiso University School of Music, Valparaiso, Ind. *Degree:* Mus. B., Arthur Jordan Conservatory. Formerly Assistant Director of Public School Music, Asheville, N. C. (1927-28); Head of Public School Music Department, Morningside College, Sioux City, Ia. (1928-29); Head of Music Department, summer session, Lewiston State Normal School, Lewiston, Ida. (1930); instructor of voice at Louisiana State Teachers College, Natchicoches, La. (1930); Oregon State Normal School, Monmouth, Ore. (1930-31), and Indiana, Pa., High School (1931-32). Conducts own studio in Tipton, Ind. (since 1932). *Member:* Phi Mu Alpha. *Address:* 303 S. Independence St., Tipton, Ind.

RICHMOND, COLIN BECKETT—Educator, Organist. Born in Sheffield, England, 1894. *Education:* New England Conservatory. Director of Music, Deerfield Academy (1918-19); Director, Tennessee Polytechnic Institute (1919-24).

RICHMOND, EVE ROINE—Teacher of Voice. Born in Woodburn, Oregon, 1895. *Education:* College of Wooster; Valair Conservatoire de Musique, Portland; pupil of Yeatman Griffith, Erno Balogh and Bos. *Degree:* B. Mus.,

College of Wooster. Recitals throughout the west and midwestern states. *Radio:* WQXR, New York. Soloist, Westminster Choir, Wooster College, and Director of Girls Chorus, Wooster College (14 years). At present, conducts own studio. *Member:* Wooster Cooperative Association (Board member). *Address:* Conservatory of Music, Wooster, Ohio.

RICHNER, THOMAS—Pianist. Born in Point Marion, Pa. *Education:* University of West Virginia, Juilliard Institute; pupil of Harold Morris. Winner of MacDowell Club Award (1935). *Appearances:* Soloist with orchestras; recitals and concerts throughout Atlantic states. *Radio:* WOR "Little Symphony"; sustaining programs, MBS. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

RICHTER, CLARENCE L.—Tenor, Director. Born in Chicago, Ill., 1894. *Education:* Pupil of Jean de Reszke and Jacques Bouhy, Paris. *Appearances:* With Sacerdote Opera, Chicago; soloist, Sinai Congregation. Director, Northwest Ladies Choral Society; Choir Director, Temple Beth Israel. *Address:* 4747 Milwaukee Ave., Chicago, Ill.

RICKMAN, BERNICE—Soprano. Born in McMinnville, Ore. *Education:* Willamette University and University of Chicago. *Degree:* B.A., Willamette University. *Appearances:* With Aurora (Ill.) Symphony Orchestra, DeKalb Symphony and Illinois Symphony; at North Park College School of Music, Chicago; Kenilworth Union Church. *Radio:* Soloist with "The Northerners," WGN; soloist, "Words and Music," NBC. *Address:* 609 Fine Arts Bldg., 410 S. Michigan Ave., Chicago, Ill.

RIDER, ALBERT—Teacher. Born in Illinois, 1908. *Education:* Eureka College, University of Nebraska, DePaul University, Illinois Wesleyan; pupil of George Gunn, Arthur E. Westbrook, Russel Harvey. *Degree:* Mus. B. in Ed. *Address:* Dearborn High School, Dearborn, Mich.

RIDER-KELSEY, CORINNE—Soprano. Born in Buffalo, N. Y., 1879. *Education:* Oberlin, Chicago, and New York. *Debut:* London (1908). *Appearances:* In oratorio and recital.

RIEDEL, KARL HEINRICH—Conductor. Born in Vienna, 1879. *Education:* University of Vienna. Assistant Conductor, Metropolitan Opera (1922); Conductor of opera, Los Angeles and San Francisco.

RIEGGER, WALLINGFORD—Composer, Conductor. Born in Albany, Ga., 1885. *Education:* Institute of Musical Art, New York; Cincinnati Conservatory and Hochschule, Berlin. *Degree:* Hon. Mus. D., Cincinnati Conservatory. *Appearances:* As conductor in Berlin and other German cities. *Compositions:* Published by Schirmer, New Music, Arrow Music Press. *Member:* American Composers Alliance. *Address:* 352 W. 18th St., New York City.

RIEKES, DOROTHY LUSTGARTEN—Violinist. Born in Omaha, Neb., 1914. *Education:* American Conservatory, Chicago; pupil of Emily Gregerson, Omaha; Gordon and Mischakoff. *Appearances:* Soloist, Omaha Symphony Orchestra (1928); soloist, Chicago Symphony Orchestra (1930); as member of Little Omaha Symphony and University of Chicago Orchestra. At present doing trio and quartet work in Des Moines and Omaha. *Address:* 4024 Grand Ave., Des Moines, Ia.

RIEMENSCHNEIDER, ALBERT—Organist, Conductor. Born in Berea, O., 1878. *Education:* Baldwin Wallace College, Berea, O.; pupil of James H. Rogers (piano, organ and theory) and Charles E. Clemens, Cleveland (organ); Robert Fuchs, Vienna (theory and composition) and Hugo Reinhold, Vienna (piano); Charles M. Widor (organ and composition) and Alexandre Guilmant, in Paris (organ). *Appearances:* Recitals in Paris and throughout the United States. Director of annual Bach Festival at Baldwin Wallace College. Organist and Director, Euclid Avenue Baptist Church, Cleveland (1914-25); Calvary Presbyterian Church (1925-31). *Editor: Liturgical Year* by Bach (Oliver Ditson); two volumes of Bach's choral works, with Charles N. Boyd (Schirmer). *Address:* 10001 Edgewater Drive, Cleveland, O.

RIEMENSCHNEIDER, CARL H.—Pianist. Born in Berea, O. *Education:* Baldwin Wallace College; pupil of James H. Rogers, Cleveland; Leschetizky, Vienna (piano); Robert Fuchs, Vienna (composition). *Appearances:* With Cleveland Orchestra, Canton Orchestra. *Recordings:* Duo-Art. *Address:* 718 The Arcade, Cleveland, O.

RIESBERG, FREDERICK W.—Pianist, Organist. Born in Norwich, N. Y. *Education:* Royal Conservatory, Leipzig; pupil of Scharwenka and Liszt. *Degree:* A.A.G.O. Debuts: European, Gewandhaus, Leipzig (1883); American, Chickering Hall, New York (1885). *Appearances:* Concert tour as pianist and organist. *Address:* 119 W. 57th St., New York City.

RIESENFELD, HUGO—Violinist, Composer. Born in Vienna, 1879. Concertmaster, Oscar Hammerstein's Manhattan Opera Company, and Century Opera Company. Managing Director, Rivoli, Rialto, and Criterion Theatres, New York. *Compositions: The Merry Martyr,* comic opera (1913); *Chopin's Dances,* ballet, (1905); *Betty, Be Good,* musical comedy (1921); an overture; songs; others, including scores for motion pictures.

RIETI, VITTORIO—Composer. Born in Alexandria, Egypt, 1898. *Education:* Pupil of Respighi. *Compositions: Noah's Ark,* ballet (1923); Sonata, for flute, oboe and bassoon (1924); *Barabau,* ballet (1925); Concerto for piano (1926); *Madrigal,* for twelve instruments (1927); *Orfeo Tragedia,* opera (1928); Concerto for violin (1928); Symphony (1929); Concerto, for clavichord and orchestra (1930); works for piano; others.

RIFKIND, HERBERT R.—Flutist, Educator. Born in Chicago, Ill., 1909. *Education:* American Conservatory of Music, Northwestern University and Vandercook School of Music. *Degrees:* Mus. B., American Conservatory and Vandercook School of Music; M.M., and M.S. in Ed., Northwestern University. *Appearances:* Flute soloist and faculty recitalist, University of Kansas (1937-38); with the Bachman Band and the Chicago Civic Symphony Orchestra; recitalist with "Pipes of Pan." Director of Music, Harper High School, Chicago; Instructor of Woodwinds, University of Kansas Summer School. *Member:* Chicago Public School Music Teachers Club (Vice-President); Chicago Public School Band and Orchestra Sponsors Association (Vice-President); Chicago Public High School Band Directors Association (Secretary). *Address:* Harper High School, 6520 S. Wood St., Chicago, Ill.

RILE, EDNA STEINMETZ—Contralto, Teacher. Born in Philadelphia, Pa., 1888. *Education:* Philadelphia Normal School, Temple University. At present, training vocal groups and glee clubs in Philadelphia schools. *Address:* 1532 Roselyn St., Philadelphia, Pa.

RIMINI, GIACOMO—Baritone, Teacher. Born in Verona, Italy. *Education:* Pupil of Mme. Conti-Forono. *Debut:* Desenzano, Italy (1910). *Appearances:* Throughout Europe and South America; at Ravinia Opera and others. Former member, Chicago Opera Company. At present, conducts Raisa-Rimini School of Opera, with his wife, Rosa Raisa. *Address:* Congress Hotel, Chicago, Ill.

RINGLING, ROBERT—Baritone. Born in Baraboo, Wis., 1897. *Debut:* Tampa, Fla. (1922). *Appearances:* As member of San Carlo Opera (1923-24); with State Opera, Ulm (1924-25); National Opera, Munich (1925-26); Cincinnati Zoo Opera (1926-30). Member of Chicago Civic Opera.

RINGO, MARGUERITE—Soprano, Teacher. Born in Santa Ana, Cal. *Education:* Mills College, Cal., and New England Conservatory. *Debuts:* American, in concert, Aeolian Hall, New York (1922); European, in *La Forza del Destino,* Parma, Italy (1929). *Appearances:* In *Tosca,* San Carlo Teatro, Naples (1930-32); also in *Aida, Andrea Chenier, Cavalleria Rusticana, Pagliacci, Il Trovatore, Lohengrin* and others in Europe and the United States. Concert tour with Cleveland Symphony, Los Angeles Philharmonic, San Francisco Orchestra; also with Pittsburgh Mendelssohn Choir and Springfield Orpheus Club, and as soloist at various churches. At present, teaching at Brenau College Conservatory. *Member:* Mu Phi Epsilon. *Address:* Brenau College, Gainesville, Ga.

RIO, ANITA—Soprano, Teacher. Born in Alameda, Cal., 1876. *Education:* Studied in Berlin, London, Rome; pupil of Florenza D'Arona and Mancinelli. *Debut:* Covent Garden, London, in *Don Giovanni. Appearances:* As *Amina* in *"Sonnambula,"* toured throughout Europe and the United States; has appeared at Bechstein Hall concerts. *Recordings:* Edison. *Address:* 360 W. 22nd St., New York City.

RISLER, JEANETTE MAY—Pianist, Teacher. Born in Chicago, Ill., 1914. *Education:* Columbia School of Music, DePaul University and Chicago Conservatory; pupil of Robert MacDonald and Rudolph Ganz. *Debut:* Recital, Chicago (1932). *Appearances:* Recitals in Chicago (1936-38-39). Member of faculty, National College of Education, Evanston, and Chicago Conservatory. *Member:* Mu Phi Epsilon. *Address:* 325 Cumberland Ave., Park Ridge, Ill.

RITTER, BLAKELY—Baritone. *Education:* Academy of Vocal Arts, Philadelphia; pupil of Lewis James Howell. *Debut:* With Philadelphia Opera Co., at Academy of Music, in *La Bohème. Appearances:* With Philadelphia La Scala Opera Co., in *Traviata, Rigoletto* and *Carmen. Management:* Johnston-Maschal, Room 405, Presser Bldg., 1714 Chestnut St., Philadelphia, Pa.

RIZO, JAMES—Trumpet Player. Born in San Francisco, Cal., 1917. At present, playing with Jack Barry's Orchestra. *Address:* 744 S. Racine Ave., Chicago, Ill.

RIZZO, ANDY—Teacher, Piano-Accordionist, Arranger, Composer. Born in New York City, 1903. *Education:* Giuseppe Vechione (accordion), Rive-King and Otto Wulf (piano) and Adolph Weidig (theory). *Debut:* Chicago (1916). *Appearances:* Toured country in concert (1916); eight years on concert stage; associated with orchestras of Leo Spitalny, Frankie Masters, Charlie

Agnew, Paul Ash, Buddy Fisher, and others; four consecutive years at Avalon and Capitol Theatres as soloist, arranger, and assistant conductor, Chicago; Chicago Theatre, as member of orchestra and soloist. *Radio:* "Contented Hour," WMAQ-NBC; other shows, WENR, WLS, WBBM, Chicago. Director of Andy Rizzo School of Music. *Compositions: Krazy Kwilt; Il Cielo.* Arranged works for accordion. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 306 S. Wabash Ave., Chicago, Ill.

ROBBINS, MAY—Pianist, Accompanist. Born in Wyoming. *Education:* Ithaca Conservatory, Ithaca, N. Y.; also private teachers in Philadelphia, Pa. At present accompanist for concert, radio, and recordings; also appearing as pianist in recital. *Address:* 327 W. 56th St., New York City.

ROBERTS, LLEWELLYN—Baritone, Teacher. Born in Wales, 1898. *Education:* Pupil of E. D. Lloyd, London; Horatio Connell, Louis Graveure and Enrico Rosati. *Appearances:* In recitals; in solo and choral work; as guest artist with opera societies and clubs, in *Tannhaeuser, Martha, Pagliacci,* and in operettas by DeKoven and Sullivan; tour of the east and middle west of the United States; with Stratford Serenaders, at Merrie England and Globe Theatre, New York World's Fair (1939); as director of Welsh Women's Chorus of New York, Town Hall. At present, Director, Stratford Serenaders, New York, and Welsh Women's Chorus of New York. *Member:* American Academy of Teachers of Singing; New York Singing Association (Vice President); Music Educators of New Jersey. *Address:* 50 W. 67th St., New York City.

ROBERTS, WALTER BUCHANAN—Pianist, Teacher. Born in Centralia, Mo., 1893. *Education:* University of Missouri, Columbia University, Christian College, American Conservatory of Music, Chicago Musical College and Juilliard Institute. *Degrees:* A.B., University of Missouri; M.A., Columbia University; Hon. Mus. D., Burmingham Conservatory. *Appearances:* Accompanist in recitals with Jeannette Vreeland, Kathryn Meisle and others. At present, Director of Music, Winthrop College. *Member:* Committee of Winthrop College Artist Course and South Carolina Music Teachers Association. *Address:* Winthrop College, Rock Hill, S. C.

ROBERTSON, LEROY—Composer, Conductor. Born in Fountain Green, Utah. *Education:* Brigham Young University; New England Conservatory; pupil of Bloch, Schoenberg, Leichtentritt and others in Boston, San Francisco, Switzerland and Berlin. *Degrees:* B.A., M.A., Brigham Young University. Conductor, Brigham Young Symphony. *Compositions:* Quintet; *The Lord's Prayer,* for orchestra; others. *Radio:* Easter broadcasts, CBS. *Address:* 246 E. 3 N. St., Provo, Utah.

ROBERTSON, RAE—Pianist. Born in Ardesier, Scotland, 1898. *Education:* Edinburgh University; Royal Academy of Music, London; pupil of Frederick Niecks, Matthay (piano); Frederick Corder (composition). *Degree:* M.A., Edinburgh University. *Appearances:* As solo pianist; as duo-pianist with wife, Ethel Bartlett. Tours of Europe, North and South America in recital and as soloist with major orchestras. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

ROBERTSON, STUART—Bass-Baritone. Born in London, 1901. *Education:* Royal College of Music. *Appearances:* Bass soloist, St. Paul's Cathedral; English Music Societies; radio and films.

ROBESON, PAUL—Baritone. Born in Princeton, N. J., 1898. *Education:* Rutgers College and Columbia University. *Debut:* New York, as an actor in *Emperor Jones* (1923). *Appearances: All God's Chillun, Porgy* and *Black Boy,* as an actor; recitals of Negro spirituals, New York; concert tours of Europe; in *Showboat,* London; tours throughout the United States and Canada in concerts and recitals; in *Othello,* London (1930); tour of Russia; others. *Radio:* NBC, CBS; introduced Robinson-LaTouche *Ballad for Americans.* "Pursuit of Happiness," CBS (1940). In motion pictures, including *Showboat. Management:* Metropolitan Musical Bureau, 113 W. 57th St., New York City.

ROBINSON, CAROL—Pianist, Teacher. Born in Greenville, Ill. *Education:* Pupil of Bloomfield-Zeisler, Weidig and Otterstrom. *Debut:* Soloist with Chicago Symphony Orchestra. *Appearances:* Soloist with New York Philharmonic, Wooster Festival, N. Y.; Boston Symphony Orchestra, St. Louis Symphony Orchestra. Head of Music Department, Rosemont College, Rosemont, Pa., (1933-39). Former assistant to Bloomfield-Zeisler; summer classes at Centerville, Mass. Maintains own studio in New York. *Recordings:* Welte Mignon, Ampico and Duo Art. *Address:* 405 E. 54th St., New York City.

ROBINSON, CHARLOTTE—Violinist, Teacher. Born in Arcadia, Ind., 1900. *Education:* De Pauw University and Cincinnati Conservatory of Music. Founder Richmond Conservatory of Music (1933), later affiliated with the College of Music, Cincinnati (1938). *Address:* 6 South 10th St., Richmond, Ind.

ROBINSON, CLARENCE CRAMER—Organist, Conductor. Born in New York City, 1881. *Education:* Columbia University and Cincinnati Conservatory of Music. *Degree:* Mus. M., Cincinnati Conservatory. Adjudicator for various festivals. Director of Music, Pennsylvania State College (1912-22). Director of Music, Ohio University (since 1922); Chairman, College of Fine Arts, Ohio University (1936, 1940). *Compositions:* Choral works and arrangements (Ditson). *Member:* Kappa Alpha, Scottish Rites. *Address:* School of Music, Ohio University, Athens, O.

ROBINSON, MRS. DELBERT T.—Patron. Born in Athens, O. *Education:* Wooster College; Oberlin College, Ohio University. Has held executive posts in various music clubs; director of contests and festivals. *Member:* West Virginia Federation of Music Clubs (President); National Federation of Music Clubs (Board of Directors); General Federation of Women's Clubs; Charleston Women's Club. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 1527 Quarrier St., Charleston, W. Va.

ROBINSON, EARL—Composer. Born in Seattle, Wash., 1911. *Education:* University of Washington; Metropolitan School of Music. *Degree:* Mus. B., University of Washington. Conductor, American People's Chorus. *Compositions: Abe Lincoln, Joe Hill, John Brown, Flying Squadron, Horace Greeley,* ballet music for Jane Dudley; score for motion picture, *People of Cumberland;* other folk music. Composer of *Ballad for Americans* (text by John La Touche), for chorus and baritone solo (premiere, "Pursuit of Happiness," with Paul Robeson and American People's Chorus, CBS, 1939). *Recordings:* "Songs for Americans," Album of folk music (Timely Records); *Ballad for Americans* (Paul Robeson, Victor; Bing Crosby, Decca; Earl Robinson, Timely Records). *Address:* c/o Timely Records, Inc., 128 W. 23rd St., New York City.

ROBINSON, FRANKLIN WHITMAN—Teacher, Organist. Born in New York City, 1875. *Education:* National Conservatory, College of the City of New York, and Columbia University; pupil of MacDowell, Rybner, Joseffy (piano), Johnstone and Wetzler (organ), and Dvořák and Spicker (theory). *Degree:* M.A., Columbia University. Teacher, High School of Commerce (1897-1908); Assistant Organist, St. Bartholomew's; Organist, St. Luke's, Philadelphia; Teacher, Juilliard School of Music, New York, and Juilliard Graduate School. *Author of: Aural Harmony* (1918).

ROBISON, CARSON JAY—Guitarist, Baritone. Born in Chetopa, Kan., 1890. *Debut:* Berkeley Hotel, London (1932). *Appearances:* With "Carson Robison and His Buckaroos," in London; Hyde Park (N. Y.) Home Coming (1938). *Radio:* Radio Luxembourgh (since 1935); WJZ-NBC. *Address:* 48 W. 48th St., New York City.

ROBITSCHEK, ROBERT—Conductor, Composer. Born in Prague, Czechoslovakia, 1874. *Education:* Pupil of Dvorak. Former Conductor, Prague People's Theatre; Conductor, Tonkuenstler Orchestra (1902-04). Director, Klindworth-Scharwenka Conservatory (since 1904). *Compositions: Ahasver,* opera; works for orchestra and piano; chamber music; songs. At present, concertizing in the United States.

ROBOTTI, JOSEPH—Accordionist, Teacher. Born in Italy, 1900. *Education:* Private teachers in Italy. *Appearances:* On tour, in the major cities of Europe, South America and the United States and with own accordion band. Founder and Director, Robotti Accordion Academy, New York; importer and manufacturer of accordions. *Address:* 1576 Broadway, New York City.

ROBYN, LOUISE—Pianist, Educator. Born in the United States. Conducts special training courses for music teachers. *Author of: Robyn Rote Cards, Technic Tales, Robyn-Gurlitt Album, Robyn Harmony Books;* others. Member of faculty, American Conservatory, Chicago, Ill.

ROCHE, JAMES MAXWELL—Tenor, Conductor, Teacher. Born in England, 1882. *Education:* Pupil of Carl E. Dufft, Theo. Van Yorx, Cora Remington, and Albert Stahlschmidt. *Appearances:* Soloist, Mt. Vernon Men's Glee Club, Trinity Church, and Congregational Church of Mt. Vernon; Hodgeman Memorial Church, Crestwood, N. Y. Former member of Choirs of Cathedral of St. John the Divine, Christ Church, New York; New York Oratorio Society; Muserga Society; Schola Cantorum; and Downtown Glee Club of New York; Conductor, Nassau County Glee Club; Director of Music, First Church, Orange, N. J. Organizer and Director, Bell Chorus of New York (since 1932); Director, Christmas Carol Services, Chorus of the New York Telephone Co. (since 1928). *Radio:* WOR and WEAF. Conducts own studio in New York. *Address:* 58 W. 68th St., New York City.

ROCKWOOD, JOHN—Baritone. Born in Guelph, Ontario, Canada. *Education:* Eastman School of Music, Rochester, N. Y. *Appearances:* Recitals in the

United States and Canada. *Radio:* CBS, NBC. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

RODRIGO, NANO—Guitarist, Conductor (Popular). Born in Columbia, South America, 1907. *Education:* University of Ecuador, Rocafuerte University, Ecuador. *Appearances:* In *On the Loose,* (1934); at New York *Daily News* "Harvest Moon Ball"; at El Morocco Club; Rainbow Room; Stork Club; Loew's State Theatre, New York (1938); Havana Madrid Club, New York (1938-40). At present, conducts own orchestra (Nano Rodrigo and His Orchestra), New York. *Recordings:* Victor, Decca. *Address:* 53 W. 57th St., New York City.

RODZINSKI, ARTUR—Conductor. Born in Spalato, Dalmatia, 1894. *Education:* University of Vienna and Vienna Academy of Music. *Degree:* LL.D., University of Vienna (1918); Hon. Mus. D., Oberlin College (1938). *Debut:* Lwow Opera, Lwow, Poland. *Appearances:* As conductor, Warsaw Opera and Philharmonic Orchestra (1922-26); throughout Europe; Associate Conductor, Philadelphia Orchestra (1926-29); Conductor, Los Angeles Philharmonic Orchestra (1929-33); Salzburg Festival (1936-37); Detroit, New York Philharmonic, Chicago and Rochester Orchestras; opera performances with Cleveland Orchestra. Director, Orchestral and Operatic Department, Curtis Institute (1926-29). Conductor, Cleveland Orchestra (since 1933). Contributor to *Who Is Who In Music* (1940-41 Edition). *Recordings:* Columbia. *Address:* Severance Hall, 11001 Euclid Ave., Cleveland, Ohio.

ROECKER, EDWARD JR.—Baritone. Born in Camden, N. J. *Education:* Temple University; pupil of Louis Shenk, William A. Brady and Ludington. *Appearances:* With Del Regis Orchestra; musical version of *Cyrano De Bergerac* (1940). *Radio:* With "Roxy and his Gang," NBC; with Enrico Madriguera's Orchestra; featured vocalist with "Pic and Pat," CBS; guest artist, "Magic Key," NBC; Paul Whiteman program; others. At present appearing in vaudeville. *Address:* Merchantville, N. J.

ROEDER, CARL M.—Teacher of Piano. Born in the United States, 1870. *Education:* New York Conservatory of Music; pupil of Paolo Gallico, Harold Bauer. *Appearances:* As soloist, Harlem Philharmonic Society (1881); in concerts in the United States. Organist, Alexander Ave. Baptist Church (1835-1920); Head of Music Department, Barrington School for Girls, Great Barrington, Mass. (15 years); former Head of Piano Department, Academy of Holy Name, Albany, N. Y.; judge in piano competition and examinations conducted by New York Music Week Association, Music League, Federation of Music Clubs, National Piano Tournaments, Naumburg Foundation and other groups. Member of faculty, Juilliard Institute, New York (since 1930). *Author of: A Practical Keyboard Harmony;* articles in various periodicals. *Member:* Bohemians, Musicians Club, MacDowell Club, Beethoven Association, New York. *Address:* 607-8 Carnegie Hall, New York City.

ROENTGEN, ENGELBERT—Violoncellist. Born in Amsterdam, Holland. Formerly first cellist, Tonhall Orchestra, Zurich, Switzerland, and Imperial Royal Court Opera, Vienna. First cellist and Assistant Conductor, Minneapolis Symphony Orchestra. At present, first cellist, New York Symphony Orchestra and Metropolitan Opera Orchestra. *Address:* 67 W. 119th St., New York City.

ROGERS, BERNARD—Composer, Teacher. Born in New York City, 1893. *Education:* Juilliard Institute; pupil of Ernst Bloch. Awarded Pulitzer Scholarship and Guggenheim Fellowship; also Eastman School Publication award and Bispham medal. Formerly on staff of *Musical America.* Teacher of composition, Eastman School of Music. *Compositions: The Marriage of Aude,* opera (1931); *To the Fallen,* dirge (1915); *The Faithful,* overture (1918); *Japanese Landscapes* (1925); other orchestral works; works for chorus; chamber music.

ROGERS, FRANCIS—Baritone, Teacher. Born in Roxbury, Mass., 1870. *Education:* Harvard University and New England Conservatory. *Degree:* B.A., Harvard. *Debut:* Boston (1898). *Appearances:* In concert and oratorio throughout the United States. Tour with Sembrich (1910-11); Castle Square Opera, London (1900-01). At present, member of faculty, Juilliard Institute. *Author of: Some Famous Singers of the Nineteenth Century* (1915); contributor to periodicals.

ROGERS, JAMES HOTCHKISS—Composer, Critic. Born in Fair Haven, Conn., 1857. *Education:* Pupil of Towne, Eddy, Loeschhorn, Ehrlich, Rohde, Haupt, Fissot, Guilmant and Widor. Former Organist, Euclid Avenue Temple and First Unitarian Church; Conductor, Rubinstein Club, Cleveland; former Critic, Cleveland *Plain-Dealer. Compositions: The Man of Nazareth* and *The New Life,* cantatas; *At Parting, The Star, Wind-Song, Love's on the Highroad, Autumn, Wind and Lyre, A Love Note, Sea-Fever, Ecstasy, Rend Your Hearts, Julia's Garden;* other songs and cantatas.

ROHNER, TRAUGOTT—Teacher. Born in St. Gallen, Switzerland, 1906. *Education:* Cincinnati Conservatory of Music, Northwestern University, University of Missouri, Central Wesleyan and University of Cincinnati. *Degrees:* B.A., M.S., Northwestern. Member of faculties, Northwestern University School of Music and Evanston Township High School; Director of Instrumental Music, Evanston Public Schools. *Member:* Phi Mu Alpha, Phi Delta Kappa and American Association of University Professors. *Address:* 2430 Lawndale Ave., Evanston, Ill.

ROLFE, WALTER—Composer, Editor. Born in Rumford, Me., 1880. *Education:* Pupil of Herman Kotzchmar, Hans van den Berg and A. Lillienthal. At present, Editor, Century Music Publishing Co., New York. *Compositions:* Sacred and secular songs, duets, anthems, two operas, piano solos and duets; band, orchestra and ensemble music (published by Ditson, Boston Music Co., Schirmer, Fischer, Summy, and others). *Member:* ASCAP. *Address:* 11 Durham St., Boston, Mass.

ROLLAND, ROMAIN—Musicologist, Author. Born in Clamecy, France, 1866. *Education:* École Normal Supérieure, Paris; École Francaise, Rome. *Degree:* Doctor of Letters, École Francaise. President of Musical Section, École des Hautes Études Sociales (1901-03); Lecturer on musical history, Sorbonne (1903-13). *Author of: Life of Handel* (1910); *Voyage Musicale au pays de Passé* (1919); *Goethe et Beethoven* (1930); *The Song of the Resurrection* (1938); others.

ROMAN, STELLA—Soprano. Born in Roumania. *Education:* Academy of Music, Bucharest; Vienna Conservatory. *Debut:* In *Andrea Chenier,* Teatro del Corso, Bologna. *Appearances:* In opera, Teatro San Carlo, Naples; Teatro Massimo, Palermo; State Opera, Berlin; Liceo, Barcelona; Salzburg Festival; elsewhere in Europe. Former member, Teatro Reale dell'Opera Company, Rome. At present, member of Metropolitan Opera Company. *Address:* Metropolitan Opera Association, Inc., Metropolitan House, New York City.

ROMAR, JANE (MRS. ROME ARNOLD)—Musical Director, Teacher of Voice. Born in St. Louis, Mo., 1890. *Education:* Strassbergers Conservatory, St. Louis, Mo.; pupil of MacBurney, Chicago; also studied in Germany, London and France. Former faculty member, Quincy College of Music. *Radio:* WTAD, in "Musical Romances," "Women in the News," and "Value of Backgrounds." *Address:* 2340 Maine St., Quincy, Ill.

ROMBERG, SIGMUND—Composer. Born in Hungary, 1887. *Education:* University of Bucharest; pupil of Victor Heuberger. *Compositions: Blossom Time, The Desert Song, Maytime, The Student Prince,* and other operettas.

ROME, HAROLD JACOB—Composer (Popular). Born in Hartford, Conn., 1908. *Education:* Yale University and Yale Music School. *Degrees:* B.A., B.F.A., Yale. *Appearances:* As pianist in orchestra for *Pins and Needles,* revue; formerly with Yale University Orchestra. *Compositions:* Songs for shows, *Pins and Needles, Sing Out the News,* and *The Little Dog Laughed,* including *Sunday in the Park* and *Franklin D. Roosevelt Jones. Recordings:* Decca. *Member:* ASCAP. *Address:* 1 University Place, New York City.

ROOSEVELT, EMILY—Soprano. Born in Stamford, Conn., 1893. *Debut:* Concert, Boston (1925). *Appearances:* In concert, New York (1925); tours in recital throughout Europe. Member of Festival Opera Company (1928); with Philadelphia Civic Opera (1928-29). *Management:* Milton Bendiner, Steinway Hall, 113 W. 57th St., New York City.

ROSALES, MARCO—Vocalist, Guitarist. Born in Bogato, Colo. *Education:* New York University; Columbia University; pupil of Raoul Querze (voice). *Degree:* B.A., Columbia. *Debut:* With Horace Heidt's Orchestra at the Biltmore, New York. *Appearances:* With various orchestras at clubs, hotels, and restaurants. *Radio:* Soloist with Spanish Orchestra; NBC South American Broadcasts; broadcasts on WJZ, New York; WRC, Washington; also television.

ROSE, ARTHUR—Guitarist, Banjo Player. Born in Chicago, 1902. *Education:* With private teachers. *Radio:* KYW, WBBM, WENR and WMAQ, Chicago. *Address:* 5330 Blackstone Ave., Chicago, Ill.

ROSE, DORA—Soprano, Teacher. Born in Warsaw, Poland, 1894. *Education:* Warsaw University, Warsaw Conservatory of Music; pupil of Sergei Klibansky, Emilio Roxas, Estelle Liebling. *Degree:* B.A., Warsaw University. *Debut:* Aeolian Hall, New York (1924). *Appearances:* Europe; Aeolian Hall (1926); Town Hall, New York (1928); as assistant artist to Gigli at Carnegie Hall, New York (1928). *Radio:* WOR and other stations. *Address:* 240 West End Ave., New York City.

ROSE, MILDRED—Soprano. Born in Brooklyn, N. Y. *Education:* Pupil of Queena Mario, Louis Bachner, Walter Golde, and Harry Spier. *Appearances:* As soloist with New York Orchestra

and New York Symphony; with choral societies in Worcester, Springfield, Syracuse, Allentown, Newark and other cities. Soloist, First Presbyterian Church, New York, the Riverside (Rockefeller) Church, and former Madison Avenue Methodist Church, New York. *Radio:* National Music Guild program, Cheerio program, and Chase and Sanborn opera series, NBC; "Cathedral Hour," "Light Opera Series," others, CBS; in Gilbert and Sullivan opera for television. At present appearing in concert, oratorio, and radio. *Address:* 59 W. 54th St., New York City.

ROSEBERRY, C. R.—Music Critic. Born in Red House, N. Y., 1902. *Education:* Cornell University. *Degree:* A.B., Cornell. Member of staff, Ithaca *Journal-News,* Olean *Herald,* Rochester *Times-Union.* Music drama and movie critic, and columnist, Albany *Knickerbocker News* (since 1936). *Address:* The Knickerbocker News, Albany, N. Y.

ROSELLE, ANNE—Soprano. Born in Hungary. *Debut:* As *Nedda* in *"Pagliacci,"* Scotti Grand Opera, Birmingham, Ala. (1921). *Appearances:* Leading roles with Metropolitan and Philadelphia Opera Companies; with Dresden Staats Oper; Berlin Staats-and Staedtische Oper; London Covent Garden, Paris Opera Comique; Vienna, Milan, Budapest and elsewhere. *Address:* 42 Riverside Dr., New York City.

ROSENBERG, HARRY—Clarinetist, Saxophonist. Born in New York City, 1891. *Appearances:* Chicago Philharmonic Orchestra; Chicago Civic Orchestra (1922 and 1923); Chicago Board of Trade American Legion Band. *Radio:* WBBM (1928-29). *Address:* 1904 Sunnyside Ave., Chicago, Ill.

ROSENBERRY, M. CLAUDE—Educator. Born in Lower Mt. Bethel Township, Pa., 1889. *Education:* State Normal School, East Stroudsberg, Pa.; Cornell University; New York University. *Degrees:* B.S., New York University; Hon. Mus. D., Temple University; Hon. Ph.D., Lebanon Valley College. Rural school teacher (1906-08); Head of English Department, Westerleigh Collegiate Institute (1910-11); Supervisor of Music, East Stroudsberg, Pa. (1911-15); Easton, Pa. (1915-19); Director of Music, Reading, Pa. (1919-26); State Director, Music Education, Department of Public Instruction, Harrisburg, Pa. (since 1926). *Member:* Music Educators National Conference, Eastern Music Educators Conference, National Education Association, Pennsylvania State Education Association, Phi Mu Alpha, Sinfonia, Masonic Order, Shriners, Wednesday Music Club, Torch. *Address:* State Department of Public Instruction, Harrisburg, Pa.

ROSENFELD, PAUL—Critic, Author. Born in New York City. *Education:* Yale University, Columbia University. Music Critic, *The Dial* (since 1920). *Author of: Musical Portraits, Musical Chronicle, Port of New York* and *Men Seen.* *Address:* 56 Bennett Ave., New York City.

ROSENSTOCK, JOSEF—Conductor. Born in Cracow, Poland, 1895. *Education:* Cracow and Vienna Conservatories. *Appearances:* As pianist, in recital. Conductor and General Musical Director, Darmstadt Opera; Wiesbaden Opera; Metropolitan Opera (1929-30); Mannheim Opera (1930-33); Conductor, opera performances, Jewish Kulturbund, Berlin (1933); conductor in Tokyo (1938). *Compositions: Symphonic Prelude, Overture,* for orchestra; Concerto, Sonata, for piano; choral music and songs.

ROSENTHAL, HEDWIG KANNER—Pianist, Teacher. Born in Austria. *Education:* Pupil of Leschetizky, Herman Graedener, and Schoenberg. *Appearances:* Soloist with major orchestras of Europe; recitals in principal cities of Europe. Member of faculty, Vienna Conservatory; critic, Vienna. Conducts private studio in New York with her husband, Moriz Rosenthal. *Management:* Alix B. Williamson, 67 W. 44th St., New York City.

ROSENTHAL, MORIZ—Pianist, Teacher. Born in Lemberg, Austria, 1862. *Education:* Lemberg Conservatory; University of Vienna; pupil of Mikuli, Lemberg; Joseffy, Vienna; Liszt, Weimar and Rome. *Degree:* Diploma in Philosophy, University of Vienna. *Debuts:* European, Vienna (1875); America, New York, with Fritz Kreisler assisting (1888). Court Pianist to King Carol I and Queen Carmen Sylva (1876); Court Pianist to Emperor Franz Josef, Vienna. *Appearances:* In concert and recital throughout Europe and the United States. Golden Jubilee Concert, Carnegie Hall, New York (1938). Associate of Brahms, Rubinstein, Saint-Saëns, Goldmark. Former Professor of Piano, Curtis Institute, Philadelphia. At present, appearing in concerts and recitals. *Compositions: Carnaval de Vienna, Papillons,* and other works for piano. *Author of: Technical Studies for the Highest Degree of Development.* Contributor to *Who Is Who In Music* (1940-41 Edition). *Management:* Paul H. Stoes, 119 W. 57th St., New York City.

ROSENWALD, HANS—Musicologist, Lecturer, Author. Born in Buende, Germany, 1907. *Education:* Sternsches Konservatorium, Hochschule fuer Musik, Berlin; Universities of Berlin and Heidelberg. *Degree:* Ph.D., Heidelberg (1929). *Debut:* As conductor, Mannheim (1925). *Appearances:* As conductor, touring Germany and Scandinavia; conductor of own works, Berlin; as singer in recitals, lecture-recitals and oratorio throughout Germany; as lecturer throughout Germany, France, Scandinavia and the United States. Artistic Director, Lessing Hochschule, Berlin (until 1934); Music Counsel to German Broadcasting System (until 1934). Chairman, Department of Musicology, Chicago Musical College (since 1936). *Compositions: Cain,* opera; *Lesson Love,* cantata; *Songs for Cash,* others. *Author of: Geschichte des deutschen Liedes* (1930); *Musik im Radio* (1931); *Handbook of Music History* (1940); others; plays for radio, films, and music articles for European and American periodicals. Member of Editorial Board, *Who Is Who In Music* (1940-41 Edition). *Editor of: Netherland Piano Music, Lieder der Deutschen Romantik;* others. *Address:* Chicago Musical College, Chicago, Ill.

ROSING, VLADIMIR—Tenor. Born in St. Petersburg, Russia, 1890. *Education:* Pupil of Rosing, Power, Sbriglia and others. *Debut:* St. Petersburg Art Opera (1912). *Appearances:* Albert Hall, London (1913); concerts in Europe; as Director, London Opera House (1915); song recitals, London (1916-21); recitals in Paris and Madrid; tour of the United States (1922). Former Director of opera school, Eastman School of Music and of the American Opera Company.

ROSS, GILBERT—Violinist, Teacher. Born in Lincoln, Neb., 1903. *Education:* Pupil of Saar, Goldmark, Sametini and Auer. *Debuts:* European, Berlin (1922); American, New York (1923). *Appearances:* Concertized throughout Europe and the United States; soloist with Berlin Philharmonic Orchestra, Chicago Symphony Orchestra, Minneapolis Symphony Orchestra. Formerly with "Old World Trio." At present, Professor of Music, Smith College; first violin, Smith College String Quartet; concertizing. *Address:* Sage Hall, Smith College, Northampton, Mass. *Management:* Ernest Briggs, Inc., Times Bldg., New York City.

ROSS, HUGH—Choral and Orchestral Conductor, Organist, Pianist. Born in Somerset, England, 1898. *Education:* Clifton College; New College, Oxford; Royal College of Music, London; also studied in Amsterdam and Vienna; pupil of Albert Coates, Ralph Vaughan-Williams and Eugene Wellesz. Fellow of Royal College of Organists (1915). *Appearances:* Guest conductor, Minneapolis Symphony Orchestra, British Broadcasting Symphony, NBC Symphony, and Philadelphia Orchestra; Conductor, Winnipeg Male Voice Choir (1921-27); toured United States and Canada; Conductor, Winnipeg Symphony Orchestra (1923-27); as conductor of Schola Cantorum, presented choral portion of New York Philharmonic-Symphony Orchestra concerts, acting as Assistant Conductor to Toscanini (1929-37); Conductor, National Choral Union, Washington (1935-37); Westchester Festival (1936-38); produced and conducted New York World's Fair Preview Pageant with 1000 singers, dancers, and musicians. *Radio:* Operatic presentations, WOR, and choral ensembles, NBC and CBS. Member, Executive Music Department, New York World's Fair (1938-39). Conductor and Director, Schola Cantorum, New York (since 1927). Member of Editorial Board, *Who Is Who In Music* (1940-41 Edition). *Address:* 333 4th Ave., New York City.

ROSS, LANNY—Tenor. Born in Seattle, Wash., 1906. *Education:* Yale University; Columbia Law School; Juilliard Graduate School. *Debut:* In recital, Town Hall, New York (1936). *Appearances:* In Europe with Yale Glee Club; concert tours of United States. *Radio:* "Show Boat," NBC; "Hit Parade," NBC; other NBC programs (since 1928). Has appeared in motion pictures. At present, in concert and radio. *Member:* Yale Club and Zeta Psi of Yale University. *Address:* National Broadcasting Co., RCA Bldg., New York City.

ROSS, ROBERT WALLACE—Conductor, Teacher. Born in Shenandoah, Ia., 1910. *Education:* Columbia University, University of Arizona; pupil of D. G. Mason, Douglas Moore, Harwood Simmons, Seth Bingham, Philip James and Jerome Stowell. *Degrees:* A.B., Mus. M. *Appearances:* As conductor of several school music festivals and clinics in Illinois. *Radio:* Weekly programs with Illinois Wesleyan University Band and Orchestra, WJBC, Bloomington, Ill. At present, Head of Instrumental Departmen, School of Music, Illinois Wesleyan University. Conductor, Illinois Wesleyan Orchestra and Concert Band; Clarinetist with Bloomington Philharmonic Orchestra. *Compositions:* Band and orchestra arrangements. *Recordings:* With Columbia University Band (Brunswick). *Member:* Phi Mu Alpha, Kappa Kappa Psi. *Address:* Illinois Wesleyan University, Bloomington, Ill.

ROTA, NINO—Composer. Born in Milan, Italy, 1911. *Education:* Curtis Institute, Philadelphia; Italy; pupil of

Casella and Pizzetti (composition). *Compositions: Serenata,* for orchestra; *Balli,* for small orchestra; *Invenzioni,* for string quartet; Sonata, for viola; *Canzona,* for eleven instruments; Quintet, for flute, oboe, viola, cello and harp; songs.

ROTH, ALLEN—Violinist, Conductor. Born in St. Louis, Mo., 1904. *Education:* Washington University. *Radio:* Former Musical Director, KMOX-CBS; at present with WEAF-NBC; Conductor for Skouras Bros. Theatres; Famous-Players, Lasky; and Paramount Theatre. *Address:* 48 W. 48th St., New York City.

ROTH, CHARLES—Conductor. Born in Ohio, 1891. Founder and Conductor, Toledo Symphony Orchestra (since 1923). *Address:* 1323 Dorr St., Toledo, Ohio.

ROTH, LILLIAN—Soprano. Born in Boston, Mass. *Education:* Studied with private teachers. *Appearances:* Tours throughout the United States; in stage productions and motion pictures. At present, on tour in the United States. *Address:* Music Corporation of America, New York City.

ROTHERMEL, RITA—Pianist, Teacher. Born in Turjew-Dorpat, Russia, 1894. *Education:* Royal College of Music, London; Imperial Conservatory, Petrograd. *Debut:* Concert, Reval, Esthonia (1919). *Appearances:* Concerts in Dorpat, Russia; Berlin, and New York. Former member of faculty, Gunn School of Music, Chicago; Head of Music Department, Ferry Hall, Lake Forest, Ill.; Director, Lake Forest School of Music. Maintains studio in Chicago. *Address:* 1400 Lake Shore Dr., Chicago, Ill.

ROTHIER, LÉON—Basso. Born in Reims, France, 1874. *Education:* Paris Conservatoire. Debuts: *European,* in *Philemon et Baucis* (1899); American, Metropolitan Opera, New York (1910). *Appearances:* Opera-Comique (1903-07); Marseilles (1907-09); Nice and Leipzig (1909-10). Member of Metropolitan Opera (since 1910); member of faculty, Volpe Institute, New York (since 1916). Repertoire includes roles in *Ariane et Barbe-Bleue, Boris Godunoff, Oberon, Thais, L'Oiseau Bleu, Peter Ibbetson,* and others. *Management:* c/o Musical Courier, 119 W. 57th St., New York City.

ROTHSCHILD, FRITZ—Violinist. Born in Cologne, Germany, 1897. *Education:* Conservatorium, Cologne; Hochschule fuer Musik, Berlin (Mendelssohn Prize); State Academy for Music, Vienna; pupil of Sevcik and Hess. *Appearances:* Toured Europe with Rothschild Quartet (1927-38). *Recordings:* Columbia (1940). *Address:* 16 E. 80th St., New York City.

ROUNDS, ERMA—Pianist, Teacher. Born in Minneapolis, Minn. *Education:* Bush Conservatory, Chicago. *Degree:* B. Mus. At present Musical Director, Cantor-Rounds Opera Class; Director and Organist, First Presbyterian Church, Wilmette, Ill.; Director, 18th Century Singers. *Address:* Chicago Conservatory of Music, Kimball Bldg., 25 E. Jackson Blvd., Chicago, Ill.

ROUSSEAU, LOUIS—Tenor, Teacher. Born in France. *Education:* Studied in Paris, Milan, Florence and Rome. *Appearances:* Leading roles, Paris Opera-Comique; in opera, Europe; tour of the United States with San Carlo Opera Company. Has taught in the United States. At present, maintains studio in Chicago. *Member:* Union Professionelle des Maitres de Chant Francais. *Address:* 605 Auditorium Bldg., Chicago, Ill.

ROW, RICHARD D.—Composer, Arranger, Publisher. Born in Weir, Kan., 1902. *Education:* University of Oklahoma; also studied with private teachers. *Appearances:* Tours throughout the United States in light opera and musical comedy (1923-30). At present, manages own publishing concern (R. D. Row Music Co.) in Boston. *Compositions:* Choral works, arrangements. Translator of texts of choral works. *Member:* ASCAP; National Association for American Composers and Conductors (one of founders). *Address:* 725 Boylston St., Boston, Mass.

ROWANS, WILBUR H.—Organist, Teacher. Born in North Manchester, Ind., 1903. *Education:* Colorado State Preparatory School; University of Michigan; University of Colorado; Oberlin College Conservatory; Fontainebleau Conservatory; pupil of George W. Andrews and Palmer Christian in the United States; Widor and Dupré, Fontainebleau. *Degrees:* Mus. B., Oberlin College; F.A.G.O. At present, Director of Music, Shorter College. *Member:* Pi Kappa Lambda; A.G.O. *Address:* Shorter College, Rome, Ga.

ROWE, GENEVIEVE—Soprano. Born in Fremont, Ohio. *Education:* Graduate, College of Wooster; Juilliard Graduate School of Opera (fellowship). Winner of First Prize, Atwater Kent Contest (1929); MacDowell Club Contest; Sealtest Radio Contest; and National Federation of Music Clubs Contest. *Appearances:* Created role of *Beauty* in Vittorio Giannini's *"Beauty and the Beast,"* commissioned by CBS. *Radio:* In the *Merry Wives of Windsor, The Magic Flute,* and *The Abduction from the Seraglio;* regularly featured soloist, "Johnny Presents," NBC; "The Story of the Song," CBS; "Music for Moderns," CBS; Mozart Series and Bach Cantata Series with Alfred Wallenstein, WOR, New York City. *Address:* 160 W. 73rd St., New York City.

ROWE, GERTRUDE M.—Pianist, Teacher. Born in Tiffin, O., 1885. *Education:* Oberlin Conservatory and Wooster College. *Degrees:* B.A., Wooster College; M.A., Oberlin College. *Appearances:* Fortnightly Music Club. At present, teacher of music appreciation, harmony, and ear training, Wooster College and Conservatory of Music. *Address:* 615 Beall Ave., Wooster, O.

ROWE, NEILLE ODELL—Organist, Teacher, Choral Director. Born in Sullivan, Ohio. *Education:* Oberlin Conservatory of Music; New York University; Paris Schola Cantorum; pupil of Richard Hageman, Farnam, Andrews, Carter, Heacox, Philipp, Roussell, Charles Widor and Bonnet. *Degrees:* Mus. B., New York University; F.A.G.O. Director, Tabor College Conservatory of Music (1913-14); Director, Wooster College Conservatory of Music (1914); Class Memorial, Wooster College (1930-32). At present, Director, Wooster College Choir; Organist, College Church; member of faculty, Wooster Conservatory. *Member:* National Academy of Music; Ohio Federation of Music Clubs; Music Teachers National Association. *Address:* Conservatory of Music, Wooster, Ohio.

ROWLES, WILLIAM LLOYD—Teacher. Born in DeLong, Ill., 1895. *Education:* Hedding College and Northwestern University; pupil of Walter Allen Stults, Carl Beecher and Peter C. Lutkin. *Degree:* M. Mus., Northwestern (1926). *Appearances:* With male quartets, Chicago; with Chautauqua music groups. Entertainment Director, Army Y.M.C.A., during World War; Head of Music Department, Hamline University, St. Paul, Minn. (3 years). Head of Music Department, Eastern Washington College of Education, Cheney, Wash. (since 1929); Director, A Cappella Choir, Chorus and other choral groups at Eastern Washington (1940). *Address:* Eastern Washington College of Education, Cheney, Wash.

ROXAS, EMILIO A.—Conductor, Composer, Pianist. Born in Italy, 1885. *Education:* Royal Conservatory; pupil of S. Pietro a Maiella, Naples, Italy. *Debut:* As conductor, Teatro Mercadante, Naples (1907). Accompanist for Giovanni Martinelli (since 1915), Gigli, Besanzoni, Muzio, Julia Claussen, Jan Peerce and others. Teacher of Jan Peerce, Della Samoiloff. *Compositions: Stornelli* (Flammer, 1919); *Welcome Love; Dreams Dimly Dying; Adoration; If I Should Tell You* (Schirmer, 1919); *Berceuse Amoureuse* (Flammer, 1935). *Recordings: Welcome Love, Dreams Dimly Dying* (Victor and Brunswick). *Address:* 160 W. 73rd St., New York City.

ROYAK, ANNETTE—Soprano, Teacher. Born in Nagilew, Russia. *Education:* Imperial Conservatory, Petrograd; Sternsches Conservatory, Berlin. *Appearances:* As soloist with New York Symphony Orchestra and Chamber Music Orchestra; member of German Grand Opera Company, San Carlo Opera, and others in United States and Russia. Maintains studio in New York. *Address:* 10 W. East Ave., New York City.

ROYCE, EDWARD—Composer, Teacher. Born in Cambridge, Mass., 1886. *Education:* Harvard University and Sternsches Conservatory, Berlin. Winner of Eastman School Publication Award. Teacher of composition, Eastman School of Music, Rochester, New York. *Compositions: Theme and Variations, Preludes,* for piano; *The Fire Bringers* (1925), and *Far Ocean* (1929), for orchestra. *Address:* Eastman School of Music, University of Rochester, Rochester, N. Y.

RUBINOFF, DAVID—Violinist, Conductor, Composer. Born in Grodno, Russia, 1897. *Education:* Warsaw Royal Conservatory; pupil of Gottfried, Wolf and Auer. *Degree:* Mus. Doc., New York School of Music. *Appearances:* As soloist and conductor, Cincinnati, Kansas City, and Chicago Symphony Orchestras; with other orchestras throughout the United States; soloist and guest Conductor, Loew's Theatres (1926-30); Conductor, Paramount Theatre Orchestra, New York (1931-35). *Radio:* "Chase & Sanborn Hour," NBC (1931-35); Pebeco and Chevrolet programs (1935-37). At present concertizing. *Compositions: Slavonic Fantasy; Danse Russe; Gypsy Fantasy; Tango Tzigane; Mon Rêve D'Amour; Fiddlin' the Fiddle; Russian Hearts; In a Spanish Garden;* others (published by Carl Fischer, Mills, Irving Berlin, and Crawford Music). *Recordings:* Brunswick; Perfect. *Address:* Paramount Bldg., New York City.

RUBINOFF, PHILIP—Violinist. Born in Grodno, Russia, 1900. *Education:* University of Cincinnati; Cincinnati Conservatory of Music (scholarship); pupil of Jean Ten Have and Geo. A. Leighton. *Degree:* B.M., Cincinnati Conservatory (1929). With own orchestra, Silver Grill, Cleveland (1926); played in Paramount Theatre Orchestra (1930-33) and in David Rubinoff orchestra. Manager of brother, David Rubinoff, violinist. *Address:* 1501 Broadway, New York City.

RUBINSTEIN, ARTUR—Pianist. Born in Lodz, Poland, 1888. *Education:* Pupil of Ludomir Rozycki, Heinrich Barth (piano); Max Bruch, Robert Kahn (theory and composition); protege of Josef Joachim. *Decorations:* Chevalier, Legion of Honor, France; Order of the Commander of the Crown, Italy (1928; returned in 1938). *Debut:* Berlin, with orchestra conducted by Joachim (1901); American, Philadelphia, with Philadelphia Orchestra conducted by Fritz Scheel (1906). *Appearances:* Toured Europe, North and South America (since 1900). *Recordings: His Master's Voice, Victor. American management:* S. Hurok, 30 Rockefeller Plaza, New York City.

RUBINSTEIN, BERYL—Pianist, Composer, Teacher. Born in Athens, Ga., 1898. *Education:* Pupil of Alexander Lambert; Jose Vianna da Motta, and Busoni. *Debuts:* American (1917); European, London (1925). *Appearances:* Soloist with New York Philharmonic, Cleveland, Detroit, Philadelphia, San Francisco, and London Symphony Orchestras. Head of Piano Faculty, Cleveland Institute of Music (1921-29). Dean of Cleveland Institute of Music (since 1932). *Compositions: Prayer of Praise,* chorus (1932); Concerto for Piano and Orchestra (1935); *The Sleeping Beauty,* opera (1937); others for piano, violin, and voice (published by Oxford University Press and Carl Fischer). *Address:* Cleveland Institute of Music, 2605 Euclid Ave., Cleveland, Ohio.

RUBINSTEIN, ERNA—Violinist. Born in Naguszeben, Hungary, 1903. *Education:* Pupil of Hubay. *Appearances:* Tour of the United States and Europe.

RUBSAMEN, WALTER H.—Musicologist, Teacher. Born in New York City, 1911. *Education:* Columbia University, University of Munich; pupil of Barrère, Lang, Ficker and Ursprung. *Degrees:* B.A., Columbia; Ph.D., University of Munich. Former member of faculty, Columbia University. Teacher of musical history, University of California, Los Angeles (since 1938).

RUBSTEIN, ARIEL—Pianist, Teacher. Born in Russia. *Education:* University of Kiev, Russia; Russian Imperial Conservatory; pupil of Puchalski, Gliere and others. *Debut:* In concert, Russia (1918). *Appearances:* In joint recitals; with Russian Trio, Town Hall, New York; Bellingham, Wash.; Missouri University; Willamette University; northwestern colleges. Former Director, Community Center Conservatory of Music (1929-36). At present, Director, Ellison-White Conservatory, Portland, Ore. *Compositions: Mlle. Blue Beard,* show produced by Ziegfeld, New York (1926); arrangements and transcriptions. *Address:* 1535 N. E. 10th, Portland, Ore.

RUDDICK, JAY LEON—Trumpet and French Horn Player, Teacher. Born in Ellinwood, Kansas, 1894. *Education:* University of California; Columbia University; Bethany Conservatory; pupil of Rubin Goldmark, others. *Degrees:* A.B., M.A., University of California. Supervisor of Instrumental Music, Cleveland; Conductor, Cleveland All-High School Orchestra and Band; lecturer in music, Western Reserve University. *Address:* 120 Board of Education Bldg., Cleveland, Ohio.

RUDHYAR, DANE—Composer. Born in Paris, France, 1895. *Education:* Sorbonne University, Paris. *Appearances:* Tours of the United States. *Compositions: Surge of Fire,* symphonic poem; *Dance Poems;* vocal, piano and two-piano works.

RUEGNITZ, ROSE LENA—Pianist, Teacher. Born in Alma Center, Wis., 1887. *Education:* Northwestern University; Columbia University; Cosmopolitan Conservatory, Chicago. *Degrees:* B.M., Northwestern University (1920); M.M., Cosmopolitan Conservatory (1931). *Debut:* As soloist with Chicago Symphony Orchestra (1909). *Appearances:* In recitals; soloist with Waterloo Symphony (1933); as accompanist; Teacher of piano and theory. Member of faculty, Iowa State Teachers' College. *Compositions:* Three Songs for Children (Hovey) Co., 1935); *Alone* (1936); *Her Laughter* (1939); Sonata for Violin and Piano. *Member:* Pi Kappa Lambda; Sigma Alpha Iota (Patroness). *Address:* Iowa State Teachers College, Cedar Falls, Ia.

RUFF, ALBERT EDWARD—Violinist, Violist, Teacher of Voice. Born in Glasgow, Scotland, 1854. *Education:* University of Leipzig; Leipzig Conservatory; with private teachers. *Appearances:* Violist with Gewandhaus Orchestra (1876); violin soloist with Apollo Club, Chicago (1878). Maintains own studio. Teacher of Eugene Cowles, Geraldine Farrar, Henry Weldon, others. *Author of: Vocal Fundamentals for Speech and Song* (G. Schirmer). *Address:* 893 S. Norton Ave., New York City.

RUFFO, TITTA—Baritone. Born in Pisa, Italy, 1877. *Education:* Academia Santa Cecilia, Rome; pupil of Persichini and Cassini. *Debuts:* European, as the *Herald* in *"Lohengrin,"* Teatro Costanzi, Rome (1898); American, as *Rigoletto,* Philadelphia-Chicago Opera Company, Philadelphia, Metropolitan Opera House (1912). *Appearances:* In opera throughout Italy; in Rio de Janiero, Vienna, Paris, London, Chicago, New York and elsewhere; as soloist with orchestra, Carnegie Hall, New York (1912); others. Former member, Philadelphia-Chicago Opera Company, Chicago Opera Company (1913-14, 1919-21) and Metropolitan Opera Company (1921-29). In films (since 1929).

RUGGLES, CARL—Composer. Born in Marion, Mass., 1876. *Education:* Harvard University; pupil of Spalding. Founder of Winona Symphony Orchestra, Minnesota. *Compositions: Men and Angels* (1920), *Men and Mountains* (1924), *Portals, Sun Treader,* for orchestra; *The Sunken Bell,* opera: *Polyphonic Composition for Three Pianos. Member:* International Composers Guild; Pan American Association of Composers.

RUNYON, SANTY—Saxophonist, Clarinetist, Flutist. Teacher. Born in Chanute, Kan., 1907. *Education:* Oklahoma Agricultural and Mechanical College; University of Oklahoma, University of Missouri; pupil of Bohimul Makovsky (clarinet), Ernest Liegle, Evald Snellman (flute). With Chicago Theatre Orchestra (since 1935). At present with Henry Busse and Benny Meroff; conducts own school of music and Santy Runyon Woodwind Club, Chicago. *Address:* 64 E. Lake St., Chicago, Ill.

RUPP, FRANZ—Pianist, Accompanist. Born in Bavaria. *Education:* Munich Academy. Winner of Grand Prize awarded by Bavarian Government. *Appearances:* In recital and concert throughout Europe, South America, and the United States; with Fritz Kreisler, Marian Anderson, Emanuel Feuermann, Erica Morini, Lotte Lehmann. Now living in New York. *Compositions:* For piano; masses, other church music. *Management:* NBC Artists Service, RCA Bldg., Radio City, New York City.

RUSS, ELMO—Baritone, Coach, Composer. Born in New Orleans, La., 1893. *Education:* With private teachers. *Appearances:* Concerts, New Orleans (1920); recitals in the east, including program of his own works at New York World's Fair (1939). *Radio:* Guest appearances, New York. At present, appearing in recitals; Director, Woodside programs. *Compositions: Dreams* (Melodie Music Publishers, 1922); *Argentine Serenade* (Associated Composers of New York, Keith Prowse of London, 1927); *Love Lady* (Associated Composers, 1927); *Tipsy With the Moon, Come O Superstition, A Lady Comes to an Inn, Invocation* (Modern Music Press, 1939). *Member:* Brooklyn Writers Group, Brooklyn Arts Circle, New Arts League, Long Island Poets. *Address:* 800 Carnegie Hall, New York City.

RUSSELL, ALEXANDER—Organist, Pianist, Teacher. Born in Franklin, Tenn., 1880. *Education:* Syracuse University; pupil of Godowsky, Bauer, Widor and Stillman-Kelley. *Degrees:* Hon. Mus. D., Syracuse University; Doctor of Pedagogy, Cincinnati Conservatory. *Debut:* In concert, Paris (1908). *Appearances:* Tour of the United States in organ and piano recitals. Member of Fine Arts faculty, Syracuse University (1902-08); Concert Director, Wanamaker stores in New York and Philadelphia (1910-29); Director of Music, Princeton University (1917-35). *Member:* Chevalier of the Order of the Crown of Belgium.

RUSSELL, CATHERINE CROSLEY—Violinist, Teacher. *Education:* Cornish School of Music, Seattle, Wash. *Appearances:* In various symphony orchestras. *Radio:* Guest artist, KOKO; others. Former soloist, Baptist Church, La Junta. At present, teaching and concertizing. *Compositions: Cow Boys Dream* (Perry and Sons' Music Co., 1916). *Address:* 1115 Cimarron, La Junta, Colo.

RUSSELL, JACK—Pianist, Tenor, Conductor (Popular). Born in Chicago, Ill., 1907. *Education:* Pupil of Sister M. Eugene, Hunter Kahler, and Clarence Jones. *Appearances:* With own band at Morrison, Drake, Congress, and Stevens Hotels in Chicago; Wisconsin Hotel, Milwaukee; Chez Paree, Blackhawk, Melody Mill, and others in Chicago. *Radio:* CBS; NBC; MBS; local stations in Chicago. At present, appearing at Stevens Hotel. *Recordings:* Victor. *Address:* 140 N. Dearborn St., Chicago, Ill.

RUSSELL, LARRY—Pianist, Clarinetist, Saxophonist, Arranger (Popular). Born in Bloomfield, Ind., 1913. *Education:* Purdue University, Lafayette, Ind.; Sherwood School of Music; pupil of Carl Reif, A. G. Wathal. At present, Staff Arranger, WBBM Orchestra, Chicago. *Address:* 410 N. Michigan Ave., Chicago, Ill.

RUSSELL, THEODORE CASKEY—Violinist, Teacher. Born in Kirksville, Mo., 1911. *Education:* Missouri State Teachers College; Northwestern University; pupil of Enesco and Szigeti in Europe. *Degrees:* B.S., Missouri State Teachers College; M. Mus., Northwestern University. At present member of faculty, Mississippi State College of Women. *Address:* Mississippi State College of Women, Columbus, Miss.

RUVINSKA, PAULINA—Pianist. Born in New York City. *Education:* Pupil of Clarence Adler. *Debut:* In recital, Town Hall, New York. *Appearances:* As soloist with Detroit Sym-

phony Orchestra; recitals in New York. *Management:* Vera Bull Hull, 113 W. 57th St., New York City.

RUYSDAEL, BASIL—Basso. *Education:* Cornell University; also in Europe; pupil of Frank King Clark. *Debut:* Metropolitan Opera, New York (1910). *Appearances:* Savage Grand Opera Company on tour; Metropolitan Opera. Member of *Uncle Tom's Cabin* Company, Cal. *Radio:* Announcer, WOR, New York. Former teacher of voice, California.

RUZICKA, VINCENZ—Pianist. Born in the United States. *Education:* Pupil of Josef and Rosina Lhevinne. *Debut:* As duo-pianist with Celius Dougherty, Town Hall, New York (1939). *Appearances:* Recitals and concerts throughout the United States; recitals as duo-pianist. *Management:* Ray Halmans, 119 W. 57th St., New York City.

RYAN, BESSIE—Teacher of Piano and Voice. Born in Chicago, Ill. *Education:* Chicago Musical College; De Paul University; American Conservatory, Chicago; pupil of Rose L. Gannon, Heniot Levy, A. Weidig, W. Middelschulte, John M. Williams and J. T. Read. Recipient of Diamond Medal, Teachers Class, Chicago Musical College. *Degree:* Mus. B., American Conservatory. *Appearances:* In concerts with Bruno Steindel, Mabel Reigelman; featured as "Chicago Radio Girl" (1922-26). Founder and Director, Austin College of Music (since 1924), and Greater West Side Fine Arts Association, Chicago (1938); Director, Greater West Side Radio Ensemble; Chairman, Advisory Board, Open Air Opera House, Columbus Park, Chicago; Organist and Choir Director of St. Cecilia Choir of Our Lady of Sorrows Church, Chicago. Member of faculty, American Conservatory. Specializes in education of children of pre-school age. *Member:* Illinois Federation of Music Clubs (State Chairman, Civic Music and Pageantry); Society of American Musicians. *Address:* 3334 Washington Blvd., Chicago, Ill.

RYBNER, DAGMAR DE CORVAL—Pianist. Born in Baden, 1890. *Education:* Karlsruhe, Neuchâtel and New York. *Debut:* Metropolitan Opera House, New York (1912). *Appearances:* In recital and as soloist with orchestras. *Compositions:* Songs; piano and violin pieces.

RYCHLIK, CHARLES V.—Violinist. Born in Cleveland, O., 1875. *Education:* Prague Conservatory of Music (1894). *Appearances:* As violist with Prague Conservatory String Quartet and Bohemian String Quartet; violinist with Chicago Orchestra, Cleveland Symphony Orchestra, and Cleveland Philharmonic String Quartet. *Compositions:* Sonata, for violin and viola; works for violin and piano (published by F. A. Urbanek and Sons). *Address:* 5611 Fleet St., Cleveland, O.

RYDER, LESLIE BYRL—Violinist. Born in Alexandria, Va., 1908. *Education:* Peabody Institute of Music, Baltimore. *Appearances:* Member of Pittsburgh Civic Orchestra (3 years). Appearing in programs, WPID, Petersburg, Va. *Address:* Station WPID, Petersburg, Va.

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SABATINI, GUGLIELMO—Conductor, Composer, Pianist. Born in Casalanguida, Italy, 1902. *Radio:* Pennsylvania Symphony Orchestra, Philadelphia; broadcasts, KYW, WFIL, WIP. Conductor, Trenton Symphony, Pennsylvania Symphony, Italo - American Philharmonic Orchestra. *Address:* 1714 Chestnut St., Philadelphia, Pa.

SACHS, CURT—Musicologist. Born in Berlin, Germany, 1881. *Education:* Berlin University; pupil of Schrattenholz, Johnen, Rausch, Fleischer, Kretzschmar and Wolf. *Degree:* Ph.D., Berlin University. Former member of faculty, Berlin University, Berlin Hochschule fuer Musik, and Academy for Church and School Music; Curator, state collection of instruments; visiting professor, Sorbonne; Director, L'Anthologie Sonore. Member of faculty, New York University (1938). *Author of: Reallexikon der Musikinstrumente* (Berlin, 1914); *Handbuch der Musikinstrumentenkunde* (1920); *A World History of the Dance;* historical studies on musical instruments; others. *Member:* American Musicological Society.

SACHS, HENRY EVERETT—Conductor, Composer (Popular). Born in Denver, Colo., 1881. *Education:* Pupil of Anthony Lohman, Oscar Greisert, and Henry Housley. *Appearances:* As Conductor, *Blossom Time,* Century Theatre, New York; *Castles in the Air,* Boston, Detroit and elsewhere. At present, Conductor, Denver Municipal Band. *Compositions: In Flanders Fields* (Flammer, 1919), *Wishin'* (Witmark, 1922), *Her Gown* (Witmark, 1922), *Once in a While* (Schirmer, 1923), *Three Riders* (Schirmer, 1923), *Grandma* (Flammer, 1923), *Friendly Man* (Flammer, 1923), *Dream Ships* (Flammer, 1924), *Tommy* (Flammer, 1928), *Grandpa* (Flammer, 1930) and *Song of Mine* (Schirmer, 1930). *Member:* Pro-Musica, Denver Symphony Society, Music Week Association, Allied Arts, American Bandmasters Association. *Address:* 528 Race St., Denver, Colo.

SACHSE, LEOPOLD—Stage Director. Born in Berlin, 1880. *Education:* Cologne Conservatory; pupil of Stolzenberg and Selva. Director of Stadttheater in Muenster (1907-15); Director of Stadttheater in Halle (1915-22); Director, Hamburg Opera, (1922-32). Staged performances at Gaité Lyrique, Paris (1932-35); Stage Director, German Opera at Metropolitan, New York (since 1935). Teacher of stage technique, Juilliard Graduate School (since 1937).

SACK, ERNA—Soprano. Born in Berlin. *Education:* Pupil of Emerich in Prague, Daniel in Berlin. *Debuts:* Charlottenburg Opera; American, recital in New York (1937). *Appearances:* Operas in Germany; concerts in Italy and England; Salzburg Festival; recital tour of the United States (1937).

SACKETT, LYNN—Tenor, Teacher, Choral Conductor. Born in Omaha, Neb. *Appearances:* Soloist in Christian Science Churches, Chicago (since 1928). Former Choral Conductor, Tabor College, LaPorte Civic Chorus, South Bend Oratorio Society, Vocal Symphonic, Central Y.M.C.A. Male Chorus, Chicago; Hyde Park Y.M.C.A. Male Chorus, Chicago. At present, Voice Teacher and Choral Conductor, Boguslawski College of Music, Chicago; Conductor, Chicago Concert Choir, Chicago South Side Women's Chorus, International Harvester Chorus, Morgan Park Congregational Church Choir, Women's Philharmonic Choir, Chicago; soloist, Morgan Park Congregational Church Choir. *Address:* 323 S. Wabash Ave., Chicago, Ill.

SACKS, LILYAN—Soprano. Born in Des Moines, Ia. *Education:* Drake Conservatory of Music, Des Moines. *Appearances:* In concert throughout the middle west; in light opera, Louisville; tours in vaudeville; as director of various choral groups. *Radio:* WHN, New York. *Member:* Lake View Musical Society. *Address:* 6448 Greenview Ave., Chicago, Ill.

SAERCHINGER, CESAR—Music Editor, Author. Born in Aix-la Chapelle, 1884. *Education:* Pupil of his mother and Lambord. European representative of *Musical Courier;* foreign correspondent, New York *Post;* with BBC, London. *Editor of: The Art of Music* (1914-17); Musical Editor, *The International* (1913-14), *Current Opinion* (after 1914); *International Who's Who In Music* (1918). Contributor to various musical periodicals and books.

SAGERQUIST, ERIC—Violinist, Conductor. Born in Karlstad, Sweden, 1898. *Education:* Pupil of Alexander Sebald (violin). *Radio:* Musical Director, "First Nighter Program," formerly NBC, now CBS. *Recordings:* Brunswick, Victor. Has composed works especially for radio dramatic programs. *Address:* Columbia Broadcasting System, 410 N. Michigan Ave., Chicago, Ill.

SAIDENBERG, DANIEL—Violoncellist, Conductor. Born in Winnipeg, Canada, 1906. *Education:* Juilliard Institute, Paris Conservatoire; pupil of Hekking and Salmond. Winner of Naumburg Foundation Award, New York. *Appearances:* As member, Chicago Symphony Orchestra and Philadelphia Orchestra; also as soloist; guest Conductor, various symphony and opera orchestras. *Radio:* Conductor, "Templeton Time," NBC. Former Head of Cello Department, Chicago Musical College. Conductor, Saidenberg Symphonietta. *Address:* 305 Fullerton Parkway, Chicago, Ill.

SALAZAR, ADOLFO—Composer, Critic. Born in Madrid, Spain, 1890. *Education:* Pupil of Perez Casas and Manuel de Falla. Managing Editor, *Revista Musical Hispano-Americana* (1914-18); Music Critic, *El Sol* (1918-36); lecturer on music, America (1937). *Compositions: Don Juan en los Infiernos, Paisajes* and *Tres Preludios,* for orchestra; *Rubaiyat,* string quartet; *Romancilla,* for guitar; *Arabia,* for piano and string quartet. *Author of: Musica y Musicos de Hoy* (1928), *Sinfonia y Ballet* (1929), *La Musica Contemporanea en España* (1930), *La Musica actual en Europa y sus Problemas* (1935), *El Siglo Romantico* (1936), and *La Musica en el Siglo XX* (1936); in collaboration with Guido Adler, *History of Music. Member:* Musical Section, Madrid Atheneum; founder, Sociedad Nacional de Musica.

SALKIN, SAMUEL—Violinist. Born in Russia, 1900. *Education:* Philadelphia Conservatory of Music; also studied in San Francisco and New York. *Appearances:* Fortnightly Musical Club, Cleveland Symphony Orchestra and chamber music ensembles. *Address:* Severance Hall, Cleveland, O.

SALMAGGI, ALFREDO—Concert Manager. Born in Aquila, Abruzzi, Italy, 1887. *Education:* Pupil of Pietro Mascagni, Ariani and Cotogni. *Appearances:* In opera, United States (1908). Inaugurated popular - priced opera, Brooklyn Academy of Music (1915); founded New York Hippodrome Opera Co. (1933).

SALMOND, FELIX—Violoncellist. Born in London, England, 1888. *Education:* Royal College of Music, London; pupil of Edouard Jacobs. *Debut:* In recital, London (1909). *Appearances:* In first performance of Elgar cello concert (1919); as soloist with various orchestras throughout the United States; tours of Europe; in joint recitals with Bauer, Hutcheson, Paderewski, Hofmann and Dohanyi. At present, Head of Violoncello Department, Juilliard Institute. *Address:* 65 E. 96th St., New York City.

SALTER, JACK—Concert Manager. Born in Newberry, S. C., 1887. *Education:* Newberry Lutheran College. Sales Manager, Cable Piano Co., Atlanta, Ga. (1912-17); member of firm, Evans and Salter, Atlanta and Savannah (1917-20). Vice - President, Columbia Concerts Corporation. Personal manager, Yehudi Menuhin, Nino Martini, Igor Gorin and others. *Address:* 113 W. 57th St., New York.

SALTER, SUMNER—Organist, Teacher, Composer. Born in Burlington, Ia., 1856. *Education:* Amherst College; pupil of B. D. Allen, Eugene Thayer (organ), J. C. D. Parker (piano), Osgood (voice), Paine (theory). *Appearances:* Organ recitals throughout the United States. Organist and Choral Director, churches in Cleveland and teacher at Oberlin Conservatory (1879-81); Organist and Choir Director, churches in Syracuse, N. Y. (1881-86), Atlanta, Ga. (1886-89), New York City (1889-1900); Organist, Cornell University and teacher at Ithaca Conservatory (1900-02). *Compositions:* Songs, works for male and mixed chorus, religious music. *Editor of: Pianist and Organist,* official publication of A.G.O. (1895-98). *Member:* A.G.O.; New York Music Teachers Association.

SALTIEL, WILLIAM D.—Patron. Born in Chicago, Ill., 1895. *Education:* University of Chicago and Chicago-Kent College of Law. Trustee, General Counsel and Secretary, Chicago Opera Company; member, Chicago Branch, National Music Appreciation Committee. *Address:* 10 S. La Salle St., Chicago, Ill.

SALTZMANN-STEVENS, MINNIE—Soprano. Born in Bloomington, Ill. *Education:* Chicago; pupil of Jean de Reszke in Paris. *Debuts:* As *Bruennhilde* in *"Die Walkuere"* with Chicago Opera (1911). *Appearances:* Wagnerian roles in Lisbon, Madrid, Brussels, Berlin, Frankfort and London (1909-11); as *Kundry* in *"Parsifal"* at Bayreuth (1911); with Chicago Opera Company (1911-14); guest appearances with Boston Opera Company.

SALVADOR, MARIO—Organist. Born in 1908. *Education:* American Conservatory, Chicago; pupil of Manari, Rome (organ); William Middelschulte, Frank Van Dusen (organ and counterpoint). *Debut:* As organist with Loyola University Choral Society, Kimball Hall, Chicago (1928). *Appearances:* Recitals in Chicago. *Address:* 517 S. Throop St., Chicago, Ill.

SALVI, AIDA—Harpist, Teacher, Composer. Born in Venice, Italy. *Education:* Pupil of her brother, Alberto Salvi, Leo Sowerby and Enrico Tremonti. *Appearances:* Tours with DeMarco Ensemble (1925); soloist with McQuarrie Harp Ensemble (1926); soloist, Bismarck Hotel, Chicago (1934-35); with Chicago Civic Opera Company (1937-39); played in Grant Park Concerts, Chicago; soloist, Chicago Theatre, and many others. *Radio:* NBC. *Compositions: Leobert,* harp concerto; *Mid-Bali-Bali,* symphonic poem. Arranged works for ten harpists, Jessica Dragonette program, NBC (1934). Teacher of harp, Northwestern; former faculty member, Chicago Conservatory and Gunn School of Music, Chicago. *Address:* 3430 N. Kildare Ave., Chicago, Ill.

SALVI, MARGARITA—Soprano. Born in Madrid, Spain, 1904. *Education:* Studied in Milan, Italy. *Debut:* Florence, Italy (1925). *Appearances:* In opera in Europe and the United States. Former member, Metropolitan and Chicago Opera Companies. At present, in recital tour of South America. Repertoire includes roles in *Barber of Seville, Rigoletto, La Traviata, Mignon* and others. *Recordings:* Odeon, Berlin. *Address:* 75-17 41st Ave., Jackson Heights, N. Y.

SALZEDO, CARLOS—Harpist, Teacher, Composer. Born in Arcachon, France, 1885. *Education:* Paris Conservatoire. Recipient of award from Society for the Publication of American Music. *Degree:* Hon. Mus. D. *Appearances:* Concerts throughout the world. Organized Harp Department, Curtis Institute; Founder-Director, Salzedo Harp Ensemble, Salzedo Harp Duo. Former editor of *Eolus.* At present, member of faculty, Curtis Institute; concertizing. *Compositions: The Enchanted Isle,* for orchestra and harp (1918); Concerto, for harp and wind instruments (1926); *Short Stories in Music,* for harp (1934); *Panorama,* suite for harp solo in four parts (1937); other works for orchestra, harp, voice; chamber music (published by Schirmer, Elkan Vogel, others). *Recordings:* Victor, Columbia. *Member:* National Association of Harpists (President); International Society for Contemporary Music; International Composers Guild (Founder, 1921). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 270 Riverside Dr., New York City.

SALZEDO, MARJORIE CALL—Harpist. Born in Roachdale, Ind., 1913. *Education:* De Pauw University, Curtis Institute of Music. *Degree:* B.M., Curtis Institute. *Appearances:* Town Hall, Waldorf-Astoria, Carnegie Hall, New York; with Indianapolis, Curtis, and New York City Symphonies. Member, Salzedo Harp Ensemble and Salzedo Harp Duo (with husband, Carlos Salzedo). *Member:* National Association of Harpists, Beethoven Association. *Address:* 270 Riverside Drive, New York City.

SAMETINI, LEON—Violinist, Teacher. Born in Rotterdam, The Netherlands, 1886. *Education:* Prague Conservatory; pupil of De Groot, Togni, and Eldering, Amsterdam; Sevcik, Prague. *Degree:* Mus. D., American Conservatory. *Debut:* Amsterdam (1894). *Appearances:* Concert tours of Europe, Australia, and the United States. Director, Violin Department, and Vice-President, Chicago Musical College. Teacher of Guila Bustabo, Harold Ayers, John Weicher, Robert Quick, others. *Recordings:* Beka Records, England. *Address:* Chicago Musical College, 64 E. Van Buren St., Chicago, Ill.

SAMINSKY, LAZARE—Composer, Teacher, Conductor, Musicologist, Author. Born in Odessa, Russia, 1882. *Education:* Moscow Conservatory, Petrograd Conservatory. Director of Music, Temple Emanu-El in New York (since 1924). *Appearances:* As conductor throughout Europe and the U.S.A.; South American Tour (1940). *Compositions: The Vision of Ariel, Lament of Rachel* and other ballets (1920); five symphonies, including *Ausonia, Italian Pages* (1930), *Pueblo, A Moon Rhapsody* (1936), other orchestral works; *Litanies of Women,* for mezzo-soprano and ten instruments, *Chassidic Suite* for violin or cello and small orchestra (1937), other ensemble pieces; Three Sacred Songs of Jemmen and Palestine, *By the Rivers of Babylon* (1926), *King Saul* and other choral works; songs; piano pieces. *Author: Music of Our Day, Music of the Ghetto and the Bible,* articles for periodicals; Editor, with Isidore Freed, *Masters of Our Day,* series of piano pieces by contemporary American composers; others.

SAMMOND, HERBERT STAVELY—Baritone, Teacher, Organist. Born in Milwaukee, Wis., 1871. *Education:* Pupil of Mary Wardell, Dudley Buck, R. Huntington, Woodman, Charles Heinroth, Myer, Dudley Buck, Jr. Founder and Conductor, Morning Choral, Brooklyn; Conductor, Flushing Oratorio Society (1923-38). Organist, Middle Collegiate Church, New York. *Compositions:* Choral compositions, songs (G. Schirmer). *Address:* 725 Argyle Rd., Brooklyn, New York.

SAMOILOFF, LAZAR S.—Teacher of Voice. Born in Kieff, Russia, 1877. *Education:* Graduate, Vienna Imperial Conservatory; pupil of Augusto Brodgi, Italy. *Degree:* Hon. Mus. D., Chicago Conservatory of Music. *Debut:* In opera and concert (1899). *Appearances:* Opera and concert (1899-1907). Director, Samoiloff Bel Canto Studios & Opera Academy, Los Angeles. *Recordings:* Victor. *Address:* 610 S. Van Ness Ave., Los Angeles, California.

SAMPLE, JOHN DWIGHT—Tenor, Teacher. Born in Corydon, Ind., 1889. *Education:* Studied in Germany and Italy. *Appearances:* La Scala, Milan, under Toscanini; Berlin (1925), and Dusseldorf, Germany. Former member, Philadelphia Grand Opera (3 years); Cincinnati Opera (7 years); guest performances, Chicago Opera. At present, teaching; maintains own studio. *Address:* Fine Arts Bldg., Chicago, Ill.

SAMUEL, JOHN O.—Bass-Baritone, Teacher. Born in Youngstown, Ohio, 1887. *Education:* Studied with private teachers. *Appearances:* In recital and with oratorio societies throughout eastern and middle western United States. *Member:* Ohio Music Teachers Association (Exec. Sec'y.); Ohio Academy of Teachers of Singing (Pres.); Musicians Club, Cleveland (Pres.). *Address:* 606 Carnegie Hall, Cleveland, Ohio.

SAMUELSON, ARVID—Pianist, Conductor, Arranger. Born in Ceresco, Neb. *Education:* University of Nebraska; American Conservatory of Music; pupil of Godowsky and Lhevinne. *Degrees:* B. Mus., University of Nebraska. *Debut:* Aeolian Hall, New York (1921). *Appearances:* Town Hall, New York; Chicago Playhouse; concerts throughout the United States; as conductor of various groups. Conductor of The Teaneck Chorus, Teaneck, N. J.; A Cappella Singers of New York; other choral clubs of New York. *Compositions:* Chorals and two-piano arrangements (Boosey-Hawkes, Belwin), (Flammer, Keane, Harms). *Address:* 113 W. 57th St., New York City.

SANBORN, PITTS—Music Critic. Born in Port Huron, Mich. *Education:* Harvard University. *Degrees:* A.B. (1900); A.M., Harvard (1902). Music Editor, New York *Globe* (1905-23); Foreign Correspondent, New York *Evening Mail* (1923), and later Music Editor.

At present, Music Editor, New York *World Telegram*. *Author of: Vie de Bordeaux,* poems (1917); *Prima Donna—A Novel of the Opera* (1929); *Greek Night,* novel (1930); *The Metropolitan Book of the Opera* (1937); contributor to *The International Cyclopedia of Music and Musicians.* Member of Editorial Board, *Who Is Who In Music* (1940-41 Edition). *Address:* 125 Barclay St., New York City.

SANDBURG, CARL—Writer, Recitalist. Born in Galesburg, Ill., 1878. *Appearances:* As folk song recitalist throughout the United States. *Editor of:* The American Songbag, 1927. *Address:* Harbert, Mich.

SANDBY, HERMANN—Violoncellist. Born in Copenhagen, Denmark, 1881. *Education:* Frankfort Conservatory; pupil of Hugo Becker. *Debut:* As soloist with Copenhagen Orchestral Society (1900). *Appearances:* Tours of Scandinavia, Germany and Great Britain. First cellist, Philadelphia Orchestra (1914-16). *Compositions:* Cello Concerto, two string quartets, *The Vikings of Helgeland,* opera; transcriptions of Norwegian melodies, for piano, violin and piano, cello and piano; others.

SANDERS, ERMA BELLOWS (MRS. A. S. E.)—Contralto, Choral Director. Born in Milan, Mo. *Education:* With private teachers. Active as soloist, reader, and choir director; held executive posts with various music clubs. *Member:* Missouri Federation of Music Clubs (Past President); National Federation of Music Clubs (Council); Springfield Civic Music Association (President); Springfield Musical Club. Member of the Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 767 E. Madison, Springfield, Mo.

SANDERS, ROBERT L.—Composer, Conductor, Teacher. Born in Chicago, Ill., 1906. *Education:* Bush Conservatory in Chicago, American Academy in Rome; pupil of De Lioncourt and Brand in Paris. Assistant Conductor of Chicago Civic Orchestra (1933-36); Director, Chicago Conservatory Symphony Orchestra. Head of Music Department, University of Indiana. *Compositions:* Concerto in A Minor for violin and orchestra (1935), *Saturday Night* (1933), *Scenes of Poverty and Toil* (1935) and other orchestral works; choral works; trio, sonatas, quartet. Co-editor, Unitarian Hymnal. *Address:* University of Indiana, Bloomington, Ind.

SANDOR, ARPAD—Pianist, Coach. Born in Budapest, Hungary, 1896. *Education:* National Academy of Music, Budapest. Accompanist to Lily Pons, Elisabeth Rethberg, Helen Jepson, Jessica Dragonette, Jan Kiepura, Richard Tauber, Jascha Heifetz, others. At present coaching in New York. *Member:* Beethoven Association. *Address:* 136 W. 55th St., New York City.

SANFORD, HAROLD—Conductor, Musical Director. Born in Florence, Mass., 1879. *Education:* Pupil of Emil Mollenhauer (violin); Percy Goetschius (theory, composition); Victor Herbert (orchestration); others. Assistant to Victor Herbert (1906-24); member of Philharmonic and Metropolitan Opera Orchestras, New York; others. *Radio:* Musical Director, NBC (13 years); commercial programs on local stations and networks. *Compositions: Mem'ries, Bluette, Cavalcade,* march (Witmark, Boston Music Co., Fischer). *Address:* 15 W. 75th St., New York City.

SAN JUAN, PEDRO—Conductor, Composer. Born in San Sebastián, 1886. *Education:* Pupil of Pérez Casas and Joaquin Turina. Violinist, Madrid Symphony Orchestra (1906-14); Conductor, Orquesta Sinfonica, Havana, Cuba. *Compositions: El Dragón de Fuego,* overture; *Afrodita,* symphonic poem; *Poema Pastoral, Suleika, Campesina, Iniciación,* for orchestra; piano works and songs.

SAPERTON, DAVID—Pianist, Composer, Teacher, Writer. Born in Pittsburgh, Pa., 1889. *Education:* Pupil of Michalowsky, Gittings, Spanuth, Joseffy, Kaun, and Scalero. *Debuts:* American, Pittsburgh (1899); European, as soloist in joint recital with Geraldine Farrar, Berlin, Germany (1908). *Appearances:* In concert, Metropolitan Opera House (1904); recitals in New York and Pittsburgh; tour of Austria, Hungary, Italy, Russia, Norway, Denmark, Sweden, and of Germany. Has given all-Godowsky programs. *Radio:* Broadcasts with "Roxy" (1923). Member of faculty, Curtis Institute (since 1924); also holds executive positions there; Head of Piano Department, Beechwood School (now Beaver College), Jenkintown, Pa. (1924-25); also taught at Braun School of Music, and at New York University. *Compositions: Midway Plaisance,* symphonic work; others (G. Schirmer and Theo. Presser). *Author of: Automatic Transposition* (G. Schirmer). *Recordings:* Victor. *Address::* Curtis Institute of Music, Philadelphia, Pa.

SARGEANT, WINTHROP—Violinist, Critic, Writer. Born in San Francisco, 1903. *Education:* Pupil of Artur Argiewicz in San Francisco, Lucien Capet in Paris (violin), Julius Gold and Albert Elkus in San Francisco and Carl Prohaska in Vienna (composition). *Appearances:* Violinist in San Francisco Symphony (1922-24), New York Symphony (1926-28), New York Philharmonic (1928-30). Head of Department of Theory and Composition, New York Philharmonic Scholarship School (since 1927). Member of staff of *Musical America* (1931-34); Critic, Brooklyn *Daily Eagle* (1934-36); Chief Music Critic, New York *American* (1936-37); Music Editor of *Time* magazine (since 1937). *Author of: Jazz: Hot and Hybrid.* Contributor to various periodicals.

SARTELL, ERVIN J.—Bandmaster. Born in Marathon City, Wis., 1894. *Education:* Pupil of W. T. Thiele. Manager, Bower City Band (1910-27); organized 121st Field Artillery Band (1927). *Member:* Wisconsin State Musicians Association (Secretary, 1936-40); Army and Navy Bandsmens Association (Vice-President); Wisconsin Bandmasters Association. *Address:* 318 Milton Ave., Janesville, Wis.

SASSOLI, ADA—Harpist. Born in Bologna, Italy, 1887. *Education:* Bologna Conservatory and Paris Conservatoire; pupil of A. Hasselmans. Winner of First Prize, Conservatoire, Paris (1902). *Appearances:* Tours of England and Australia with Melba (1904-05), in the United States and Canada (1905-06, 1910-11), with Geraldine Farrar (1915-16); in Italy (1913-14).

SAUNDERS, RICHARD DRAKE—Composer, Pianist. Born in Chicago, Ill., 1898. *Education:* Valparaiso University; Stevens Institute of Technology; California Institute of Technology; Zoellner Conservatory of Music. *Degree:* Mus. M., Zoellner Conservatory. *Appearances:* Concert tour. At present, Music Critic, Hollywood *Citizen-News;* representative and correspondent, *Musical Courier.* Founder of Saunders Publications. *Compositions: Desire,* for piano (Schirmer); *Twelve Songs of the Months,* cycle; waltzes for piano and songs (Saunders). *Member:* Native American Composers and The Crescendo Club. *Address:* 5617 Hollywood Blvd., Hollywood, Cal.

SAVINE, ALEXANDER—Composer, Conductor, Teacher. Born in Belgrade, Jugo-Slavia, 1881. *Education:* Pupil of Mokranjac, Forsten, Lucca, and Heinemann. *Appearances:* As grand opera singer in Europe; as guest conductor, Geneva Philharmonic Orchestra, London Symphonic Orchestra, Philharmonic Orchestras in Jugo-Slavia and Czecho-Slovakia. Director, Belgrade Choral Society; Professor of Singing, Winnipeg Musical Academy; lecturer, Juilliard Institute, and in various American cities; Conductor, French Opera Company at the International Festival of Grand Operas, Zurich, Switzerland; General-Director of Opera Department, Juilliard Institute. Has conducted classes in singing in New York, Chicago, New Orleans, Birmingham, Nashville and Chattanooga (since 1929). *Compositions: Xenia* and *The Diplomat,* operas; *Na Liparu* (1916), *In Exile* (1917), *Golgotha* (1918), and *The Last Guest* (1922). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 525 Arlington Pl., Chicago, Ill.

SAVITT, JAN—Violinist, Composer, Conductor (Popular). Born in Petrograd, Russia, 1912. *Education:* Curtis Institute of Music; pupil of Carl Flesch. *Degree:* Mus. D., Curtis Institute. *Appearances:* As first violinist, Philadelphia Symphony Orchestra and with Savitt String Quartette. *Radio:* CBS (1926); Musical Director, WCAU and KYW-NBC. At present, with own orchestra at Hotel Lincoln, New York, and under contract as composer with Robbins Music Corp. *Compositions: Moonrise, It's a Wonderful World,* and *720 in the Books* (Robbins Music Co.). *Address:* Lincoln Hotel, New York City.

SAVLER, ROBERTA—Pianist, Teacher. Born in Chicago, Ill., 1911. *Education:* Sherwood Music School; pupil of Sidney Silber, Leo Podolsky. *Degree:* Mus. B. *Appearances:* Soloist with Oak Park Symphony (1940). *Address:* 127 N. Oak Park Ave., Oak Park, Ill.

SAX, RAY—Saxophonist, Pianist, Vibraharpist, Baritone. Born in Chicago. *Education:* Northwestern University. *Appearances:* Palladium Theatre, London (Command Performance). *Radio:* NBC. At present, with Fred Waring's Pennsylvanians. *Address:* Fred Waring, 1697 Broadway, New York City.

SAYAO, BIDU—Soprano. Born in Rio de Janiero. *Education:* Pupil of Jean de Reszke, Paris. *Debuts:* As soloist, with New York Philharmonic under Toscanini, Carnegie Hall, New York (1930); in recital, Town Hall, New York (1930); operatic, Metropolitan, New York, in *Manon* (1937). *Appearances:* With Opera-Comique in Paris; La Scala, Milan. With Metropolitan Opera (since 1937); recitals and concerts in Europe and America. *Radio:* Metropolitan Opera Broadcasts, NBC; "Magic Key," NBC. *Recordings:* Victor.

SAYLOR, RODNEY—Organist, Choral Director. Born in St. Louis, Mo., 1881. *Education:* Private teachers. *Appearances:* Director, Bach Society of New Jersey, in performances of Bach B minor Mass, Newark; Director, cantata and chamber music programs of Bach works. At present, Director, Bach Society of New Jersey; Morris County Choral Society; Motet Choir, Old First Church. *Address:* 820 Broad St., Newark, N. J.

SAYRE, JAMES WILLIS—Music Editor. Born in Washington, D. C. At present Music Editor, Seattle *Post-Intelligencer. Address:* Seattle Post-Intelligencer, Seattle, Wash.

SCHAD, WALTER C.—Clarinetist, Composer. Born in Brooklyn, N. Y. *Education:* Juilliard Institute, New York College of Music. Formerly with Victor Herbert, Sousa, and others. *Compositions: Plango,* opera; *Americana,* symphonic poem; *Samson and A Legendary Hero,* overtures; others (published by Schirmer). *Member:* ASCAP. *Address:* Grant Ave., Brentwood, Long Island, N. Y.

SCHADEN, HARRY EDWARD—Editor. Born in Nebraska City, Neb., 1904. *Education:* University of Colorado. At present, City Editor, Tampa *Morning Tribune,* concert and record reviewer. *Address:* Tampa Morning Tribune, Tampa, Fla.

SCHAEFER, FERDINAND—Conductor. Born in Wiesbaden, Germany, 1861. *Education:* Graduate, Leipzig Royal Conservatory; pupil of Adolf Brodsky and S. Jadassohn. *Degree:* Hon. Mus. D., Indiana University. Received Mendelssohn and Radins Prizes. *Appearances:* As Conductor, Indianapolis Symphony Orchestra. Organizer of Gillo Orchestra, Upsala, Sweden; founder, Indianapolis Symphony Orchestra. At present, Conductor Emeritus, Indianapolis Symphony. *Address:* 799 E. Dr., Woodruff Place, Indianapolis, Ind.

SCHAFMEISTER, HELEN—Pianist. Born in Ossining, N. Y. *Education:* Ossining School for Girls; pupil of William Barber, Katherine Bacon, Emerson Whithorne, Frank La Forge, Ernesto Berumen. *Debut:* Aeolian Hall, New York (1930). *Appearances:* Duo-Art Records Program, Aeolian Hall, N. Y.; recital, Town Hall (1940); originator of Candle-Light Musicales presented at Waldorf-Astoria (1930-40); two-piano recitals with Federico Longas; tours of the United States and Canada; soloist with radio symphonies, and Philadelphia Orchestra ensemble. *Radio:* Guest artist, "Keyboard Concerts," and "Ellery Queen," WABC-CBS; recitals, broadcast from Canada to England. *Recordings:* Duo-Art. *Address:* 6 E. 37th St., New York City.

SCHANG, FREDERICK C., JR.—Concert Manager. Born in New York City, 1893. *Education:* Columbia University. Secretary, Metropolitan Musical Bureau, Inc.; Vice-President, Secretary and Sales Manager, Columbia Concerts Corporation.

SCHAUFFLER, ROBERT HAVEN—Author, Violoncellist. Born in Bruenn, Moravia, 1879. *Education:* Princeton, Berlin University; studied with Bruno Steindel, Alwin Schroeder, Anton Hekking (cello). *Appearances:* In chamber music ensembles in the United States (1903-09). *Author of: Where Speech Ends, Fiddler's Luck, Beethoven: The Man Who Freed Music, The Mad Musician, The Unknown Brahms,* others; essays.

SCHAVER, EMMA LAZAROFF—Soprano. Born in Detroit, Mich. *Education:* Detroit Conservatory of Music; also studied in Chicago and New York. *Debut:* As *Santuzza* in *"Cavalleria Rusticana,"* Detroit Civic Opera. *Appearances:* As member of San Carlo Opera and Chicago and Cincinnati Opera Companies; in concert and recital throughout the United States and Canada; tours of England, Poland, Mexico and Palestine; in joint recitals with Tito Schipa. *Address:* 75 Bank St., New York City.

SCHEERER, JEANNETTE—Conductor, Clarinetist. Born in Cedar Falls, Ia., 1905. *Education:* American Conservatory of Music, Hochschule fuer Musik, Berlin; pupil of Josef Schreurs. *Appearances:* As first clarinetist with Chicago Civic Orchestra, Dasch's Little Symphony, New York Civic Orchestra, Musician's Symphony, the Pop Concert Series at White Plains, and New York Woman's Symphony; as soloist with the Musical Art Quartet, Durieux Chamber Music Ensemble, and others. *Radio:* Staff clarinetist, KFRC-CBS, and with James' Little Symphony, WOR. At present, Conductor, Women's Chamber Orchestra of New York; first clarinetist in New Jersey Symphony and New York Civic Symphony Orchestra. *Address:* 42 W. 53rd St., New York City.

SCHEFF, FRITZI—Soprano. Born in Vienna, 1879. *Education:* Pupil of her mother, Hortense Scheff. *Debuts:* European, as *Juliet* at Frankfort (1897); American, as *Marzelline* in *"Fidelio,"* Metropolitan, New York (1900). *Appearances:* Throughout Europe in opera and at the Metropolitan (1897-1903). Left grand opera (1903), to appear as comic opera star in *Babette* at Washington, D. C.; tour of America in Victor Herbert's *Mlle. Modiste* opening at Knickerbocker Theatre, New York (1906); subsequent appearances in musical comedies and vaudeville.

SCHEFF, MORTIMER LOUIS—Pianist, Teacher. Born in Chicago, Ill., 1913. *Education:* American Conservatory of Music, Chicago; pupil of Earl Blair, Adolf Weidig, and Arthur Andersen. *Debut:* Chicago (1925). *Appearances:* Radio City, New York City (1934); principal cities in the middle-west. Won prize contest (Mason-Hamlin Piano, 1931). At present teaching and writing. Member of Society of American Musicians. *Address:* Fine Arts Bldg., Chicago, Ill.

SCHENCK, JANET D.—Educator. Born in Evanston, Ill. *Education:* School of Social Work, New York; Columbia University; American Institute of Applied Music. Founder (1917) and Director (since 1917), Manhattan School of Music, New York. *Member:* National Guild of Community Music Schools (Chairman); Municipal Art Committee, New York; Beethoven Association. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 238 E. 105th St., New York City.

SCHENCK, THOLA TABOR—Music Editor. Born in Meridian, N. Y., 1885. *Education:* Graduate, Wells College (1906); Syracuse University. Former Music Editor, Syracuse *Journal-American.* Music Editor, *The Patriot,* Syracuse publication. *Author of:* Lyrics and articles for periodicals. *Member:* Sigma Alpha Iota (Patroness); National League of American Pen Women. *Address:* 1216 Bellevue Ave., Syracuse, N. Y.

SCHERCHEN, HERMANN—Conductor, Violist, Teacher, Author. Born in Berlin, 1891. *Appearances:* Violist, Bluethner and Philharmonic Orchestras, Berlin; tours with Schoenberg (1911-12); Conductor, International Society for Contemporary Music Festivals; Conductor, Riga Symphony Orchestra; Organizer and Conductor, Neue Musikgesellschaft, Berlin (1918); Conductor, Grotrian-Steinweg Orchestra, Leipzig and Frankfort Museum Concerts; Conductor, Koenigsberg Philharmonic Orchestra (1928-31); Conductor, Musica Viva Orchestra, Vienna (1937). *Author of:* Book on conducting. Editor of *Melos,* periodical (1920-21).

SCHILLER, RUDOLPH—Violinist, Conductor. Born in Austria, 1876. *Education:* Royal Conservatory of Leipzig, Germany. *Appearances:* As conductor, Lowell (Mass.) Orchestra, Manchester and Lawrence Symphonies; throughout northeastern states with orchestras and string quartets. At present Director, Manchester Institute of Arts and Sciences Orchestra, Manchester String Quartet. *Compositions:* For piano, and violin and piano (Boston Music Co.; others). *Address:* 852 Elm, Manchester, N. H.

SCHILLINGER, JOSEPH—Composer, Conductor, Teacher. Born in Kharkov, Russia, 1895. *Education:* St. Petersburg Imperial Conservatory. Conductor of student orchestra in Kharkov (1918-20), Conductor of Ukraine Symphony Orchestra (1920-21). Composer for State Academic Theatre of Drama, Leningrad; Dean of Ukraine State Academy of Music; teacher of mathematics, music and fine arts at Teachers College, Columbia University, New York; lecturer at New School for Social Research. *Compositions: Symphonic Rhapsody,* commissioned by Soviet Government; suites and ballets for theater; *First Airphonic Suite,* solo Ether-Wave Theremin and orchestra; *North Russian Symphony,* for accordion and orchestra; other orchestral compositions; chamber music; suite for piano. At present, composing, writing, teaching and lecturing in New York and other Eastern cities.

SCHIPA, TITO—Tenor. Born in Lecce, Italy, 1889. *Appearances:* In operatic roles at La Scala, Milan, Constanza, Rome, San Carlo, Naples, Real Madred, Liceo, Barcelona, Colon, Buenos Aires and Monte Carlo; Member of Chicago Opera Company; with Metropolitan Opera Company (1932-35); recitals and concerts throughout Europe and America. *Compositions:* Songs. *Recordings:* Victor.

SCHIRMER, ALLAN FABER—Tenor. Born in Bellevue, Iowa. *Education:* Coe College, Northwestern University, School of Music; Union Theological Seminary; Denison University. *Degrees:* A.B., Denison University; B.M., Northwestern, M.S.M., Union Theological Seminary. *Appearances:* In concert, oratorio and recital. Head of Voice Department, Baldwin-Wallace Conservatory. *Member:* Phi Mu Alpha, Pi Kappa Lambda. *Address:* Baldwin-Wallace Conservatory of Music, Berea, Ohio.

SCHKOLNIK, ILYA—Violinist, Teacher. Born in Odessa, Russia, 1890. *Education:* Royal Conservatory, Leipzig, Germany; Royal Conservatory, Brussels, Belgium. *Debut:* Russia (1896). *Appearances:* Concertized throughout Europe and the United States; with orchestras in New York and elsewhere. *Radio:* Concertmaster, "Sunday Evening Hour," CBS (since 1935). Concertmaster, Detroit Symphony Orchestra (since 1919); first violin, Detroit String Quartet. *Address:* 2076 Calvert Ave., Detroit, Mich.

SCHLIEP, WILLIAM FREDERICK—Educator. Born in Benson, Minn., 1900. *Education:* Mac Phail School of Music, Minneapolis; University of Minnesota; Eastman School, Rochester, New York; pupil of Clarence Warmelin, Chicago, and Georges Grisez, New York. *Degree:* B.S., University of Minnesota (1929); Mus. M., Eastman School (1935). At present, Chairman, Department of Music, State Teachers College, Superior, Wis. *Address:* State Teachers College, Superior, Wis.

SCHLIPF, MARGARET A.—Educator. Born in Springfield, Ill., 1893. *Education:* Illinois State Teachers College, Normal, Ill.; Teachers College, Columbia University, New York. *Degrees:* B.A. and M.A., Columbia University. Member of faculty, Music Education Department, Teachers College, Temple University (since 1926). *Address:* Temple University, Philadelphia, Pa.

SCHLUSNUS, HEINRICH—Baritone. Born in Braubach, Germany, 1888. *Appearances:* In opera and concert throughout Europe and the United States.

SCHMIDT, FRANK G.—Music Critic. *Education:* University of Michigan. *Degree:* A.B. At present, Music Critic, Saginaw *News*. *Address:* Saginaw News, Saginaw, Mich.

SCHMIDT, REINHOLD—Bass-Baritone, Teacher of Voice. Born in Philadelphia, Pa., 1898. *Education:* Temple University, Philadelphia; also studied with private teachers. *Degree:* B.S., Temple University. *Appearances:* With Kansas City and Philadelphia Symphony Orchestras; in recitals throughout the United States; as soloist, Kenwood Church, Chicago. *Radio:* As soloist and Director, Continental Singers, "Contented Hour," NBC. Former member of Philadelphia Civic Opera. Member, Chicago Opera Company (since 1938); member of faculty, Chicago Musical College (since 1939). *Address:* 317 N. Garfield St., Hinsdale, Ill.

SCHMINKE, OSCAR EBERHARD—Composer. Born in New York City, 1881. *Education:* College of the City of New York; pupil of Spielter and Déthier (piano), and Spicker (theory). *Compositions: Elegy in the form of a March, Pastorale, March of the Toys, Marche Russe,* and *Festal Postlude,* for organ; songs, piano pieces and choruses.

SCHMITT, FLORENT—Composer. Born in Blamont, France, 1870. *Education:* Paris Conservatoire; pupil of Dubois, Lavignac, Massenet and Fauré. Awarded Grand Prix de Rome (1900). Director, Lyons Conservatory (1922-24). *Compositions: Hymne a l'ete,* for double vocal quartet and double choir a cappella (1898-1913); *Chant Elegiaque,* for cello and piano (1899-1903); *Selamlik,* symphonic poem (1900-06); *Psaume XLVII,* for soprano solo, choir, organ and orchestra (1904); *La Tragedie de Salome,* mimodrama (1907); *Antony and Cleopatra,* 6 symphonic episodes after Shakespeare (1919-20); *Kerob-Shal,* 3 songs (1920-24); *Le Petit Elfe Ferme-l'Oeil,* ballet (1924); *Symphonie Concertante,* for piano and orchestra (1931); *Oriane la Sans Egale,* for tenor solo, chorus and orchestra (1934); other works for orchestra, chorus and piano, chamber music; songs.

SCHMITT-FABRI, LUDWIG—Tenor, Teacher. Born in Germany. *Education:* Musikschule Wuerzburg; pupil of Lamperti, Milan, Italy. *Appearances:* As tenor in Freiburg, Cologne, others; conductor of opera in Italy and Germany; as conductor of orchestras and various organizations in the United States. At present, Director, Philadelphia Quartet Club, Sinfonie Orchestra of Philadelphia; teaching. *Address:* 1425 Broadway, New York City.

SCHMITZ, E. ROBERT—Pianist. Born in Paris, 1889. *Education:* Paris Conservatoire; pupil of Diémer (piano), Chevillard (ensemble), Catherine (solfeggio, violin). First prize in piano at Conservatoire (1910). *Appearances:* Recitals and concerts in Europe and America. Founder and Conductor, Association des Concerts Schmitz in Paris (1912). Teacher of annual summer master classes in the United States. *Recordings:* With Roth String Quartet in Beethoven Quartet, Franck Quintet (Columbia). *Member:* Franco-American Musical Society (founder, 1920), incorporated as Pro-Musica (1923).

SCHNABEL, ARTUR—Pianist, Teacher of Piano. Born in Lipnik, Carinthia, 1882. *Education:* Pupil of Hans Schmitt, Leschetizky in Vienna. *Appearances:* As member of trio with Alfred Wittenberg, violinist, and Anton Hekking, cellist; concerts and recitals throughout Europe; tour of the United States (1921-22); soloist with Boston Symphony at Brahms Festival (1933); regular tours throughout the United States (since 1936). Former teacher at Berlin Hochschule; later residing in London; at present in New York. *Recordings:* Victor. *Compositions:* Piano concerto, sonatas, piano quintet, three string quartets; editor of Beethoven's piano works, and violin sonatas of Mozart and Brahms (with Carl Flesch).

SCHNABEL, KARL ULRICH—Pianist. Born in Berlin, 1909. *Education:* Berlin Hochschule; pupil of Kreutzer and Paul Juon. *Appearances:* Recitals and concerts in Europe; American tours (1936-38). Lived in London; at present, in New York. *Recordings:* Victor. *Compositions:* Fantasie sonata for violin and piano; other piano pieces.

SCHNEE, VITALY—Pianist, Teacher. Born in Ekaterinoslav, Russia. *Education:* Imperial Conservatory, St. Petersburg, Russia; pupil of Annette Essipoff. *Appearances:* Throughout Europe and the United States. At present conducts studio in Chicago. *Address:* 728 Kimball Bldg., Chicago, Ill.

SCHNEIDER, HANK—Trombone Player, Arranger. Born in Quincy, Ill., 1907. *Radio:* Staff arranger, WHK, Cleveland; arranger for "Riverboat Shufflers," MBS; member of Willard's UBC Orchestra. Former member, Al Katz, Freddie Bergen and Mississippi River Boat Orchestras. *Address:* Station WHK, Cleveland, O.

SCHNITZER, GERMAINE—Pianist. Born in Paris, France, 1888. *Education:* Paris Conservatoire; pupil of Emil Sauer. *Appearances:* Tours of Europe and America.

SCHOENBERG, ARNOLD—Composer. Born in Vienna, 1874. *Education:* Pupil of Zemlinsky (counterpoint); mainly self-taught. Kapellmeister, Ernst von Wolzogen's *Ueberbrettl,* Berlin; teacher, Sternsches Conservatory, Berlin; exhibition, impressionistic paintings, Vienna (1910); Organizer and Director, Society for Private Musical Performances; Professor, Amsterdam (1920); Prussian Academy of Arts, Berlin; now teaching in California. *Compositions: Verklaerte Nacht,* sextet for strings (1899); *Erwartung,* monodrama (1909); *Klavierstuecke,* for piano (1909); *Peace on Earth,* for chorus; *Gurre-Lieder,* for solo, chorus and orchestra (1911); *Die glueckliche Hand,* musical drama (1913); *Variations for Orchestra* (1928); *Von heute auf morgen,* opera (1929); Violin Concerto (1936); *Pelleas und Melisande,* symphonic poem; *Pierrot Lunaire,* melodrama, for recitation and chamber orchestra; Quintet for Winds; songs; arrangements; others. *Author of: A Manual of Counterpoint* (1911); *Harmonielehre.*

SCHOENBROD, STANLEY G.—Editor, Publisher. Born in Chicago, Ill., 1909. *Education:* University of Illinois, Northwestern University, Chicago College of Music. *Degrees:* B.A., University of Illinois; J.D., Northwestern University. Music Critic (1928-29); Editor and Feature Writer, magazines and newspapers. At present, Associate Publisher, *Who Is Who In Music;* Vice-President, Lee Stern Press. *Address:* Lee Stern Press, 10 S. LaSalle St., Chicago, Ill.

SCHOEN-RENÉ, ANNA E.—Teacher of Voice. Born in Coblenz, Germany. *Education:* Royal Academy, Berlin; pupil of Pauline Viardot-Garcia, and Manuel Garcia. *Debut:* Court Opera, Saxon-Altenburg (1887). Teacher in Minneapolis; member of faculty, Juilliard School of Music, New York.

SCHOLZ, HEINZ—Pianist. Born in Steyr, Austria, 1897. *Education:* Pupil of Petyrek. *Appearances:* As duo-pianist with brother Robert in tours throughout Europe; Salzburg Festivals; tour of the United States (1937); others.

SCHOLZ, JANOS—Violoncellist. Born in Sopron, Hungary, 1903. *Education:* Royal Conservatory of Music, Budapest. *Appearances:* In concert throughout America and Europe. Former member of Roth String Quartet. At present teaching cello at Westminster Choir College, Princeton, N. J. *Recordings:* Columbia. *Address:* 35 W. 52nd St., New York City.

SCHOLZ, ROBERT—Pianist. Born in Steyr, Austria, 1902. *Education:* Pupil of Petyrek. *Appearances:* As duo-pianist with brother Heinz in tours throughout Europe; Salzburg Festivals; tour of the United States (1937); others.

SCHORR, FRIEDRICH—Baritone. Born in Hungary. *Education:* Pupil of Adolph Robinson in Vienna. *Debut:* As *Wotan* at Graz Opera, Austria. *American Debut:* With Metropolitan Opera, New York (1924). *Appearances:* In Wagnerian and other operatic roles throughout Europe, South America and the United States. Member of Metropolitan Opera (since 1924). Recital and concert tours of United States and other countries. *Radio:* Metropolitan Opera broadcasts, NBC. *Management:* NBC Artists Service, 30 Rockefeller Plaza, RCA Bldg., New York City.

SCHREIBER, FRITZ—Composer. Born in Vienna, Austria, 1895. *Education:* University of Vienna; State Academy of Music, Vienna. *Appearances:* With Vienna Philharmonic Orchestra, Vienna Symphony Orchestra. *Radio:* European performances of own compositions. Former organist, opera conductor, and teacher of composition; Professor of Composition and Theory, Vienna Conservatory of Music. *Compositions:* Symphonies and other orchestral works; chamber music, and vocal works (Universal Edition). *Address:* 140 W. 70th St., New York City.

SCHREYER, ERNEST G.—Drummer, Xylophonist, Teacher. Born in Chicago, Ill., 1892. *Education:* Bush Conservatory, Reiner's Conservatory. *Appearances:* As conductor of park and municipal concerts. At present member of faculty, Master Conservatory of Music, Chicago. *Address:* 4063 Milwaukee Ave., Chicago, Ill.

SCHROEDER, HANS—Baritone, Teacher. Born in Karlsruhe, Germany, 1877. *Education:* Hoch Conservatory, Frankfurt, Germany. *Debut:* New York (1904). *Appearances:* In recitals

and oratorio throughout Europe and the United States. Former member of faculty, College of Music, Cincinnati, and of Chicago Musical College; former Director, Tuesday Morning Musical Club, Knoxville, Tenn. Conducts studio in Knoxville (since 1924); Director, First Baptist Church Choir, Knoxville. *Address:* 3226 E. 5th Ave., Knoxville, Tenn.

SCHROEDER, MARION—Soprano. Born in Chicago, Ill. *Education:* American Conservatory and Sherwood Music School, Chicago; pupil of Louise Robyn (piano), Adolf Weidig (theory), Elsa Harthan Arendt (voice) and Edgar Nelson (coaching). *Degrees:* Diploma in Piano, American Conservatory; B. Mus., Sherwood Music School. *Appearances:* Performances in operas *Peruze* and *Marco Boccaris,* Chicago; in recital, Chicago Civic Theatre (1940). *Radio:* "Pageant of Melody," "Concert Revue," and "Symphonic Hour," WGN-MBS, weekly. First soprano, WGN octet; soprano soloist, St. James Episcopal Church, Chicago; faculty member of Sherwood Music School. *Address:* 300 Fine Arts Bldg., Chicago, Ill. *Management:* Willard M. Rutzen, 201 East Delaware, Chicago, Ill.

SCHROEDER, VIC—Producer, Manager. Head of Vic Schroeder Agency, Omaha; Manager of Gene Pieper, Paul Moorhead, Jimmy Barnett, Leo Pieper, Wally Wallace and Skippy Anderson. *Address:* 118 N. 49th St. (P. O. Box 1299), Omaha, Neb.

SCHUBERT, CHRISTIAN JOHN—Pianist, Teacher, Conductor. Born in Chicago, Ill., 1870. *Education:* Royal Academy of Music, Munich, Germany. *Appearances:* As director of numerous bands and orchestras. At present conducts Schubert Conservatory of Music; Music Director, Catholic Youth Organization; and of Sea Scouts and Boy Scouts Bands. *Address:* 1259 W. 59th St., Los Angeles, Cal.

SCHUECKER, JOSEPH E.—Harpist. Born in Leipzig, 1886. *Education:* Vienna Conservatory and Bad Kreuznach; pupil of Edmund Schuecker and Zamara (harp) and others. *Appearances:* In recital and as soloist with orchestras. First harpist, Pittsburgh Symphony (1904-5, 1908-9); First harpist, Leipzig Philharmonic Orchestra 1907-8); in Philadelphia Symphony Orchestra (1909); Metropolitan Opera Company (1910); Savage Opera Company (1911-13); Lecturer on history of instruments and professor of harp, Carnegie Institute of Technology, Pittsburgh. *Author of: History of the Harp.*

SCHULTZ, ARNOLD—Pianist, Teacher. Born in Winona, Minn., 1903. *Education:* Carlton College; pupil of Arthur Thompson, F. L. Lawrence, Gabriel Fenyves. *Degrees:* A.B., Mus. B., Carlton College. *Debut:* Minneapolis (1926). *Author of: Riddle of the Pianist's Finger* (University of Chicago Press, 1936). Maintains own studio. *Member:* Phi Beta Kappa; Pi Delta Epsilon; Delta Sigma Rho. *Address:* 622 Fine Arts Building, Chicago, Ill.

SCHULZE, ESTELLE—Soprano. Born in Monroe, La., 1905. *Education:* New England Conservatory of Music, Boston; Chicago Musical College; pupil of Clarence B. Shirley, Isaac Van Grove. Director of First Methodist Church Choir, Monroe. *Member:* Musical Coterie. *Address:* 124½ S. Grand St., Monroe, La.

SCHUMAN, WILLIAM HOWARD—Composer, Teacher. Born in New York City, 1910. *Education:* Columbia University, Mozarteum Academy at Salzburg; pupil of Haubiel, Harris, others. Teacher of summer school, Columbia University (1936); with Sarah Lawrence College (1938). *Recordings:* Own composition, Choral Etude on 67th Psalm, recorded by Madrigal Singers (Columbia). *Compositions:* Two symphonies, Prelude and Fugue (1937), for orchestra; compositions for theater, chorus, chamber music.

SCHUMANN, ELISABETH—Soprano. Born in Merseburg, Germany, 1891. *Education:* Pupil of Alma Schadow in Hamburg. *Debuts:* European, with Opera (1910); American, as *Sophie* in era (1914). *Appearances:* With Hamburg Opera (1910), Vienna State Opera *"Der Rosenkavalier,"* Metropolitan Op-(1911-31); operatic and concert tours of Europe and America. Teacher at Curtis Institute of Music, Philadelphia (since 1938). *Recordings:* Victor.

SCHUMANN, HENRIETTA—Pianist. Born in Russia. *Education:* Russian gymnasium and private tutors; pupil of Professor Ilya M. Schumann, her father (piano). *Degree:* Mus. B., Eastman School of Music, Rochester, N. Y. *Debuts:* European, in recital at the age of eight, in Russia; American, as soloist with Rochester Philharmonic, Rochester, N. Y., Goossens conducting (1928). *Appearances:* Recitals and concerts in Europe, Canada, and the United States; Salle du Conservatoire, Paris (1929); soloist with Detroit, Cincinnati, Montreal, Syracuse, Grand Rapids, St. Louis Symphonies and Rochester Philharmonic. *Radio:* Guest appearances on numerous commercial broadcasts, CBS and NBC (since 1931); featured soloist on weekly Radio City Music Hall programs, NBC (since 1934). In the course of her radio engagements, she has played over fifty concertos, including the entire Rachmaninoff cycle, as well as the Shostakovich C minor, the Prokokieff C Major, Liszt's *Totentanz,* and other rarely performed compositions. *Address:* 50 Central Park West, New York City.

SCHUSTER, ALEXANDER—Violoncellist. Born in Odessa, Russia, 1893. *Education:* Odessa Conservatory; Hochschule fuer Musik, Berlin; pupil of Wladislaw Zelenka and Hugo Becker. Awarded Joseph Joachim Prize, Berlin (1911). *Debuts:* European, Berlin (1916); American, with Minneapolis Symphony Orchestra at Lansing, Mich. *Appearances:* Concert tours throughout Europe; chamber music performances. Cellist, Philharmonic Orchestra, Christiana, Norway (1919-24); Schlesisches Orchestra, Breslau, Germany; and Pittsburgh Symphony Orchestra. At present, Director, Michigan State College Symphony Orchestra; Professor and Head of Cello Department, Michigan State College. *Address:* Music Department, Michigan State College, East Lansing, Mich.

SCHUSTER, HILDA M.—Pianist, Teacher. Born in Transylvania, Austria, 1909. *Education:* Carnegie Tech, Pittsburgh; Duquesne University; Chicago Musical College; Teachers College, Columbia University; Institute Jaques Dalcroze, Geneva, Switzerland; also studied in Brighton and London, England; pupil of Paul Boepple, F. Martin, F. Peyrot, G. Naville, Dalcroze, Geneva; M. Macnair, London. *Degrees:* A.B., Carnegie Tech; M.E., Duquesne; Diploma (1931) and Post Graduate Diploma (1936), Institute Jaques Dalcroze. *Appearances:* Pittsburgh (1936); lecture demonstrations, Progressive Education Association, Pittsburgh (1934-36); Piano Teachers Association (1937); Columbia University (1939). Former Professor of Music Education, Duquesne; Graduate Assistant, Institute Jaques Dalcroze (1935-36); Visiting Professor, Teachers College, Columbia (summers, 1938-40). At present, gives demonstrations of Dalcroze eurhythmics and improvisation; lectures on creative music education. *Member:* Music Educators National Conference; International Union of Dalcroze Teachers, Music Teachers National Association and American Association of Dalcroze Teachers. *Address:* Oberlin Conservatory, Oberlin, O.

SCHUSTER, JOSEPH—Violoncellist. Born in Constantinople, Turkey, 1905. *Education:* St. Petersburg Conservatory, Hochschule fuer Musik, Berlin; pupil of Hugo Becker and Josef Press. *Debut:* New York (1935). *Appearances:* As member and soloist, Berlin Symphony Orchestra; solo cellist, Philharmonic Symphony Orchestra, New York; recitals; guest soloist with National Symphony and New Friends of Music. At present, first cellist, New York Philharmonic-Symphony Orchestra; member of New York Philharmonic String Quartet. *Recordings:* Victor. *Address:* Philharmonic Symphony Society, Carnegie Hall, New York City.

SCHUTTE, JOHN W.—Violinist. Born in New York, 1882. *Education:* Pupil of Carlo Hasselbrink and Carl Hild, New York; Eugene Boegner, Germany. *Appearances:* As member of New York Philharmonic, New York Symphony; San Carlo Opera, Wagnerian Opera and Metropolitan Opera Orchestras; State Symphony; Victor Herbert's Orchestra, theatres in New York. *Address:* 114 7th St., Wood-Ridge, N. J.

SCHWARTZ, H. W.—Manager, Writer. Born in Hillsboro, Ill., 1897. *Education:* University of Chicago. *Degree:* A.M. (1925). Advertising Manager, C. G. Conn Ltd.; Organizer, Musical and Acoustical exhibits donated by C. G. Conn Ltd. to Museum of Science and Industry, Chicago, and Benjamin Franklin Institute, Philadelphia. *Author of: How Music is Made* and *The Story of Musical Instruments.*

SCHWARTZ, LEO C.—Editor. Born in New York City, 1895. *Education:* Juilliard Institute; studied with private teachers. Former teacher. Co-founder (with Katherine Hansen) and Editor, *Music Teachers' Review* (since 1933). *Address:* 45 Astor Place, New York City.

SCHWARZ, BORIS—Violinist. Born in St. Petersburg, Russia. *Education:* Sternsches Conservatory, Berlin; studied with Flesch, Thibaud and L. Capet. *Debuts:* European, Germany (1921); American, soloist with Indianapolis Symphony (1937). *Appearances:* Soloist with orchestras throughout Europe and the United States. *Radio:* WQXR, New York. *Recordings:* Six Bach Sonatas, for violin and harpsichord (Gamut). *Address:* 200 Riverside Dr., New York City.

SCHWARZ, JOSEPH—Pianist. Born in Odessa, Russia, 1885. *Education:* Imperial Conservatory, St. Petersburg. Recipient, Gold Medal and Rubinstein prize. *Debuts:* European, St. Petersburg (1905); American, Philadelphia (1937). *Appearances:* Concert tours throughout Europe; soloist with Berlin Philharmonic; joint concerts with Leopold Auer. *Radio:* WQXR, New York. At present, Head of Piano Department, Settlement Music School, Philadelphia; Head of Piano Department, National Music Camp, Interlochen, Mich.; con-

certizing in the east. *Compositions:* Fantasy and Fugue, Organ Concerto; others. *Recordings:* Homocord Company. *Address:* Settlement Music School, 415 Queen St., Philadelphia, Pa.

SCHWARZ, LEO—Violinist. Born in Nicolajeff, Russia, 1890. *Education:* Graduate, Klengel Conservatory, Leipzig; pupil of Hans Litt, Flesch (violin), Klengel (chamber music). *Debut:* In concert, with string quartet, Germany. *Appearances:* Landes Orchester Gotha; Festival Orchestra, Bayreuth; Concertmaster, Gewandhaus Orchestra, Leipzig; with own string quartet, Germany. *Address:* 54 Riverside Dr., New York City.

SCHWARZ, MARGARET Z.—Pianist, Organist. Born in Grand Rapids, Mich., 1910. *Education:* Northwestern University and Cosmopolitan School of Music; pupil of Marguerite Colwell, Clarence Eidam and Philipp. *Degree:* Mus. B., Cosmopolitan School of Music. At present, assistant to Edgar Nelson and organist, First Presbyterian Church. *Address:* 1625 Kimball Hall, Chicago, Ill.

SCIAPIRO, MICHEL (Professional name also Michel Evelant)—Conductor, Violinist, Composer, Author. Born in Russia. *Education:* Studied with Hugo Heerman and Sevcik. *Appearances:* Recitals throughout the United States and Canada. With Wiener Konzert Vereins Orchestra, Royal College of Music; concert tour of Holland as soloist with Arnhem Symphony Orchestra; tour of Czechoslovakia. Member of Philadelphia Orchestra under Stokowski, and of New York Philharmonic Orchestra. Has conducted dance music and symphonies. *Radio:* "Michel Sciapiro Orchestra and Recitals," NBC and WNYC. *Compositions: Fantasy,* for string quartet (premiere, Prague, 1926; won first prize); other works for chamber ensembles, popular and classical songs, piano solos, violin solos (published by Harms, Mills, White-Smith, Carl Fischer). *Editor of:* Sevcik's *School of Intonation.* Contributor to musical periodicals. *Address:* 878 West End Avenue, New York City.

SCIARRETTI, ALBERTO V.—Pianist Conductor, Vocal Coach. Born in Brooklyn, N. Y., 1898. *Education:* Royal Conservatory of Music, Naples, Italy. *Debut:* In concert, New York (1922). *Appearances:* World tour (1925-29). Former Conductor, San Carlo Opera Co. and New York Hippodrome; Chorus Master, Lewisohn Stadium Concert, New York (1932); Coach, New York Philharmonic Society, world premiere of Respighi's *Maria Egiziaca* (1932); Assistant Conductor, Summer Opera Performances, New York Philharmonic Orchestra, Lewisohn Stadium (1933-36); Associate Conductor, Opera, Robin Hood Dell, Philadelphia (1937); Conductor, Essex Opera Company, Newark, N. J. (1937-39). Conductor, Manhattan Chorus, New York World's Fair (1940). *Address:* 200 W. 57th St., New York City.

SCIONTI, ISABEL LAUGHLIN—Pianist. Born at Premont, Texas, 1912. *Education:* Baylor University and Chicago Musical College; pupil of Grove and Scionti. *Degrees:* Mus. B., Baylor University; Mus. M., Chicago Musical College. *Debuts:* European, Rome (1937); American, Carnegie Hall, New York (1938). *Appearances:* Duo-pianoforte recitals in Chicago, New York and throughout Europe. *Management:* Tenney Management, 113 W. 57th St., New York City.

SCIONTI, SILVIO—Pianist, Conductor, Teacher. Born in Acireale, Sicily, Italy. *Education:* Naples Conservatory and Palermo Conservatory. *Appearances:* Tour of Europe with wife, Isabel, in two-piano recitals (1937); Carnegie Hall, New York (1938, 1939); soloist with Chicago and Minneapolis Symphonies; tours of Mexico with Isabel Scionti. Former faculty member, American Conservatory, Chicago, and Chicago Musical College. At present, concertizing in two-piano recitals with his wife. *Compositions:* Ricordi and J. Fischer. *Recordings:* Victor. *Management:* Paul H. Stoes, 119 W. 57th St., New York City.

SCOTT, BILLY—Trumpet Player, Baritone. Born in Nashville, Tenn., 1906. *Education:* Pupil of his father (trumpet); DeLuca, Concialdi, Kling and Hanna Butler (voice). *Appearances:* With Isham Jones, Ted Fiorito, Vincent Lopez and Jack Hylton Orchestras (since 1925). Organized own orchestra. *Radio:* NBC, CBS. *Recordings:* With orchestras (Brunswick, Columbia and Victor). *Address:* Allied Music, 155 N. Clark St., Chicago, Ill.

SCOTT, CARRIE—Pianist, Organist, Teacher. Born in Iowa. *Education:* Chicago Musical College; with private teachers. President, Music Department, Pleasant View College, Ottawa, Ill. (1906). Founder and President, Mendelssohn Conservatory of Music, Chicago (since 1906). *Compositions: Cradle Song* and *Waltz of the Winds. Address:* Kimball Bldg., Chicago, Ill.

SCOTT, HENRI—Basso. Born in Coatesville, Pa., 1876. *Education:* Pupil of Oscar Saenger. *Debut:* As *Ramfis* in *"Aida,"* Manhattan Opera House (1909). *Appearances:* With Manhattan Opera (1909-10); at Teatro Adriano, Rome (1910-11); with Chicago Opera (1911-14); Metropolitan Opera (1915); also with Ravinia Park Company, Chicago, Ill.

SCOTT, HENRY LAWRENCE—Pianist (Popular). Born in Tivoli-on-Hudson, N. Y., 1910. *Education:* Syracuse University. *Appearances:* In "lecture-recitalettes" of popular music; Aeolian Hall, New York (1936). *Radio:* WABC, NBC. *Address:* 315 W. 57th St., New York City. *Management:* Program Associates, Inc., Hotel Utica, Utica, N. Y.

SCOTT, RAYMOND—Conductor, Composer (Popular). Born in Brooklyn, N. Y., 1909. *Education:* Institute of Musical Art, New York City. Conducts own quintet and orchestra. *Radio:* "Hit Parade," "Concerts in Rhythm," CBS. *Recordings:* Columbia. *Compositions: 18th Century Drawing Room, Toy Trumpets, Powerhouse,* others. *Management:* MCA.

SCOTTI, WILLIAM—Clarinetist, Saxophonist. Born in Italy, 1900. *Appearances:* Hotel Park Lane, New York City. At present, with own orchestra. *Compositions: My Moonlight Madonna* (Carl Fischer, Inc., 1933). *Recordings:* Bluebird. *Address:* 45 Raymond St., Rockville Centre, L. I., New York.

SEAGLE, JOHN—Baritone. Born in Paris, 1908. *Education:* University of Missouri; in New York and Paris. *Appearances:* Soloist, Mount Holyoke Glee Club at Town Hall, New York (1939); Morning Musicales, Washington, D. C. (1940); as *Valentin* in *"Faust"* and *Silvio* in *"Pagliacci";* in Gilbert and Sullivan operettas. *Radio:* "The Church in the Wildwood," NBC. *Recordings:* Album of Easter songs (Decca); others (Victor). *Address:* 344 W. 72nd St., New York City.

SEAGLE, OSCAR—Baritone, Teacher of Voice. Born in Chattanooga, Tenn., 1877. *Education:* Pupil of Jean de Reszke, Paris. *Appearances:* In France, England and the United States. Teacher in Paris, associated with De Reszke; also in New York.

SEARCH, FREDERICK PRESTON—Violoncellist, Conductor, Composer. Born in Pueblo, Colo., 1889. *Education:* Pupil of Adamowski in Boston, Mattioli and Rugovoy in Cincinnati, Klengel, Schreck, Reger, Hofmann and Sitt in Leipzig. *Appearances:* As member of Leipzig Gewandhaus Orchestra under Nikisch (1910-12); first cellist of American Symphony Orchestra in Chicago (1915-16); member of Chicago Opera Company Orchestra (1917-18); recitals in the United States; Bandmaster, U. S. Navy (1918). *Compositions: Romantic* Symphony, *Festival Overture; Aztec Dance,* for string quartet and orchestra; string quartets, string sextet, sonatas for cello and piano, incidental music for plays; songs.

SEARLE, ELEANOR—Soprano. Born in Plymouth, Ohio. *Education:* Southern College; Columbia University; pupil of Ella Toedt and Maria Gay Zenastello. *Appearances:* Chosen by Reinhardt to play *Rachel* in *"Eternal Road";* member of St. Louis Municipal Opera Co. (1939); Brooklyn Academy of Music, College of St. Elizabeth, Glee Club of the Oranges (1940); Clinton Playhouse, Clinton, Conn., Town and Gown Club of the University of Connecticut; Bridgeport Oratorio Society; Soloist at Holy Trinity Episcopal Church, Advent Lutheran Church and Temple Israel, New York City; Orpheon, Lewiston, Me.; Singers Club, New York; other concerts, recitals, music festivals, and musical comedies. At present, soloist at North Avenue Presbyterian Church, New Rochelle, N. Y. *Address:* 320 E. 42nd St., New York City. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

SEARS, CHARLES LE ROY—Tenor. Born in Hoopeston, Ill. *Appearances:* Soloist, Swedish and Apollo Choral Clubs, Orchestra Hall, Chicago; Arion Club, Milwaukee, Wis.; Various clubs and churches, Chicago. *Radio:* Featured soloist, NBC; transcription series, "Your Treat" program. At present soloist and member, Sunday Evening Club, Orchestra Hall, Chicago; staff soloist, NBC, Chicago; member, choral group, Temple Sholom, Chicago. *Address:* National Broadcasting Co., 222 N. Bank Drive, Chicago, Ill.

SEASHORE, CARL EMIL—Psychologist, Musicologist. Born in Sweden, 1866. *Education:* Gustavus Adolphus College and Yale University. *Degrees:* Ph. D., Yale (1895); Hon. Mus. D., Chicago Musical College (1939). Professor of Philosophy and Psychology, Yale (1895-1902); teacher at State University of Iowa. Dean of Graduate College, University of Iowa (since 1908). Devised tests of musical talent; inventor of devices for conducting his own and other tests. *Author of: The Psychology of Musical Talent* (1917), *The Psychology of Music* (1938); other books and educational monographs; articles in periodicals. *Member:* American Musicological Society; others. *Address:* University of Iowa, Iowa City, Ia.

SECHREST, LOLA—Pianist, Organist. Born in Greenville, Mo., 1909. *Education:* Music Conservatory, Little Rock, Ark. *Radio:* Two daily programs.

Address: Poplar St., Poplar Bluff, Mo.

SECUNDA, SHOLOM—Composer, Lecturer, Director. Born in Alexandria, Cherson, Russia, 1894. *Education:* Columbia University; Musical School Settlement; Institute of Musical Art of the Juilliard Foundation; pupil of Ernest Bloch. Came to the United States (1908). Musical Director, Yiddish Art Theatre; Conducted film synchronizations. *Radio:* Wrigley Program; also guest on Eddie Cantor program. *Compositions:* Musical comedies; symphonic and chamber music; String Quartet in C Minor (1940); Grand Opera, *Sulamith;* also popular music, such as *Bei Mir Bist Du Schoen.* *Address:* 590 Fort Washington Ave., New York City.

SEE, ARTHUR M.—Manager, Pianist. Born in Hudson Falls, N. Y., 1889. *Education:* University of Rochester; pupil of Hans Ebell. *Degree:* B.S., University of Rochester. Organizer and Manager, Rochester Philharmonic and Rochester Civic Orchestras; Executive Director, Rochester Civic Music Association. Concert Manager, Eastman School of Music. *Address:* 26 Gibbs St., Rochester, N. Y.

SEEGER, CHARLES LOUIS, JR.—Teacher, Musicologist, Composer. Born in Mexico City, 1886. *Education:* Harvard. Conductor, Cologne Opera (1910). Professor of Music, University of California (since 1912). *Compositions: Dedra* (1914) and *The Queen's Mask* (1915), masques for orchestra; chamber music; violin sonata; songs. *Author of: An Outline of A Course in Harmonic Structure and Musical Invention* (1913) and *Harmonic Structure and Elementary Composition* (1916), with E. G. Stricklen.

SEGALL, BERNARDO—Pianist. Born in Campinas, Brazil, 1911. *Education:* Pupil of Agostino Cantu, Brazil; Siloti and Lazare Saminsky. *Degree:* Hon. B.A., Conservatory Sao Paulo, Brazil. *Debut:* Town Hall, New York City (1936). *Appearances:* As soloist with New York Philharmonic (1939), others. *Compositions: Mazurka Slava* (Casa J. Franco); *Burlesca* (Ricardi). *Address:* 151 W. 57th St., New York City.

SEGOVIA, ANDRÉS—Guitarist. Born in Linares, Spain, 1894. *Education:* Granada Musical Institute. *Debut:* Town Hall, New York (1928). *Appearances:* Recitals throughout Europe, South America and the United States. At present, concertizing and broadcasting. *Recordings:* Victor. *Compositions:* Guitar arrangements of compositions by Bach and other composers.

SEIBERT, HENRY F.—Organist, Choral Conductor. Born in West Reading, Pa., 1890. *Education:* Pupil of Pietro Yon, Percy Rector Stephens, R. Alexander Matthews, others. *Degree:* Hon. Mus. D., Muhlenberg College; A.A.G.O. *Debuts:* European, Instituto di Chiechi, Milan, Italy (1922); American, Town Hall, New York (1925). *Appearances:* As Conductor of Lutheran mass chorus, Madison Square Garden, New York; Peabody Conservatory; at Biennial Convention, United Lutheran Church of America; others. Official Organist, Town Hall, New York. Organist and Choirmaster, Lutheran Church of the Holy Trinity, New York. At present conducting and teaching. *Address:* 51 Highbrook Ave., Pelham, N. Y.

SEIDEL, TOSCHA—Violinist. Born in Odessa, Russia, 1899. *Education:* Petrograd Imperial Conservatory; pupil of Auer and Glazounoff. *Debuts:* European, Oslo (1915); American, Carnegie Hall, New York (1918). *Appearances:* As soloist, Manchester (England) Symphony, Richard Strauss conducting (1924); tours of Scandinavia and the United States. At present, with MGM Studios, Culver City, Cal. *Recordings:* Columbia, Victor. *Address:* MGM Studios, Culver City, Cal.

SEILING, OSKAR—Violinist, Teacher. Born in Munich, Germany, 1882. *Education:* University of Munich; Royal Academy of Music, Munich; pupil of Joseph Joachim, Berlin. *Appearances:* In concert, Europe (1902-05); concerts in United States (1906-19); first violinist, Brahms Quintet, Los Angeles (1910-16). Head of Violin Department, University of Southern California and University of Redlands. At present, teaching in Los Angeles. *Address:* 131 S. Rampart St., Los Angeles, Cal.

SELFRIDGE, BLANCHARD—Baritone, Teacher. Born in Nova Scotia, Canada, 1905. *Education:* Louisiana State University; Columbia School, Gunn School of Music, Chicago; pupil of Vittorio Trevisan, Pasquale Amato and Arthur Hubbard. *Debut:* Chicago (1927). *Appearances:* Recital tours of the middle west (1927-28) and Canada (1930-36); in Gilbert and Sullivan operettas, Canada. Head of Vocal Department, Mount Allison University, New Brunswick, Canada (1930-36). At present, teaching in Chicago. *Address:* 1613 E. 55th St., Chicago, Ill.

SEMMANN, LIBORIUS—Pianist, Teacher, Composer. Born in Grafton, Wis., 1873. *Education:* University of Wisconsin; Marquette University; pupil of William Boeppler, Hugo Kaun and Franz Neumann. *Degree:* Hon. Mus. D., Marquette. Member of faculty, Boeppler School of Music (1898-99); Wisconsin Conservatory of Music (1899-1910); Professor and Dean, Marquette University College of Music (1910-30). *Compositions: Ye Olden Times, In the Twilight, Sonatina, Rondeau Joyeuse* and other works for piano, voice, chorus and band. *Member:* Civic Music Association of Milwaukee, National Association of Presidents of State Music Teachers Association, Milwaukee Aquarium Society, Wisconsin Music Teachers Association, City Club of Milwaukee, American Interprofessional Institute, Milwaukee Philatelic Society, Milwaukee Archaeological Society, Music Teachers National Society and Music Educators National Conference. *Address:* 757 N. Broadway, Milwaukee, Wis.

SERAFIN, TULLIO—Conductor. Born in Venice, Italy, 1878. *Education:* Milan Conservatory; pupil of de Angelis (violin), Saladino and Coronaro (composition). *Debuts:* European, Teatro Communale, Ferrara (1900); American, Metropolitan Opera, New York (1924). *Appearances:* As violist, Orchestra, La Scala, Milan; Conductor, Turin (1903), Rome (1906), Parma, Havana, Opera-Comique, Paris; Teatro Colon, Buenos Aires. Conductor, La Scala, Rome, and Artistic Director, Teatro Reale, Rome (1935).

SERKIN, RUDOLF—Pianist. Born in Eger, Czechoslovakia, 1903. *Education:* Pupil of Richard Rovert (piano); Joseph Marx and Schoenberg (composition. *Debuts:* European, soloist with Vienna Philharmonic (1915); American, soloist with New York Philharmonic Symphony (1935). *Appearances:* As soloist with orchestras and as recitalist throughout Europe; tours in joint recital with Adolf Busch; Coolidge Festival (1934); Ann Arbor Festival; others. *Compositions:* String Quartet; works for piano, and chamber music. *Management:* NBC Artists Service, 30 Rockefeller Plaza, RCA Bldg., New York City.

SERLY, TIBOR—Violinist, Violist, Composer, Conductor. Born in Budapest, Hungary, 1900. *Education:* Graduate, Royal Academy of Music, Budapest; pupil of Kodaly, Bartok, Koessler, Hubay and Leo Weiner. Member of Viola Section of Cincinnati Orchestra (1925); later member of Philadelphia Orchestra; Assistant Conductor under Molinari and Stokowski; guest composer-conductor with Philadelphia Orchestra; Conductor, Philadelphia Civic Symphony, Budapest Philharmonic, Budapest Concert Orchestra, Budapest Radio Orchestra, and chamber and choral ensembles in America and Europe. Played viola with NBC Symphony. *Compositions:* Symphonies (1931 and 1932); *Mischianza,* ballet for orchestra (1936-37); suites; other works for strings, chamber orchestra, orchestra, and songs. *Member:* Henry Hadley Asociation; N.A.A.C.C. *Address:* 10 W. 58th St., New York City.

SESSIONS, ROGER—Composer, Teacher. Born in Brooklyn, N. Y., 1896. *Education:* Harvard University; pupil of Horatio Parker at Yale and Ernest Bloch in Cleveland and New York; study in Europe as holder of Guggenheim Fellowship (1926-27), Fellowship of American Academy in Rome (1928-31) and Carnegie Fellowship (1931-32). Member of faculty, Smith College (1917-21); Head of Theory Department, Cleveland Institute of Music (1921-25); member of faculty, University of California Summer School. Assistant Professor of Music, Princeton University (since 1938). *Compositions:* Incidental music for plays; three symphonies, violin concerto; Three Dirges (1938), for orchestra; string quartet; piano sonata. *Member:* American Composers Alliance; International Society for Contemporary Music.

SEVERN, EDMUND—Conductor, Composer, Teacher. Born in Nottingham, England, 1862. *Education:* Pupil of father, Franz Milcke, Bernhard Listemann (violin), George Sweet (voice), Oelschleger, (piano), and Chadwick (composition). Teacher, Hartford, Conn., and Springfield, Mass. (until 1897); lecturer under auspices of New York Board of Education (1907-14). *Compositions:* Symphonic poems, overtures, concert waltzes and others for orchestra; choral works; works for chamber ensembles; teaching pieces for violin.

SEVERN, MARGARET—Dancer. Born in Birmingham, Ala., 1901. *Education:* Pupil of Albertieri, Ruth St. Denis, M. Fokine, N. Ligat, Egorova and Preobrajenska. *Appearances:* With Metropolitan Opera Ballet (1914); Greenwich Village Follies, New York (1921); with own company in vaudeville and concert (1922-30); principal dancer of Ballet Russe de Paris, Opéra Comique, Paris; London; in Budapest and Prague; with Chaliapin Russian Opera and Nijinska Ballet, Paris; Ida Rubinstein Ballet; Carnegie Hall, New York (1940); Y.M.H.A. Dance Theatre, New York (1940); others. Originated Mask dances. Heads own ballet and school. *Address:* 115 E. 86th St., New York City.

SEVITZKY, FABIAN—Conductor, String Bass Player. Born in Wishney, Volotchok, Russia, 1893. *Education:* Imperial Conservatory, St. Petersburg; pupil of Rimsky-Korsakov, Liadov, and Glazounov. *Appearances:* As contrabass soloist and conductor of orchestras throughout Europe, the United States

and Mexico. Former member of Petrograd Philharmonic, Moscow Imperial Opera Orchestra; Warsaw Philharmonic; Philadelphia Orchestra (1923-30); Conductor, Philadelphia Grand Opera (1927), and Pennsylvania Opera (1929); Conductor, Metropolitan Theatre Symphony, Boston, and the Peoples' Symphony of Boston; Young Musicians Orchestra; Sevitzky Vocal Ensemble. Founder and Conductor, Philadelphia Chamber String Orchestra (since 1925); Conductor, New Hampshire Seacoast Festival (since 1932); Conductor, Indianapolis Symphony (since 1937). *Compositions:* Original compositions for solo double-bass; orchestral transcriptions of works by J. S. Bach. *Recordings:* Victor. *Member:* Pi Kappa Lambda (Hon.). *Address:* 4401 Washington Blvd., Indianapolis, Ind. *Management:* Franklin Miner, Murat Theatre, Indianapolis, Ind.

SEYDEL, IRMA—Violinist. Born in Boston, Mass., 1896. *Education:* Boston; pupil of Strube, Loeffler and Maquarre. *Appearances:* With orchestral group (1905); as soloist with Guerzenich Orchestra, Cologne (1909); with Boston Symphony Orchestra; on tour in Germany.

SHAIN, ROSE WIES—Singer, Teacher, Coach. Born in Russia. *Education:* With private teachers in Europe and America. *Degrees:* B.S., M.A., and D.A.O., Staley College. *Appearances:* In concerts and as conductor of choral groups in the United States. *Radio:* NBC. Former Instructor, Massachusetts Department of Education, University Extension. Dean of Voice Department, Staley College (since 1935); also concertizing. *Member:* Salon of Allied Arts; Women's Scholarship Association; Professional Women's Club; Boston Music Lovers Club; Crescendo Club. *Address:* Staley College, Brookline, Mass.

SHAPIRO, GEORGE H.—Conductor. Born in Chicago, Ill., 1893. *Education:* Studied in London; pupil of Arthur Nikisch and others. *Appearances:* As conductor, Royal Albert Hall, London, in Edinborough, Manchester, Rotterdam, Munich, Berlin, Frankfort, Vienna and elsewhere in Europe; in various cities in the United States. At present, Conductor, Little Philharmonic Orchestra. *Address:* 468 Ridge, Winnetka, Ill.

SHAPLEIGH, BERTRAM—Composer. Born in Boston, Mass., 1871. *Education:* Pupil of Whiting, Chadwick and MacDowell; also studied piano and cello. Lecturer on art topics; Musical Advisor, Breitkopf & Haertel; Editor, *Concert Program Exchange. Compositions: Rámáyana* and *Gur Amir,* suites for orchestra; *Mirage* and *The Raven,* for chorus and orchestra; *Poem,* for cello and orchestra; *The Fir Tree and the Brook, The Tale of the Dismal Swamp, Vedic Hymn,* and *Romance of the Year,* for chorus; works for piano, piano with cello or violin, and seven operas. *Author of:* Two books of poetry and articles on art.

SHARNOVA, SONIA—Contralto. Born in Chicago, Ill. *Education:* Studied in France, Italy, Germany and the United States. *Debuts:* European, at Nice Opera House, France (1925); American, as *Brangaene,* New York (1929). *Appearances:* In opera, concerts, lecture-recitals and with orchestras in Chicago, Pittsburgh, St. Louis and elsewhere; toured the United States for Civic Concert Service. *Radio:* As soloist with NBC Concert Orchestra. Member of German Grand Opera (1929-30); Chicago Civic Opera (1932-33); St. Louis Opera (1937). Repertoire includes *Salome,* Wagnerian roles, and others. At present, member of The Chicago Opera Company. *Address:* Chicago Opera Company, Chicago, Ill.

SHARPE, TONY—Pianist, Organist. Born in Troy, N. Y., 1916. *Education:* Colgate University and Union College, Schenectady, N. Y. *Degree:* A.B. (1938). *Appearances:* Concert tour of the middle west, and as accompanist. *Radio:* Recitals, WTRY. Organist and Choirmaster, Church of the Holy Cross, Troy. *Address:* St. Paul's Place, Troy, N. Y.

SHATTUCK, ARTHUR—Pianist. Born in Neenah, Wis., 1881. *Education:* Pupil of Leschetizky. *Appearances:* As soloist with Philharmonic Orchestra, Copenhagen (1901); with Symphony Society, New York, and San Francisco Orchestra; tours throughout Europe, Egypt, Iceland, and the United States.

SHAW, ARTIE—Orchestra Conductor, Clarinetist (Popular). Born in 1911. Played in small local bands; joined orchestra of Irving Aaronson; later played with Andre Kostelanetz, Howard Barlow, Paul Whiteman, and others. Organized own band (1936), which has since appeared at clubs and theatres throughout the United States. *Radio:* Old Gold program; others. *Compositions: Monsoon, Nightmare, Streamline, Comin' On,* others. *Recordings:* Brunswick; Bluebird. *Address:* RCA Manufacturing Co., Camden, N. J.

SHAWE, LOYAL PHILLIPS—Baritone, Teacher. Born in Hillsboro, O. *Education:* Pupil of Townsend, Heinrich, and others. *Appearances:* As soloist, Boston Symphony; Festival, Orpheus Club, Chicago; recitals, oratorios in the east and middle west. At present, Director, Vocal Department, Northwestern University. *Author of:* Book of Exercises for Singing Voice. *Address:* Northwestern University, Evanston, Ill.

SHAWN, TED—Dancer. Born in Kansas City, Mo. *Education:* University of Denver. *Degrees:* B.A., University of Denver; Hon. Master, Springfield (Mass.) College. *Appearances:* Tours with Denishawn Dancers of the United States and England (1922-25); the Orient (1925-26); the United States (1931-32); as soloist, Germany and Switzerland (1930-31); tours with own company of male dancers, London (1935); throughout the United States. Co-founder, Denishawn School, Los Angeles, Cal. Director, Summer School of Dance, Graduate School of Physical Education, George Peabody College for Teachers, Nashville, Tenn. *Author of: Ruth St. Denis, Pioneer and Prophet* (1920); *The American Ballet* (1926); *Gods Who Dance* (1929); *Fundamentals of a Dance Education* (1937). *Member:* Sigma Phi Epsilon, The Bohemians, Authors' Club, London. *Address:* Lee, Mass.

SHAY, LARRY—Composer (Popular). Born in Chicago, Ill., 1897. *Compositions: When You're Smiling, Tie Me To Your Apron Strings Again, I'm Knee Deep in Daisies, Get Out and Get under the Moon, Georgia, Highways Are Happy Ways, By the Light of the Stars, Rain! Rain! Go Away, Beautiful, There's a Ranch in the Sky* and others. *Member:* ASCAP. *Address:* 1440 Elmdale Ave., Chicago, Ill.

SHELDON, CHARLES A., JR.—Organist, Composer. Born in Atlanta, Ga., 1886. *Education:* Klindworth Conservatory, Atlanta. Formerly director, Philharmonic Society of Atlanta. *Appearances:* In organ recitals throughout United States; Sesquicentennial Exposition, Philadelphia; Northwestern Choir School, Evanston, Ill. *Radio:* WSB, Atlanta. At present, Organist and Choirmaster, First Presbyterian Church and Jewish Temple, Atlanta; City Organist of Atlanta. *Compositions:* Works for organ (published by J. Fischer Co. and John Church Co.) *Recordings:* Duo Art; Aeolian. *Member:* A.G.O. *Address:* 950 Blue Ridge Ave., Atlanta, Ga.

SHELLEY, HARRY ROWE—Organist, Composer. Born in New Haven, Conn., 1858. *Education:* Pupil of Stoeckel at Yale; Buck, Vogrich, and Dvorak in New York. Organist, various New York churches. Teacher, Metropolitan College of Music, American Institute of Applied Music. *Compositions:* For orchestra, organ, piano: songs, anthems; transcriptions for organ.

SHELTON, DICK—Conductor (Popular). *Education:* University of Illinois. *Appearances:* With own orchestra in Grand Lake, Colo.; at the Blackhawk Restaurant, and Aragon and Trianon Ballrooms, Chicago, and the Washington Youree Hotel, Shreveport, La. *Radio:* "Fitch Bandwagon." *Management:* Music Corporation of America, Chicago, Ill.

SHELTON, GARI—Pianist. Born in the United States. *Education:* Juilliard Institute; pupil of Hutcheson, New York, and Schnabel, Berlin. *Appearances:* Recitals in Berlin, Paris and London; recitals and solo appearances with orchestras throughout the United States. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

SHEPHERD, ARTHUR—Pianist, Teacher, Conductor. Born in Paris, Idaho, 1880. *Education:* Northeastern Conservatory, Boston. *Degree:* Hon. Mus. D., Western Reserve University. Assistant Conductor, Cleveland Symphony Orchestra (1920-26). Chairman, Music Division, Western Reserve University. *Compositions:* Symphonies; Organ Fantasia on *The Garden Hymn;* others (H. W. Gray). *Member:* National Institute of Arts and Letters, ASCAP, American Musicological Society, American Composers Alliance, and N.A.A.C.C. *Address:* Western Reserve University, Cleveland, O.

SHEPHERD, WILMA ROSEMARY—Organist, Violoncellist. Born in Wichita Falls, Texas, 1919. *Education:* Cornish Music School, Seattle; pupil of Idale Roper, New York. *Appearances:* Recitals (since 1933). At present organist, St. Mark's Episcopal Church, Havre, Mont.; also conducts all-girl dance band. Member of All-Stringed Orchestra, Havre, Mont. *Address:* 228 Third Ave., Havre, Mont.

SHERIDAN, FRANK—Pianist. Born in New York City, 1905. *Debut:* Soloist with New York Philharmonic at Lewisohn Stadium. *Appearances:* Recitals and concerts in America; European tour (1929-30). Teacher, David Mannes Music School.

SHERIDAN, MARGARET—Soprano. Born in Castlebar, Mayo, Ireland, 1889. *Education:* Royal Academy of Music, London; also studied in Italy; pupil of Shakespeare. *Debut:* Covent Garden, London (1919). *Appearances:* La Scala, Milan; tour of Italy; Chicago Opera Company (1923-24).

SHERMAN, BESSIE WILLIAMS—Pianist, Organist, Teacher. Born in Chicago, Ill. *Education:* Graduate, American Conservatory of Music, Chicago; pupil of N. Ledochowsky, Mary Wood Chase, and Julius Klausen, Chicago; Nadia Boulanger, Paris. Member of faculty, Vice-President, and

member of Board of Directors, Mary Wood Chase School of Musical Arts, Chicago (1911-26); member of collegiate faculty and Advisory Board of Columbia School of Music (1926); established private studio (1934), which developed into school of music, Bessie Williams Sherman Studios. Lecturer on modern music; Choir Director and Organist, St. Paul's Episcopal Church, Riverside, Ill. Composer of music for children. *Author of:* Studies in ear training and keyboard harmony. *Member:* Musicians Club of Women, Chicago; Lake View Musical Society; Society of American Musicians; Chicago Choirmasters Association; the Gordon. *Address:* Fine Arts Bldg., Chicago, Ill.

SHEYNE, MICHAEL—Pianist. Born in Petrograd, Russia. *Education:* Petrograd Conservatory, Moscow Conservatory; pupil of Alexander Medem, Felix Blumenfeld, and Constantin Igoumnoff. *Appearances:* Tours of Russia and the Orient, recitals in the United States. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

SHIELD, ROY—Conductor. Born in Waseca, Minn., 1893. *Education:* University of Chicago and Columbia School of Music. Accompanist to Eva Gauthier; conductor, arranger, Victor Talking Machine Company (1922-29); Director, Victor Studios, Hollywood (1929-31); Musical Director, NBC, San Francisco (1931). Musical Director, NBC, Chicago (since 1931). *Compositions:* Music for motion pictures; arrangements and transcriptions for orchestra. *Address:* National Broadcasting Company, Merchandise Mart, Chicago, Ill.

SHILKRET, NATHANIEL—Conductor, Pianist, Instrumentalist. Born in New York City. *Education:* College of the City of New York; pupil of Hambirzer, Gruenberg and Harris (piano); Floridia (theory); Selmer, Fink and Leroy (clarinet); Eisenberg (violin); Blazevic (voice). *Degree:* Hon. Mus. Doc., Bethany College, Lindsborg, Kansas. *Appearances:* Conductor, Robin Hood Dell; Gershwin Memorial Concert, Hollywood Bowl; Mrs. Coolidge Concert, Washington, D. C.; Music Auditorium, Library of Congress, Washington, D. C.; as instrumentalist with Barrere Ensemble, Russian Symphony, Damrosch Orchestra, New York Philharmonic, and Metropolitan Opera House Orchestra. Conductor of Victor Salon and Victor Symphony Orchestras. *Radio:* Conductor, 6000 broadcasts. *Motion Pictures:* Features and short subjects. Musical Director for RKO. *Compositions: New York Ballet;* Clarinet Quintette; *New England* Suite (W. A. Quincke & Co.); Violin Poems; *Skyward,* tone poem; *Jeannine, I Dream of Lilac Time* (Feist); *Lonesome Road* (Paramount); *First Time I Saw You* (Santly-Joy); *Prisoner's Song* (Shapiro & Bernstein); and others. *Recordings:* as conductor of own and other orchestras (Victor); Musical Director and Manager, RCA-Victor Recording Company. *Address:* 48 W. 48th St., New York City.

SHORT, ELEANOR VIRGINIA—Pianist, Mezzo-Contralto, Teacher. Born in Pembina, N. D., 1896. *Education:* University of North Dakota; College of the Pacific; Wesley College Conservatory of Music; Matthay School of Music, London; Akademie der Musik, Munich; and Mozarteum, Salzburg. *Degrees:* A.B., University of North Dakota; Mus. B., College of the Pacific. Supervisor of Public School Music, San José, Cal. Appeared at Carmel Bach Festival, others. *Member:* Music Educators Club (Vice-President of Boys Section); North California Band, Orchestra, and Choral Asociation; California Western Music Educators Conference (Chairman); Sigma Alpha Iota. *Address:* 408 Almaden Ave., San José, Cal.

SHORTALL, HARRINGTON—Pianist, Composer. Born in Chicago, Ill., 1895. *Education:* Harvard; with private teachers in Chicago (piano and harmony); pupil of Nadia Boulanger, Paris (composition). *Compositions:* Songs, works for string quartet and string trio, sonata for violin, and other numbers. *Address:* 339 Barry Ave., Chicago, Ill.

SHOSTAKOVICH, DMITRI—Composer. Born in St. Petersburg, Russia, 1906. *Education:* Petrograd Conservatory; pupil of Steinberg. At present, Instructor, Leningrad Conservatory. *Compositions:* First Symphony (1925); *The Golden Age* and *Bolt,* ballets (1930); Concerto, for piano, trumpet and string ensemble (1933); *Lady Macbeth of the District of Mtsensk,* opera (1935); *The Limpid Stream,* ballet (1935); Fifth Symphony (1937); *Aphorisms, Three Fantastic Dances,* and other works for piano; music for films, *Golden Mountains, Alone, Maxim's Youth, Maxim's Return,* and others; other works for piano and orchestra; chamber music.

SHUBELL, JEAN—Contralto. Born in Philadelphia, Pa. *Education:* Cleveland Conservatory of Music; pupil of Nevada Van der Veer, Blanche Blackman. *Appearances:* Soloist with glee clubs; recitals in New York and New England states. Soloist, North Avenue Presbyterian Church, New Rochelle, N. Y. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

SHUBOW, RACHELLE—Pianist. Born in Vilna, Russia. *Education:* New England Conservatory; pupil of Edwin Klahre, Boston; George Procter, Ethel Leginska, New York; Schnabel, Kreutzer, and Edvard Moritz, Berlin. *Degree:* B. Mus., New England Conservatory. *Appearances:* European tour, recitals in Berlin, Dresden, Munich, Leipzig, Chemnitz, Cologne, and Prague; soloist with orchestras of Leipzig, Chemnitz, and Cologne; recitals in Jordan Hall, Boston; Town Hall and Carnegie Chamber Music Hall, New York; soloist with Boston Women's Symphony, Ethel Leginska conducting, in the premiere performance of Leginska's *Fantasie* for Piano and Orchestra; premiere performance of Edvard Moritz Piano Sonata; American premiere, *Five Kontrasts* of Nicolai Lopatnikoff; premiere, Frederick S. Converse *From the Hills. Address:* 129 West 89th St., New York City. *Management:* Milton Bendiner, 113 West 57th St., New York City.

SHUGARS, FLORENCE LOVEJOY—Pianist. Born in Roscoe, Ill., 1909. *Education:* Rockford College; with private teachers. *Degree:* B.A., Rockford College. *Radio:* "The Music Room," "Starlets," "Something Old, Something New," others, WROK, Rockford, Ill. Former music instructor in public schools. *Compositions: In Nature's Byways,* operetta (Clayton Summy Co., 1924). *Address:* Station WROK, Rockford, Ill.

SHUK, LAJOS—Violoncellist, Conductor. Born in Budapest, Hungary, 1897. *Education:* University and Hochschule fuer Musik, Berlin; Royal Academy of Music, Budapest; pupil of D. Popper, Hugo Becker, Paul Juon, Weingartner and others. *Debuts:* European, as soloist with symphony orchestra, Budapest (1918); American, in recital, Aeolian Hall, New York (1920). *Appearances:* Soloist, Berlin Philharmonic (1918); with Josef Hofmann, Beethoven Association (1920); with Los Angeles Philharmonic (1932). Formerly with Letz, Eddy Brown and Hartmann Quartets; State and Beethoven Symphony Orchestras, New York; Rumania Philharmonic Orchestra (1932-34); Buffalo Philharmonic Orchestra (1934-37). *Radio:* Chase and Sanborn Hour," "Good News," NBC. At present appearing in radio and with motion picture studio orchestras. *Compositions: Through the Snow, Summernight* and *Valsette* (O. Flaschner, 1921). *Address:* 6500 Yucca, Hollywood, Cal.

SHURE, LEONARD—Pianist. Born in Los Angeles, Cal., 1910. *Education:* Pupil of Reckzeh and Schnabel. *Debuts:* European, Berlin; American, with Boston Symphony Orchestra (1933). *Appearances:* Recitals throughout Europe and the United States. Former assistant to Artur Schnabel. Former teacher at New England Conservatory. At present, teaching and concertizing. *Address:* 1034 Lexington Ave., New York City. *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

SHURE, R. DEANE—Composer, Organist. Born in Chillisquaque, Pa., 1885. *Education:* Oberlin College, Oberlin Conservatory of Music and Royal College of Music, Dresden, Germany; pupil of Draeseke. *Debut:* Dresden (1912). *Appearances:* Played own *Palestine Suite* in Jerusalem, Palestine (1934). At present, Director of Music, Mount Vernon Place Methodist Church, Washington, D. C. *Compositions: Circles of Washington, Berkie Symphony, Damascus Vignettes,* other symphonies; works for piano, organ, voice, chorus, and orchestra. *Recordings: American Symphony,* played by Rochester Symphony Orchestra. *Address:* 8 Pine Ave., Takoma Park, Md.

SIBELIUS, JAN—Composer. Born in Tavastehus, Finland, 1865. *Education:* Helsingfors University, Helsingfors Conservatory of Music; pupil of Busoni, Becker, Fuchs and Goldmark. *Degree:* Hon. Ph.D., Yale. *Appearances:* As guest conductor, Norfolk (Conn.) Music Festival (1914); others. *Compositions:* Seven symphonies; *Kullervo, En Saga, Finlandia, Nightride and Sunrise, The Bard, The Oceanides, Tapiola,* and other tone poems; *Karelia,* suite for orchestra; incidental music to *King Christian II, Scaramouche* and others; *Valse Triste,* for orchestra; *The Swan of Tuonela* and other legends for orchestra; Concerto in D minor, for violin and orchestra; other works for orchestra, chorus, piano, organ, violin and cello; chamber music; songs; others.

SIEGEL, ADRIAN—Violoncellist, Oboist, English Horn Player. Born in New York City. *Education:* Curtis Institute; pupil of Herman Sandby, William Ebann and Marcel Tabuteau. At present, member of Philadelphia Orchestra. *Address:* Philadelphia Orchestra, Broad and Locust Sts., Philadelphia, Pa.

SIEGL, HENRY—Violinist. Born in Detroit, Mich., 1911. *Education:* Curtis Institute of Music, Philadelphia. *Debut:* With Detroit Symphony, playing Saint-Saens Concerto in B minor (1933). *Radio:* Concertmaster, WJR. Member of Detroit Symphony Orchestra; Violin Department, Detroit Conservatory of Music. *Address:* 5033 Woodward, Detroit, Mich.

SIEGMEISTER, ELIE—Composer, Conductor. Born in New York City, 1909. *Education:* Columbia College;

Juilliard Graduate School; École Normale de Musique, Paris; pupil of Stoessel, Nadia Boulanger, others. *Debut:* As Director of American Ballad Singers, Town Hall, New York (1940). At present, conducting and composing. *Compositions: Strange Funeral of Braddock,* for orchestra (New Music, 1936); *Abraham Lincoln Walks at Midnight* (Arrow Music Press, 1939); choral settings of American folk songs (Carl Fischer, 1940); others. *Author of: Music and Society. Recordings:* Victor. *Address:* 4924 17th Ave., Brooklyn, N. Y. *Management:* Herbert Barrett, 250 W. 57th St., New York City.

SIEWERT, HERMAN FREDRICK—Organist, Teacher. Born in Puyallup, Wash., 1891. *Education:* Guilmant Organ School; Fontainebleau, France; pupil of Marcel Dupré, others. *Degree:* F.A.G.O. *Appearances:* Soloist, A.G.O. National Convention (1934); others. At present teaching; appearing in weekly organ recitals, Knowles Memorial Chapel. *Address:* 1510 Glencoe Ave., Winter Park, Fla.

SIGNORELLI, MICHAEL—Tenor. Born in Chicago, Ill., 1908. *Education:* Northwestern University, University of Chicago; pupil of Forrest Lamont, Eunice Steen Lamont. *Debuts:* Recital, Chicago (1937); operatic, Chicago City Opera (1939). *Appearances:* Chicago City Opera Company; soloist, Saidenberg Symphonietta and Illinois Symphony Orchestra, Chicago (1940). Member of faculty, Chicago Musical College. *Address:* 64 E. Van Buren St., Chicago, Ill.

SILBER, SIDNEY—Pianist, Teacher. Born in Waupun, Wis., 1881. *Education:* Universities of Berlin and Vienna; Sternsches Conservatory of Music, Berlin; pupil of Spanuth, Jahn, Bruening, Jedliczka, Barth, Leschetizky, Mueller, others. *Debuts:* European, Berlin (1900); American, Pabst Theatre, Milwaukee (1925). *Appearances:* With Milwaukee Symphony (1906); with Chicago Symphony Orchestra at Des Moines May Festival (1907); with Minneapolis Symphony Orchestra (1908); Russian Symphony (1909); with Kneisel String Quartet (1910); others. *Radio:* WGN, WIND, KYW. Taught at University of Nebraska (1908-22). Dean of Sherwood Music School (since 1922). *Recordings:* Ampico. *Address:* Sherwood Music School, Fine Arts Bldg., Chicago, Ill.

SILBERER, HOWARD—Pianist. Born in Bushnell, Ill., 1910. *Education:* Knox College, Galesburg, Ill.; American Conservatory, Chicago. *Degree:* B. Mus., Knox College; M. Mus., American Conservatory. Winner of Society of American Musicians' Contest (1937). *Debut:* In recital, Kimball Hall (1937). *Appearances:* As soloist with Illinois Symphony Orchestra; in Thorne Hall series, Northwestern University (1937); with Olivet (Mich.) Orchestra. *Address:* 3225 Foster Ave., Chicago, Ill.

SILOTI, ALEXANDER—Pianist. Born in Charkoff, Russia, 1863. *Education:* Graduate, Moscow Conservatory; pupil of Svereff, Tchaikowsky, N. Rubinstein, and Liszt. *Debut:* Moscow (1880). *Appearances:* In concert, Leipzig (1883); tours of Europe, England, America and Germany; as Conductor (1901-02) and later guest conductor, Moscow Philharmonic; as conductor of own orchestra, St. Petersburg (1903). Has arranged and edited piano works. Member of piano faculty, Juilliard School.

SILVERA, LEO—Tenor. Born in London, England, 1894. *Education:* London College; pupil of Ernesto Colli and G. Mandolini. *Appearances:* Concertized throughout Europe and the United States. Taught in San Francisco, London, and Paris. *Address:* Cosmopolitan Hotel, Denver, Colo.

SILVING, BERT—Violinist, Composer. Born in Vienna, Austria, 1887. *Education:* Music Academy, Vienna; pupil of Gruen and Ysaye. *Appearances:* Concerts in Vienna, Paris, London, Berlin, Budapest, others; as concertmaster of Great Opera, Budapest; with Franz Ondricek String Quartet, Prague; as conductor of orchestras and opera in Vienna, Budapest, Berlin; guest Conductor, Viennese Symphony Orchestra; leader, Urania String Quartet; others. *Radio:* Conductor of radio, Vienna (1924-38); manager of "Viennese Radio-Artists Show." At present conducts Silving Music Studio, New York. *Compositions:* Ten operettas, songs and dances. *Address:* 64 W. 96th St., New York City.

SIMMIONS, LOUIS—Baritone, Teacher. Born in Roumania, 1882. *Education:* In Roumania; pupil of Mirabello, Fischer and others. Teacher of Greek Evans, Mario Chamlee and others. Conducts studios in New York (since 1910). *Address:* 210 Fifth Ave., New York City.

SIMMONS, LEE—Accordionist, Pianist. Born in Seelyvyle, Ind., 1916. *Degree:* M.A. *Debut:* Theatrical appearance (1935). *Radio:* WTMJ, WHFC, WGES, others. *Compositions: Don't Say You Don't Know Me* and *I Wish I Had You. Address:* Kimball Bldg., Chicago, Ill.

SIMON, ERIC—Conductor, Clarinetist. Born in Vienna, Austria, 1907. *Education:* State Academy, Vienna. *Debut:* American, Coolidge Festival, Washington (1940). *Appearances:* With Kolisch Quartet, Chamber music tours of Switzerland, Spain, Italy; others; Biennale, Venice (1937); with Vienna Philharmonic, Salzburg; with New Friends of Music Orchestra, New York. *Radio:* Berlin (1932); WQXR, WNYC; CBS (1939-40). Member of editorial staff of *Anbruch* (1931); founder of Vienna Concert Orchestra (1932); former clarinetist with Moscow Philharmonic Orchestra. At present, Associate Conductor of New Friends of Music Orchestra. *Compositions:* Symphonic orchestrations of classical works. *Address:* 12 E. 75th St., New York City.

SIMON, ROBERT A.—Author, Critic. Born in New York City, 1897. *Education:* Columbia University School of Journalism. *Radio:* As writer and commentator on network programs. Music Editor, *New Yorker;* Instructor, radio technique, Juilliard Summer School (1938). *Author of:* Novels; *Bronx Ballads* (with music); lyrics for *The Guardsman, Ups-a-Daisy,* and *Hold Your Horses;* translations of Gounod's *Faust,* Ravel's *L'Heure Espagnole;* librettos for operas, *Maria Malibran, David Garrick,* and *Beauty and the Beast;* film, *Puss in Boots,* and co-author, film, *Strictly Dynamite. Member:* ASCAP; Authors League of America, and Dramatists' Guild.

SIMONDS, BRUCE—Pianist. Born in Connecticut. *Education:* Yale University; pupil of Harold Bauer, D'Indy and Matthay. *Appearances:* Recitals and concerts in London, Paris, and throughout America; as soloist with Boston Symphony, Philadelphia Orchestra, and other symphony orchestras. Member of faculty, Yale School of Music. *Member:* American Matthay Association (first president). *Management:* Annie Friedberg, 250 W. 57th St., New York City.

SIMPSON, LYLIAN NIQUETTE—Pianist, Teacher. *Education:* Detroit Conservatory of Music; National Academy of Music. Former Teacher of Music, public schools of Detroit and New York. Maintains own studio in New York. *Address:* 710 Steinway Hall, 113 W. 57th St., New York City.

SINGER, JACQUES—Violinist, Conductor. Born in Russia, 1902. *Education:* Curtis Institute and Juilliard Graduate School. *Debut:* Town Hall (1925). *Appearances:* Philadelphia Orchestra, Dallas Symphony, others. *Radio:* Conductor of Dallas Symphony Orchestra. *Address:* Dallas Symphony Orchestra, Dallas, Texas.

SINGER, RICHARD—Pianist, Teacher. Born in Budapest, Hungary, 1889. *Education:* University of Berlin and Royal Academy of Music; pupil of Theodor Leschetizky and Busoni. *Debut:* American, in recital, New York (1924). *Appearances:* In recitals; as soloist with orchestras throughout Europe; recital, Carnegie Hall, New York (1927); others. Head Teacher of Piano, Juilliard Institute (since 1927). *Compositions: Hungarian Piano Concerto;* others. *Recordings:* Gramophone; Welte-Mignon, Germany; Welte-Mignon, New York. *Address:* 504 W. 166th St., New York City. *Management:* Spencer B. Driggs, 100 W. 57th St., New York City.

SINK, CHARLES A.—Music Executive. Born in Westernville, N. Y., 1879. *Education:* University of Michigan. *Degree:* A.B., University of Michigan. Secretary, School of Music, University of Michigan (1904-07); Secretary and Business Manager (1907-27); President (since 1927). President of University Musical Society, of Ann Arbor May Festival, and Manager of annual concert series. *Member:* Michigan State Association of School Superintendents; others. *Address:* School of Music, University of Michigan, Ann Arbor, Mich.

SINSHEIMER, BERNARD—Violinist. Born in New York City, 1870. *Education:* Pupil of Leonard, Paris; Joachim, Berlin. *Debut:* New York (1886). Organizer of Sinsheimer Quartet (1902) which has appeared in America.

SISSLE, NOBLE LEE—Conductor (Popular). Born in Indianapolis, Ind., 1889. *Education:* Butler College, Indianapolis; with private teachers. *Debuts:* European, with own orchestra, Les Ambassadeurs, Paris (1928); American, French Casino, Chicago (1934). Appeared at Ciro's, London (1930). At present appearing at Billy Rose's Diamond Horseshoe and broadcasting, NBC. *Compositions: Shuffle Along* (Witmark & Sons). *Recordings:* Decca. *Address:* 1560 Broadway, New York City. *Management:* William Morris Agency, New York City.

SISTER MARY LUCRETIA—Pianist, Organist, Harpist, Teacher. Born in Scranton, Pa., 1887. *Education:* University of Pennsylvania; Chicago Musical College; Detroit Foundation Music School. Head of Music Department, Marywood College; directs chorus there. *Author of: The Influence of Gregorian Chant and the Modes on Medieval and Modern Music* (1936). *Address:* Marywood College, Scranton, Pa.

SITTIG, FREDERICK V.—Pianist. Born in Utica, N. Y., 1877. *Education:* Utica Conservatory of Music; Sternsches Konservatorium, Hochschule fuer

Musik, Berlin; pupil of D'Ernesti, Heinrich Ehrlich, Oscar Raif and Ludwig Bussler. *Appearances:* With Sittig Trio; recitals with Margaret Sittig, violinist. Radio: WEAF. Former teacher of piano, Eichelberg Konservatorium, Berlin. *Address:* R. F. D. 3, Stroudsburg, Pa.

SITTIG, MARGARET—Violinist. Born in Berlin, Germany. *Education:* Chamisso School, Berlin; pupil of Spiering, Auer, Flesch and Persinger. *Debut:* As soloist with Philadelphia Orchestra (1921). *Appearances:* In recital, Berlin, Dresden, Bremen and Amsterdam, Holland (1924); Town Hall, New York; Jordan Hall, Boston; Academy of Music, Philadelphia (1925); as member of Sittig Trio; with father, Frederick Sittig, pianist; others. *Radio:* WEAF. At present concertizing throughout south and southwest and in New York. *Address:* R. F. D. 3, Stroudsburg, Pa.

SIZEMORE, ARTHUR L.—Composer. Born in Marion, Ill., 1891. *Compositions: Rose, By the Light of the Stars, After the Rain* (Remick, 1921-24); *Too Tired* (Broadway, 1924); *So Tired* (H. Rossiter, 1928). *Address:* 4917 N. Kostner Ave., Chicago, Ill.

SKALSKI, ANDRE—Pianist, Conductor. Born in Warsaw, Poland. *Education:* Pupil of Max Reger and Robert Teichmuller. *Debut:* As symphonic and operatic conductor, Berlin. *Appearances:* As pianist and conductor throughout Europe, Japan, China, Java, Australia, and others; Conductor, State Symphony Orchestra, Sydney, Australia; Director, Royal Carl Rosa Opera Company, London, England; taught, lectured and concertized in France; piano and lecture-recitals in the United States; with own Symphony Orchestra at Orchestra Hall, Chicago, and others. At present, Head of Piano Department, The University of Music, Chicago. *Address:* The University of Music, 59 E. Van Buren St., Chicago, Ill.

SKILES, JAMES LE ROY—Trombone Player. Born in Burlington, Vt., 1909. *Education:* Father Flanagan's Boys' Town, Nebraska; with private teachers. Has appeared with M. I. Hellet, Clyde Lucas and Horace Heidt Orchestras. At present appearing with Larry Clinton's orchestra, and teaching. *Recordings:* With orchestras (Victor, Brunswick, Columbia, Master-Variety, Decca). *Address:* 40-60 Elbertson St., Elmhurst, L. I., N. Y. *Management:* Music Corporation of America, 745 Fifth Ave., New York City.

SKILTON, CHARLES SANFORD—Organist, Teacher, Composer. Born in Northampton, Mass., 1868. *Education:* Yale University; Hochschule fuer Musik, Berlin; Metropolitan College of Music, New York; pupil of Bargiel, Boise, Albert Heintz, Dudley Buck, and Henry Rowe Shelley. *Degrees:* B.A., Yale University; Mus. Doc., Syracuse University; F.A.G.O. Member of faculty, Siglar's Preparatory School, Newburgh, N. Y. (1889-1891); Director of Music, Salem College (1893-96); State Normal School, Trenton, N. J. (1897-1903). Member of faculty, University of Kansas (since 1903). *Compositions: Kalopin, The Sun Bride, The Day of Gayomair,* operas; music for the plays, *Electra* and *Mary Rose;* Two Indian Dances; *Suite Primeval, East and West Suite, Handel Suite;* overture; *American Indian Fantasie* for cello and orchestra; *The Witch's Daughter* and *Ticonderoga,* cantatas; *The Guardian Angel,* oratorio; choral music; chamber music; works for piano, organ, and voice. Contributor to Thompson's *International Cyclopedia of Music and Musicians. Recordings:* Pathe, Edison, Columbia, Victor. *Member:* ASCAP, A.G.O., Music Association in England; Music Teachers National Association; MacDowell Colony. *Address:* University of Kansas, Lawrence, Kan.

SKROBISCH, JEAN—Teacher of Voice. Born in Posen. *Education:* London Opera School; pupil of Elizabeth Feininger, and De Reszke. *Appearances:* Danhoff Operatic Festival, at Leeds, Manchester and Birmingham; soloist with the Philadelphia Orchestra and the New York Philharmonic. Member of Covent Garden Opera, London. Conducts own studio in New York (since 1914).

SLADON, EUGENIE—Pianist, Teacher. Born in Moscow, Russia. *Education:* Moscow Conservatory of Music; pupil of Egon Petri in Berlin and others. *Appearances:* Concertized throughout Europe and America as soloist and with symphony orchestras. Has made radio appearances. Former member of piano faculty, Moscow Conservatory. Has conducted studio in New York for many years. At present, member of faculty, Music Settlement School and Y.M.H.A. Music School, New York. *Address:* 336 W. 89th St., New York City.

SLAUGHTER, BESSIE—Contralto, Teacher. Born in Brighton, England. *Education:* English Government School, Brighton; pupil of Thomas Blackburn, others. *Appearances:* Throughout British Isles; Australia, New Zealand, Africa; in the United States. At present conducts studio in New York. *Address:* Metropolitan Opera House Studios, New York City.

SLEBOS, JENSKA—Violoncellist. Born in Santpoort, The Netherlands, 1916. *Education:* Pupil of Jo Bron, Netherlands; Lois Bichl, Daniel Saidenberg, Chicago; Emanuel Feuermann, New York. *Debuts:* European, with symphony orchestra, Haarlem, Holland (1928); American, with Chicago Civic Orchestra, Orchestra Hall, Chicago (1935). *Appearances:* In recital, Kimball Hall (1937); soloist, Illinois Symphony Orchestra, Chicago (1938-39-40); Whitney String Quartet, Saidenberg Symphonietta, Chicago Woman's Symphony. Former first cellist, Chicago Civic Orchestra (1935-36). *Radio:* "Pageant of Melody," MBS (1937). At present, first 'cellist, Illinois Symphony Orchestra. *Member:* Chicago Musical Guild; Crescendo Musical Club. *Address:* 7129 S. Normal Blvd., Chicago, Ill.

SLEEPER, HENRY DIKE—Organist, Teacher, Composer. Born in Patten, Me., 1865. *Education:* Worcester Academy, Hartford Theological Seminary; pupil of Allen and Paine (harmony, composition), Hammond and Eddy (organ), Anderson, Root and George Thorpe (voice). Teacher, Beloit College (1892-94), Georgetown College of Kentucky (1894-95), and University of Wisconsin (1895-98); Head of Music Department, Smith College, Northampton, Mass. (1904); Church organist, Worcester, Mass., Madison, Wis., and Hartford, Conn. *Compositions:* Organ Suite in F minor; *Carmen Saeculare,* choral; *Larghetto,* for orchestra; part songs and songs.

SLENCZYNSKI, RUTH—Pianist. Born in Sacramento, Cal., 1925. *Education:* Pupil of her father (since 1928). *Debuts:* American, Oakland, Cal. (1929); European, Berlin (1931). *Appearances:* Paris (1932); New York (1933); concert tours and with orchestras.

SLEZAK, LEO—Tenor. Born in Schonberg, Moravia, 1873. *Education:* Pupil of Adolf Robinson and De Reszke. *Debuts:* European, in *Lohengrin,* Bruenn (1896); American, in *Otello,* Metropolitan Opera, New York (1909). *Appearances:* Berlin Royal Opera (1898-99); Breslau; Vienna Court Opera; Covent Garden, London (1900-1909); with Metropolitan Opera Company, New York (1909-12); German and Austrian theatres; festivals; Milan, St. Petersburg, Moscow, Warsaw; Theatre Chatelet, Paris, with Metropolitan Opera House Company; as comedian, in motion pictures.

SLOAN, GEORGE A.—Patron. Born in Nashville, Tenn., 1893. *Education:* Vanderbilt University. *Degree:* LL.B., Vanderbilt. Recipient of Award for Distinguished Cultural Service to the Community, National Committee for Music Appreciation (1940). Director, United States Steel Corporation, Goodyear Tire & Rubber Co., Bankers Trust Co., Selby Shoe Co.; Director, Christodora House, New York; Vice-President and Trustee, Institute for the Crippled and Disabled. *Member:* American Committee, International Chamber of Commerce; Consumer's Goods Industries Committee (Chairman); Business Advisory Council (Executive Committee); Department of Commerce, Washington, D. C.; Board of Trustees, Vanderbilt University; Council on Foreign Relations; American Academy of Political Science; Southern Society of New York; Kappa Alpha. *Address:* 60 Broadway, New York City.

SLONIMSKY, NICOLAS—Musicologist, Conductor, Composer, Editor. Born in St. Petersburg, Russia. *Education:* St. Petersburg Conservatory. *Appearances:* As conductor of concerts of American music in Paris, Berlin, Budapest, Havana, Boston, New York, San Francisco and elsewhere. Conductor, Chamber Orchestra of Boston (1927-39). At present, Associate Editor, *New Music;* visiting Professor, Colorado College. *Compositions: Studies in Black and White,* for piano (New Music, 1929); *Moto Perpetuo,* for violin (Axelrod); *Russian Melodies,* for clarinet (Sprague-Coleman); songs (published by White-Smith). *Author of: Music Since 1900;* Contributor to encyclopedias and music periodicals. *Recordings:* As conductor of percussion ensemble, in performance of Varese's *Ionization* (Columbia). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 238 Hemenway St., Boston, Mass.

SMALL, ARNOLD M.—Musicologist, Composer, Educator, Violinist. Born in Benton Harbor, Mich. *Education:* De Pauw University, University of Iowa and American Conservatory; pupil of Michael Press, Jacques Gordon, A. Andersen, P. G. Clapp and others. *Degrees:* B.A., De Pauw; Mus. B., American Conservatory; M.A., and Ph.D., Iowa. Recipient of Eastman Fellowship in Music, and other awards. *Appearances:* As violinist and in chamber music concerts and lectures throughout the middle west; with Bay View (Mich.) Little Symphony and String Quartet. Instructor, Bay View Summer College (1928-38); Professor and Head of Department of Stringed Instruments, Drury College, Springfield, Mo. (1928-33). Head of Violin and Theory Department, Director of Research in Psychology and Acoustics of Music, University of Iowa; Carnegie Foundation Research Associate in Music; Concertmaster, University of Iowa Symphony and Chamber Orchestra; Iowa String Quartet. *Com-*

positions: Symphonic poem; string quartets; works for violin and piano; songs. *Member:* Phi Beta Kappa, Sigma Xi, Phi Mu Alpha, Music Teachers National Association, Music Educators Conference, Acoustical Society of America, American Musicological Society, and Board of Editors, *Journal of Musicology. Address:* 730 S. Summit St., Iowa City, Ia.

SMALLENS, ALEXANDER—Conductor. Born in St. Petersburg, Russia, 1889. *Education:* City College, New York; Juilliard School of Music, New York; Paris Conservatoire. *Degree:* B.S., City College (1909). *Appearances:* Opera, ballet, and symphony programs, Lewisohn Stadium, New York; Robin Hood Dell summer concerts; others; Assistant Conductor, Boston Opera House (1911-14); Conductor, Boston National Opera Co.; at Teatro Colon, Buenos Aires; Chicago Opera Company (1919-22); Musical Director, Philadelphia Civic Opera Company (1924-30); Co-Conductor, Philadelphia Orchestra Operas (1934-35).

SMETERLIN, JAN—Pianist. Born in Beilsko, Poland, 1892. *Education:* Pupil of Godowsky. *American Debut:* New York (1930). *Appearances:* Tours of Europe and the United States; with American orchestras (since 1930).

SMIT, LEO—Pianist. Born in Philadelphia, 1921. *Education:* Curtis Institute, Philadelphia; pupil of Jose Iturbi. *Debut:* Recital in Carnegie Hall, New York (1939). *Management:* NBC Artists Service, RCA Building, Radio City, New York City.

SMITH, CARLETON SPRAGUE—Musicologist. Born in New York City, 1905. *Education:* Harvard University and University of Vienna. *Degrees:* A.B. (1927), A.M. (1928), Harvard University; Ph.D., University of Vienna (1930). Music Critic, Boston *Transcript* (1927-28); teacher of history, Columbia University (1931-35); Chief of Music Division, New York Public Library (1931); official delegate to International Music Education Congress, Prague (1936). Has written and lectured on music. *Member:* American Musicological Society (President); Editorial Board, Music Press, Inc. *Address:* Division of Music, New York Public Library, New York City.

SMITH, CECIL—Teacher, Critic. Born in Chicago, Ill., 1906. *Education:* University of Chicago and Harvard University. *Degrees:* Ph.B., University of Chicago; A.M., Harvard. At present, Executive Secretary, Department of Music, University of Chicago; Music and Drama Critic, Chicago *Tribune. Address:* University of Chicago, Chicago, Ill.

SMITH, DAVID STANLEY—Composer, Conductor, Organist, Teacher. Born in Toledo, O., 1877. *Education:* Graduate, Yale University; Yale University School of Music; pupil of Horatio Parker. *Degrees:* Mus. B., Yale School of Music (1903); F.A.G.O. *Appearances:* As Conductor, New Haven Symphony Orchestra; guest conductor of orchestras. Began teaching at Yale School of Music (1916), later becoming Professor and Dean. *Compositions: Merrymount,* opera; 4 symphonies, suites, overtures; *Sonata Pastorale,* for oboe and piano; Sonata for Violin and Piano; Sonata for Violoncello and Piano; Sonata for Viola and Piano; Quintet, piano and strings; Sonata for piano; *Songs of Three Ages,* song cycle.

SMITH, EARLE CHESTER—Pianist. Born in Mt. Carroll, Ill., 1883. *Education:* Chicago Musical College; pupil of Robert Teichmueller, Leipzig; Godowsky and Maurice Aronson, Berlin; Rudolph Ganz, Chicago. *Author of: Applied Touch and Technique.* Founder-Director, Grand Island College Conservatory of Music, Grand Island, Neb. (1907-10); Director, Piano Department, Atlanta Conservatory, Atlanta, Ga. (1914-25); Director of Piano, Miami University, Coral Gables, Fla. (1925-28). *Address:* 716 Loews Grand Theatre Bldg., Atlanta, Ga.

SMITH, ESTON JESSIE DAVID—Violinist, Violist, Guitarist. Born in Canton, Ga., 1904. *Education:* Atlanta Conservatory; with private teachers. *Appearances:* Throughout the United States. At present, President, Smith Conservatory, Knoxville, Tenn. *Address:* 2004 E. Glenwood Ave., Knoxville, Tenn.

SMITH, FLORENCE GULLANS—Mezzo-Soprano, Teacher. Born in Chicago, Ill., 1900. *Education:* Graduate, American Conservatory, Chicago; pupil of Carl Schurz, Mme. Ragna Linne, Weidig, Louise Robyn, others. *Debut:* Chicago (1932). *Appearances:* Churches; as singer and accompanist for clubs; others. At present soloist, Fourth Presbyterian Church, Chicago; teaching. *Address:* 5424 N. Lawler Ave., Chicago, Ill.

SMITH, GEORGE GRAMMER—Baritone. Born in Decatur, Ill., 1895. *Education:* American Conservatory. *Debut:* Chicago (1928). *Appearances:* soloist with Chicago Symphony Orchestra, "The Northerners," The Philharmonic Male Quartette, and others. *Radio:* WGN, WMAQ, Chicago. *Address:* 5424 N. Lawler Ave., Chicago, Ill.

SMITH, HERMAN F.—Choral Conductor, Educator. Born in Smithland, Ia. *Education:* Lawrence College, Northwestern University and Columbia University. *Degrees:* B.M., Lawrence College; M.A., Northwestern. Organized Biennial Music Festival, Milwaukee (1924); Director, All-Southern High School Chorus, New Orleans (1935). Director of Public School Music, Milwaukee (since 1921); Director, Milwaukee Lyric Male Chorus (since 1933). *Member:* North Central Music Educators Conference and Music Educators National Conference. *Address:* 1111 N. 10th St., New York City.

SMITH, JERRY—Vocalist, Guitarist. Born in Annapolis, Md., 1911. Singer of western and American folk songs. *Appearances:* Throughout middle-west. *Radio:* Several times weekly, WHO, Des Moines. *Address:* 914 Walnut St., Des Moines, Ia.

SMITH, KATE—Contralto (Popular). Born in Virginia, 1909. *Education:* In Washington, D. C. *Debuts:* As child singer in vaudeville; *Honeymoon Lane,* New York (1926). *Appearances: Hit the Deck, Flying High,* New York musical comedies (1928); vaudeville tour of the United States (1933); before King George and Queen Elizabeth at the White House, Washington, D. C. (1939). Introduced *When the Moon Comes Over the Mountain* (1931). Selected among first 10 of America's outstanding women (1938); honored as "Undisputed First Lady of Radio" by *Time* magazine (1939). Has been awarded first place among female singers in polls. *Radio:* CBS (1931-40), including current weekly variety and daily commentator programs. *Address and Management:* Ted Collins Corporation, 1819 Broadway, New York City.

SMITH, LEO—Violoncellist, Writer. Born in Birmingham, England, 1881. *Education:* Royal Manchester College of Music; pupil of Carl Fuchs, Henry Hiles, and Adolph Brodsky. *Appearances:* Member, Halle and Covent Garden Orchestras and Toronto String Quartet. Teacher, Toronto Conservatory of Music; Editor, Toronto Conservatory *Quarterly. Compositions:* Cello pieces, part-songs and songs. *Author of: Musical Rudiments.*

SMITH, MARGERY M.—Pianist. Born in Nampa, Idaho, 1915. *Education:* University of Idaho; Chicago Musical College; Pupil of Van Grove, Graham Reed, Rudolph Ganz, Louis Gruenberg. *Degrees:* Mus. B., M.M., Chicago Musical College. *Appearances:* Concerts throughout the west and mid-western states. *Radio:* KCRC. Former Head of Piano Department, Northwestern State College. At present appearing in concerts and recitals. *Member:* Pocatello Music Club, Phi Mu Gamma. *Address:* 618 N. Hayes St., Pocatello, Idaho.

SMITH, MARTHA ALTHAUS—Contralto. Born in Muscatine, Ia., 1900. *Education:* University of Iowa and University of Illinois; pupil of Walter Leon and Arthur Beresford. *Degree:* B.A., Iowa. *Member:* Sigma Alpha Iota. *Address:* 3124 Oliver St., N. W., Washington, D. C.

SMITH, MELVILLE—Organist, Choral Director, Composer, Teacher. Born in Springfield, Mass., 1898. *Education:* Harvard University; Ecole Normale de Musique, Paris; pupil of Thomas Maxon, Springeld; Nadia Boulanger, in Paris; others. *Degree:* A.B., Harvard University. Taught theory at Eastman School of Music (1925-31). Organist, Cleveland Orchestra (1934-39). Member of faculty, Western Reserve University (since 1931); Organist and Choir Director, First Unitarian Church, Cleveland (since 1936); member of summer faculty, Northwestern University School of Music. *Compositions:* Choral works (Witmark & Sons, New York, 1930-40). *Author of: Fundamentals of Musicianship,* with Max T. Krone, four volumes (Witmark & Sons, 1934-40). *Address:* Western Reserve University, Cleveland, O.

SMITH, MOSES—Critic. Born in Chelsea, Mass., 1901. *Education:* Harvard University. Assistant Music Critic, Boston *Post* (1922-23); on staff of Boston *Evening American* (1924). With Boston *Transcript* (since 1934). At present, member of the Editorial Board, Music Press, Inc.

SMITH, NATHANIEL—Baritone. Born in Peoria, Ill. *Education:* Lombard College; American Conservatory, Gunn School, Chicago; Chicago Musical College; pupil of La Forge, and others. *Degree:* B.S., Lombard College. *Debut:* In concert, Chicago (1929). *Appearances:* In *King Solomon, Junior* and *The O'Flynn,* New York; in recitals. *Radio:* WEAF; others. *Address:* Stamford, Conn. *Management:* Embree Concert Service, 100 W. 58th St., New York City.

SMITH, NESTA—Violinist, Teacher. Born in England. *Education:* American Conservatory of Music, Chicago; pupil of Butler, Andersen, and Cole. *Appearances:* Soloist with Chicago Symphony Orchestra (1924); concerts throughout the middle west. At present appearing in concert; member of faculty, Cosmopolitan School of Music. *Member:* Musicians Club of Women; Mu Phi Epsilon. *Address:* Cosmopolitan School of Music, Chicago, Ill.

SMITH, OSCAR—Music Critic. Born in Hawarden, Ia. *Education:* Univer-

sity of Iowa. Music Editor, Akron *Beacon Journal* (since 1928). *Address:* Akron Beacon Journal, Akron, O.

SMITH, RAYMOND ALLYN—Organist, Composer. Born in Chillicothe, O., 1894. *Education:* Oberlin Conservatory; studied organ with Middelschulte, Palmer Christian, Arthur Dunham. *Degree:* Ph.B., University of Chicago; A.A.G.O. Dean, School of Music, and Professor of theory and conducting, Central YMCA College, Chicago, and Organist and Director of Music, Bryn Mawr Church. *Compositions:* Choral works and arrangements (Carl Fischer, Witmark; others). *Address:* 1229 Kimball Bldg., Chicago, Ill.

SMITH, REED—Educator. Born in Washington, N. C., 1881. *Education:* Davidson College; University of South Carolina; Harvard University. *Degrees:* A.B., Davidson College (1901); A.M. (1904); Ph.D. (1909), Harvard University. Professor of English, Alabama Presbyterian College (1905-07), University of Cincinnati (1909-10), and University of South Carolina (1910); became Dean of Graduate School (1929) and was founder of Extension Department of University of South Carolina. *Author of: South Carolina Ballads;* articles for periodicals; others. *Member:* Modern Language Association of America; American Dialect Society; American Folklore Society of South Carolina.

SMITH, RUTH DABNEY—Violinist, Teacher of Violin and Piano. Born in Raleigh, N. C. *Education:* Emory University, University of Georgia, Syracuse University, Atlanta Conservatory of Music, Chicago Musical College, Juilliard School of Music; pupil of Georg Lindner, Atlanta; Leon Sametini, Chicago; Auer, Andre Polah, Syracuse (violin); Earle Chester Smith, Atlanta; Edward Collins, Chicago (piano); Louis Persinger, New York. *Degree:* Mus. B., Syracuse University. *Appearances:* Soloist, Atlanta Philharmonic Orchestra; Buckhead Symphony Orchestra. Concertmaster, Atlanta Philharmonic Symphony Orchestra; teaching violin and piano in Atlanta. *Member:* Atlanta Music Club; Mu Phi Epsilon; National Guild of Piano Teachers. *Address:* 714 Grand Theatre Bldg., Atlanta, Ga.

SMITH, SUSIE AUBREY—Critic, Editor. Born in Portland, Ore. *Education:* Studied in Paris and Berlin; pupil of Frank King Clark (voice). Former Music Editor and Critic, Portland *Telegram.* Music Editor and Critic, Oregon *Journal* (since 1938). *Address:* The Journal, Journal Publishing Co., Portland, Ore.

SMITH, T. MAX—Critic. Born in New York City, 1874. *Education:* New York, Dresden, and Cassel. Music Critic, New York *Press* and *American;* former Editor, *The Art of Music.*

SMITH, WARREN STOREY—Critic, Teacher, Composer. Born in Brookline, Mass., 1885. *Education:* Faelten Pianoforte School, Boston; pupil of Carl Faelten (piano), Reinhold Faelten (theory). Assistant Music Critic, Boston *Transcript* (1919-24). Teacher of theory, history, and composition, New England Conservatory of Music (since 1922); Music Editor, Boston *Post* (since 1924). Lecturer on music history and appreciation. *Compositions:* Works for orchestra, chamber groups, piano; songs. *Author of: Syllabus of Musical History;* articles for periodicals; contributor to *Grove's Dictionary of Music. Address:* 122 Bowdoin St., Boston, Mass.

SNEED, KATHERINE LANIER—Soprano, Teacher. Born in Jackson, Tenn. *Education:* M. C. F. Institute (now Lambuth College); Cincinnati College of Music; American Conservatory, Chicago; pupil of Silvio Scionti, Allen Spencer, Karleton Hackett, I. Philipp, Flevia Litvinne, others. *Degrees:* B. Mus., American Conservatory; B. L., M. C. F. Institute. *Appearances:* Tennessee, Georgia. Conducts Valdosta School of Music (since 1919). *Member:* Wymodausis Club (Secretary of Music Division). *Address:* Valdes Hotel, Valdosta, Ga.

SNELLING, HELEN—Soprano, Teacher. Born in Tacoma, Wash., 1896. *Education:* Vassar College; graduate, New York German Conservatory and New York College of Music (1918); pupil of S. Cottone, Franz Hallasch, Schmidt-Linder, others. *Debut:* As soloist with orchestra, Washington (1918). *Appearances:* Soloist with Walla Walla Symphony, other orchestras and choral organizations; in recital, Seattle and vicinity; Bellingham Normal College; Convention of Federation of Music Clubs. At present conducts studio in Seattle. *Member:* Washington State Music Teachers' Association (President); Washington Federation of Music Clubs; National Federation of Music Clubs. *Address:* Fischer Studio Bldg., 1519 Third Ave., Seattle, Wash.

SNOW, EUGENIA CAROLINE—Pianist. Born in Atlanta, Ga. *Education:* The Lovett School, Washington Seminary; pupil of Mrs. R. Wayne Wilson, Atlanta. *Debut:* In recital, Atlanta (1935). *Appearances:* Soloist, Atlanta Philharmonic Orchestra (1938); Musicale, Whitney Point, N. Y.; other appearances throughout Georgia. *Member:* Atlanta Music Club; Georgia Federation of Music Clubs (Member of Executive Board); Phi Pi sorority. *Address:* 73 Palisades Rd. N. W., Atlanta, Ga.

SNOW, LETA G.—Pianist, Director. Born in Hartford, Mich., 1880. *Education:* Cosmopolitan School of Music, American Conservatory of Music, and Sherwood School of Music, Chicago; Scripps College, California; pupil of Eames, Podolsky, and others. Founder and Manager, Kalamazoo (Mich.) Symphony Orchestra (since 1921). *Address:* 113 Allen Blvd., Kalamazoo, Mich.

SNYDER, INA—Soprano, Teacher. Born in Vandalia, Ill., 1895. *Education:* Northwestern University; Columbia University. Director of School Music Department, Educational Music Bureau, Chicago. *Address:* Jenkins Music Co., Kansas City, Mo.

SOBELMAN, LOUIS—Violin Teacher. Conducts master courses in violin technique, interpretation, and coaching. *Address:* 1714 Chestnut St., Philadelphia, Pa.

SODERO, CESARE—Conductor. Born in Naples, Italy, 1886. Member of staff, MBS. *Compositions:* Ballet, string quartet, operas, songs, and orchestral works.

SOHN, JOSEPH—Critic, Teacher. Born in New York City, 1867. *Education:* New Academy of Music, Berlin. Member of faculty, Metropolitan College of Music, New York. Critic for papers and magazines. *Author of:* Biographies of Wagner, Joachim and Schumann; books on opera and American music.

SOKOLOFF, NIKOLAI—Conductor. Born in Kiev, Russia, 1886. *Education:* Yale School of Music; Schola Cantorum, Paris; pupil of Charles Martin Loeffler, Boston; Ysaye, Brussels; D'Indy, Paris. Scholarship at Yale; Hadley Medal by ASCAP (1939). *Degree:* Hon. Mus. D., Western Reserve University, Cleveland. Former member of Boston Symphony Orchestra; Concertmaster, Russian Symphony Orchestra in the United States (1911); organized string quartet; conducted San Francisco Philharmonic (1915); organized Cleveland Symphony (1918); Conductor, Cleveland Symphony (1918-33); Conductor, New York Orchestra (1933-35); National Director, Federal Music Project (1935-38). Guest Conductor, National Welsh Festival, Wales; London Symphony Orchestra; in Detroit, San Francisco, Portland, Rochester, Chicago, Cincinnati, Philadelphia; New York Philharmonic Stadium Concerts. Conductor, Seattle Symphony Orchestra, San Diego Symphony Orchestra (since 1938). *Member:* Fairfield County Music Association (Organizer). *Management:* Fisk Bldg., New York City, or 517 White Bldg., Seattle, Wash.

SOLA, VAINO—Singer. Born in Helsinki, Finland, 1883. *Education:* Sternsches Conservatory, Berlin; Paris; Italy. *Appearances:* Concert tours of the United States (1920, 1925, 1929). Stage Director, Finnish Opera (since 1919).

SOLOMON—Pianist. Born in London, England, 1903. *Education:* Pupil of Mathilde Verne. *Debut:* With Queen's Hall Orchestra, London (1911). *Appearances:* Recital tours of Europe and the United States.

SOLOMON, IZLER—Conductor, Violinist. Born in St. Paul, Minn., 1910. *Education:* Pupil of Myron Poliakin and Michael Press (violin); Vittorio Giannini (composition). *Appearances:* As Conductor, Lansing Symphony; Director, Federal Music Project, Michigan; guest conductor, NBC Toscanini Orchestra (1939); Les Concerts Symphoniques, Montreal (1940). Regular Conductor, Illinois Symphony (since 1937); Conductor of Woman's Symphony of Chicago (since 1939). *Address:* 632 N. Dearborn St., Chicago, Ill. *Management:* NBC Artists Service, RCA Bldg., New York City.

SONTAG, WESLEY—Conductor, Violinist. Born in Fort Atkinson, Wis. *Education:* Graduate, Juilliard Institute; pupil of Kortschak, Dethier, Goetschius, Wedge, and Robinson. *Appearances:* As Concertmaster of Institute of Musical Art Orchestra under Damrosch; as member of Schumann String Quartet; organizer and first violinist of Mozart Trio and Mozart String Quartet; in recitals and chamber music concerts throughout the middlewest; Conductor and Musical Director of Mozart String Sinfonietta (1933). *Compositions:* Violin and Piano Sonata; songs; short works for violin and piano; *Folk and Master Melodies* for violin and piano (G. Schirmer); transcriptions and arrangements. Has edited musical publications. *Member:* National Association of American Composers and Conductors. *Address:* 90 East End Ave., New York City.

SOOMER, WALTER—Basso. Born in Liegnitz, Silesia, 1878. *Education:* Pupil of Uhlig, Stoeckert, and Wolf. *Appearances:* In Colmar, Halle, Dresden, Bayreuth, Leipzig; Metropolitan Opera House, New York (1909-11). Founded school, Leipzig.

SORANTIN, ERIC—Violinist, Conductor. Born in Vienna, Austria. *Education:* University of Vienna, Violin Master School of State Academy, and Vanderbilt University; studied with Guido Adler, Fischer, Sanborn, Sevcik, and

others. *Degrees:* Diploma in Violin, Viennese Academy; Ph.D., Vanderbilt. *Appearances:* Concertized throughout Europe, North and South America; guest conductor, Vienna Symphony Orchestra; Conductor, Philharmonic Orchestra, Linz, Austria; Wagnerian Opera Company, New York; Tennessee Philharmonic Orchestra, others. At present, Conductor, Chicago Little Philharmonic Orchestra; and appearing in violin recitals and as soloist with symphony orchestras; General Musical Director, San Antonio Civic Opera. *Compositions:* Sonatina in C, Rondo in G, *Capriccio Amoroso,* for violin and piano (Fischer, 1932). *Author of: The Problem of Musical Expression* (Marshall and Bruce Company, Nashville). Contributor to *Who Is Who In Music* (1940-41 Edition). *Concert Management:* Harry Culbertson, Inc., 5525 S. Blackstone Ave., Chicago, Ill.

SORDILLO, FORTUNATO—Trombone Player, Supervisor. Born in Italy, 1885. *Education:* New England Conservatory of Music; in Italy. Solo trombonist with Sousa Band; first trombonist with Boston Symphony Orchestra; Assistant Director of Music, Boston Public Schools; Director of Boston Fire Department Band. *Compositions: Melody—First Band Book,* for all band instruments; compositions for instruments. *Address:* 15 Beacon St., Boston, Mass.

SOREY, VINCENT—Violinist. Born in Turin, Italy, 1901. *Education:* Conservatory of Turin, Italy. *Debut:* Conservatory of Turin, Italy (1914). *Appearances:* Colon, Buenos Aires, South America and Rio De Janeiro, Plaza Hotel (1919); with Beniamino Gigli in Italy and South America. *Radio:* WOR. At present Musical Director, WOR. Teacher of Tito Guizar. *Compositions: My Land of Love; Song of My Soul; Lonely Star; Nocturnal; Song of Andalusia* (Metropolitan Music Composers' Association). Has made recordings of own compositions. *Address:* Metropolitan Opera Bldg., New York City.

SORKIN, LEONARD—Violinist. Born in Chicago, Ill., 1916. *Education:* Chicago Musical College; American Conservatory; pupil of Max Fischel and Mischa Mischakoff. Winner, first prize, American Society of Musicians Contest (1933). *Debut:* Kimball Hall, Chicago (1933). *Appearances:* Soloist, Chicago Symphony (1933-39); soloist, Illinois Symphony (1937-38); soloist with Saidenberg Symphonietta on tour; in recital and concert throughout the middlewest. *Radio:* Soloist, "Romance Melodies," NBC (1939); concertmaster and soloist, "Alec Templeton Time," NBC. Member of the Chicago Symphony; Concertmaster, Manuel and Williamson Harpsichord Ensemble; Saidenberg Symphonietta; leader, Aeolian String Quartet. Member of Stokowski Youth Orchestra on tour of South America (1940). *Address:* Orchestra Hall, Chicago, Ill. *Management:* National Concert League, 310 S. Michigan, Chicago, Ill.

SOSNIK, HARRY—Pianist, Conductor, Composer. Born in Chicago, Ill., 1906. *Education:* American Conservatory of Music; pupil of Leo Sowerby, Ernst Toch, and A. O. Andersen. *Radio:* Conducted for Charles Boyer, Tyrone Power, others. *Compositions: Gaiety, Simplicity, Lazy Rhapsody, Out of the Night, I'd Like to Fall in Love Again. Recordings:* Arranger and conductor (Decca). *Address:* 610 Park Ave., New York, N. Y.

SOVEREIGN, OLIVER—Baritone. Born in Nebraska City, Neb., 1906. *Education:* Missouri University; Boston University; Kansas State Teachers College; pupil of Graveure, Rosati, Townsend, and Kisselburg. *Appearances:* Soloist in *The Messiah,* Independence, Kan. (1936); Kansas State Teachers College (1937), and Hutchison, Kan. (1939); in radio; concerts throughout the middlewest. Member of faculty, Joplin Junior College; soloist, First Methodist Church, Joplin. *Address:* 519 North Sergeant, Joplin, Mo.

SOWERBY, LEO—Organist, Composer. Born in Grand Rapids, Mich., 1895. *Education:* American Conservatory, Chicago; American Academy, Rome. *Degree:* Hon. Mus. D., University of Rochester (1934). First Fellowship, American Academy, Rome; Award of Society for the Publication of American Music (1916). Bandmaster, United States Army (1917). At present, member of faculty, American Conservatory, Chicago; Choirmaster and Organist, St. James' Episcopal Church, Chicago. *Compositions: Comes Autumn Time,* overture for orchestra (1916); *Irish Washerwoman,* for orchestra (1916); *From the Northland,* suite for orchestra (1923); *Theme in Yellow,* for orchestra (1938); *Vision of Sir Launfal,* for chorus of mixed voices; other works for orchestra and chorus; chamber music; Symphony (1930), Suite for organ (1933); works for piano; songs; church music. *Member:* American Institute of Arts and Letters; American Bandmasters' Association (Hon. Member). *Address:* 25 E. Jackson Blvd., Chicago, Ill.

SPAETH, SIGMUND—Lecturer, Author, Composer. Born in Philadelphia, 1885. *Education:* Haverford College, Princeton, Philadelphia Musical Academy; pupil of Emil Schmidt (violin), Adelaide Gescheidt (voice). *Degrees:* A.B., Haverford (1905); A.M., Haverford (1906); Ph.D., Princeton (1910). *Appearances:* Radio City Music Hall, New York (1933); lectures throughout the United States. *Radio:* WNYC, New York; "Information Please," "Hobby Lobby," "National Barn Dance," NBC; other programs. At present, appearing regularly on CBS. Known on the air as the "Tune Detective." *Compositions: Jabberwocky* (G. Schirmer, 1928); *Our New York* (E. B. Marks, 1939). *Author of: The Common Sense of Music, The Art of Enjoying Music, Music for Fun, Maxims to Music, Barber Shop Ballads, Read 'Em and Weep, Music for Everybody, Great Symphonies, Stories Behind the World's Great Music. Member:* National Committee for American Music (Chairman); National Association for American Composers and Conductors (Pres.); ASCAP. *Address:* 1619 Broadway, New York City.

SPAIN, HELEN KNOX—Mezzo-Soprano, Lecturer, Writer, Editor. Born in Nashville, Tenn., 1879. *Education:* Shorter College, Rome, Ga.; pupil of Leslie Southgate Simmons, Virginia Pell, Tali Esen Morgan, Philip Dalmas, and William Shakespeare of London. *Appearances:* In recital, New Jersey, Maine, Georgia, and Tennessee (1902-22). Head of Voice Departments in colleges. Private studios in New Jersey, Tennessee, and Georgia; Choir Director and soloist in same states. Leader, Ocean County, New Jersey, Community "Sings," during World War. *Member:* Georgia Federation of Music Clubs (First Vice-President, 1940), Atlanta branch of National League of American Pen Women (President, 1940). Originator and chairman of National Music Week, Atlanta; Publicity Director and Chairman of Young Artists' Contests, Georgia F.M.C. Member of the Editorial Board of *Who Is Who In Music* (1940-41 Edition). *Author of: Audience Rehearsals, Scrapbook Sketches of Living American Musicians. Address:* Piedmont Hotel, Atlanta, Ga.

SPALDING, ALBERT—Violinist. Born in Chicago, Ill., 1888. *Education:* Bologna Conservatory; pupil of Chiti, Florence; Lefort, Paris; Juan Buitrago, New York. Recipient of Cross of Crown of Italy; Cross of Chevalier, Legion of Honor, France. *Debut:* European, Theatre Nouveau, Paris with Adelina Patti (1905); American, New York Symphony (1908). *Appearances:* Concerts throughout Europe; soloist with New York Symphony on European tour; with orchestras in Europe and the United States. First American to judge at examinations, Paris Conservatoire; first American to play at regular concerts there. At present concertizing. *Compositions:* Violin concertos; String Quartet; orchestral suite; violin sonata; *Etchings,* theme and improvisations for violin and piano; other works for piano and violin, transcriptions and songs. *Management:* Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

SPALDING, WALTER RAYMOND—Teacher, Author. Born in Northampton, Mass., 1865. *Education:* Harvard University; pupil of Guilmant, Widor, Thuille and Rheinberger. *Degrees:* B.A., M.A., Harvard. Choir Director, Emmanuel Church, Boston (1898-1900); member of faculty, St. Mark's School; member of faculty, Harvard University (since 1895). Head of Music Division, Harvard (since 1906). *Author of: Tonal Counterpoint* (1904); *Modern Harmony in its Theory and Practice* (1905); *Music, An Art and a Language* (1920); *History of Music at Harvard* (1929).

SPATH, JULE—Orchestra Leader, Concertina Player, Violinist, Banjoist, (Popular). Born in Chicago, Ill., 1893. *Radio:* WHT, WENR, WSBC. Director of "Dixie Hayshakers Old-Time Orchestra." *Address:* 6225 Sayre Ave., Chicago, Ill.

SPEAKER, ROBERT—Baritone. Born in Blanchard, Iowa, 1914. *Education:* Midland College, Fremont, Neb.; American Conservatory of Music, Chicago. *Appearances:* Soloist with the Illinois Symphony; Apollo Club, Chicago (1937); with Bainum Band in Grant Park Concerts, Chicago; recitals, and oratorio appearances throughout the middle-west. *Radio:* NBC and CBS; with "Grenadiers" quartet, WGN-MBS, Chicago (1940). Faculty member of the American Conservatory of Music (since 1936). *Address:* American Conservatory of Music, Chicago, Ill.

SPEAKS, MARGARET—Soprano. Born in Columbus, Ohio. *Education:* Ohio State University; study in New York. *Appearances:* In recital and concert throughout the United States and Europe. *Radio:* As regular soloist, "Voice of Firestone," NBC (since 1934). *Management:* NBC Artists Service, RCA Building, Radio City, New York City.

SPEAKS, OLEY—Baritone, Composer. Born in Canal Winchester, O., 1876. *Education:* Pupil of Dufft, Galloway, Thursby, Spicker and Macfarlane. *Appearances:* In concerts. Soloist, Church of the Divine Paternity (1898-1901) and

St. Thomas P. E. Church, New York (1901-06). *Compositions: On the Road to Mandalay, Morning, The Lord is My Light, To You, Sylvia, When the Boys Come Home, Life's Twilight, My Homeland;* other songs, part-songs and anthems. *Address:* 5 Riverside Dr., New York City.

SPECHT, PAUL—Conductor (Popular). Born in Sinking Spring, Pa. *Education:* Combs Conservatory of Music, Philadelphia. *Appearances:* With own orchestras, has toured the United States and Europe; has appeared in hotels, theatres, and clubs; and at New York World's Fair (1939). *Radio:* WJZ, WEAF, WOR, WGY, WBZ, KDKA; NBC, CBS.

SPEISSEGGER, ARTHUR—Organist, Teacher. Born in Charleston, S. C. *Education:* Pupil of F. Carmon (piano) and David Williams (organ). *Appearances:* played in recitals in Arkansas, South Carolina, and North Carolina. Organist of St. Bartholomews Church (6 years), Little Church Around the Corner (3 years), Chapel of the Comforter, New York (since 1929), St. Michael's Church. *Address:* 125 E. 34th St., New York, N. Y.

SPELMAN, LESLIE P.—Organist, Teacher. Born in Covert, Mich., 1903. *Education:* Oberlin College, University of North Carolina, University of Michigan; Sherwood Music School; pupil of Nadia Boulanger and Joseph Bonnet, Paris; Palmer Christian, Ann Arbor, Mich. *Degrees:* Mus. B., F.A.G.O., M.A. *Appearances:* National Association of Organists, National Convention, Chicago (1933); Washington, D.C. (1934). Has given lecture-recitals on Pre-Bach music. At present appearing in vesper organ recitals, University of Redlands; concerts in Los Angeles. Organist, First Baptist Church, Redlands; member of faculty, University of Redlands. *Member:* A.G.O. (Dean, North Carolina Chapter). *Address:* 421 Cajon St., Redlands, Cal.

SPELMAN, TIMOTHY MATHER—Composer. Born in Brooklyn, N. Y., 1891. *Education:* Harvard University, Munich Conservatory; pupil of Shelley, Spalding, Hill and Courvoisier. *Compositions: Christ and the Blind Man,* symphonic poem (1918); *Barbaresques,* for piano (1922); *The Sea Rovers,* opera (1928); *Litany of the Middle Ages,* for chorus (1928); Symphony (1935); *Dawn in the Woods,* symphonic poem, solo violin (1937); *In the Princess' Garden,* for string orchestra; other works for orchestra, chorus and the theatre; chamber music.

SPENCER, ALLEN—Pianist, Teacher. *Appearances:* In concert throughout the United States. At present Dean of American Conservatory. *Address:* American Conservatory of Music, Chicago, Ill.

SPENCER, ELEANOR—Pianist. Born in Chicago, Ill., 1890. *Education:* Pupil of Mrs. V. Cheney, W. Mason, Bauer and Leschetizky. *Debuts:* European, London (1910); American, Carnegie Hall, New York (1913). *Appearances:* As soloist with London Symphony (1911); tours of Germany and Holland; recital tours in Europe and America and as soloist with orchestras.

SPENCER, LEE—Drummer. Born in Murray City, Ohio, 1917. *Education:* Pupil of Richard McHutchison, Max Keller, Toledo, Ohio. *Appearances:* With dance orchestras. Member of Heskel Hammond Swing Band, Legion Band, and church orchestra, Logan, O. *Address:* 916 Church St., Logan, O.

SPENCER, MILES—Baritone. Born in Chicago, Ill., 1907. *Education:* University of Chicago, Northwestern University; pupil of Marjorie Montell and Frank Teurfs. *Degree:* Ph.B. *Appearances:* With University of Chicago Glee Club (1923-25); concerts and recitals throughout the middle west. At present concertizing. *Address:* 1358 Carmen Ave., Chicago, Ill.

SPENCER, S. REID—Teacher, Composer. Born in Baltimore, Md., 1872. *Education:* Northwestern University School of Music; pupil of Lutkin. Member of faculty, Northwestern University (1895-1900); former Instructor of Piano and Theory, German Conservatory, New York; joined faculty of New York School of Music and Arts (1905). *Compositions: Magnificat, Nunc Dimittis,* for soli and eight-part chorus; other works for chorus, piano and organ. *Member:* A.G.O.

SPENCER, VERNON—Teacher of Piano. Born in Belmont, Durham, England, 1875. *Education:* Leipzig Conservatory. Teacher, Leipzig Conservatory; Head of Piano Department and Director, Wesleyan University Conservatory of Music, Lincoln, Neb. (1903-08); Professor, Berlin, and Los Angeles, Cal. Editor, *The Music Student.*

SPENGLER, JOHN MICHAEL—Trumpet Player. Born in Cleveland, O., 1916. *Radio:* As member of Willard's UBC Orchestra, WHK, Cleveland. *Address:* Station WHK, Cleveland, O.

SPIALEK, HANS—Composer, Arranger. Born in Vienna. *Education:* Conservatories of Vienna and Moscow. Came to the United States in 1924 and since then has orchestrated musical shows, including *Higher and Higher, Too Many Girls, DuBarry Was A Lady, Two For The Show, Keep Off The Grass, American Jubilee* (for the New York World's Fair), and Richard Rodgers' *Ghost Town,* for the Ballet Russe. *Compositions: Chanson Algerienne* (Sam Fox, 1931); *Tall City* (Harms, Inc., 1934); *Vision, Street Musician* (Harms, Inc., 1934); Sinfonietta, *Manhattan Watercolors,* and *Demon Variations* (Chappell & Co., 1936, 1938, 1939). *Address:* 90 Riverside Drive, New York City.

SPICER, EARLE—Baritone. Born in Nova Scotia, Canada. *Education:* Mt. Allison Conservatory; in London and Paris; pupil of Victor Beigel, William S. Brady, and others. *Appearances:* With Queen's Hall Symphony, London; New York, Cincinnati, and Birmingham Symphonies. *Radio:* "Old English and American Ballads," NBC; Fuller Brush Program, NBC; CBC. At present concertizing and appearing on radio. *Address:* 134 W. 58th St., New York City.

SPIRO, ROBERT—Baritone. Born in Chicago, Ill., 1918. *Education:* Herzl Junior College; YMCA College; with private teachers. Winner, Ed Sullivan Search for Talent Contest (1936), Chicagoland Music Festival Contest, and Chicago Woman's Musical Club Contest (1939). *Appearances:* With American Concert Orchestra (1938); University of Chicago Symphony Orchestra (1939); soloist, Chicago Theatre, clubs and churches in Chicago, Indiana and Michigan. *Radio:* WENR, WGN-MBS, WIND, WEDC, Chicago. Member, Chicagoland Septet, Vocal Arts Quartet. At present soloist and Director of Children's Choir, Temple Isaiah Israel. *Address:* 5440 N. Winthrop Ave., Chicago, Ill.

SPITALNY, PHIL—Conductor. Born in Odessa, Russia, 1900. *Appearances:* With orchestras in Cleveland; director of own symphony orchestra, Boston, with which he has toured. Organized all-girl orchestra, which made stage debut at Capitol Theatre, New York, and which performed on "Hour of Charm" radio program (first broadcast, 1935). At present, conducts own all-girl orchestra. *Address:* National Broadcasting Company, RCA Bldg., New York City.

SPIVACK, MURRAY—Percussionist, Musical Director. Born in New York City, 1903. *Education:* City College of New York. Head of Music and Recording Departments, RKO studios, Hollywood. At present with Music Recording Department, 20th Century-Fox Studios. *Address:* 20th Century-Fox Studios, Los Angeles, Cal.

SPIVAK, ELIE—Violinist, Teacher. Born in Uman, Russia, 1902. *Education:* Paris Conservatoire; Royal Manchester College of Music. *Debuts:* With orchestra, Salle des Agriculteurs, Paris (1913); recital, Wigmore Hall, London (1921). *Appearances:* Recitals, Paris, London, England; soloist and director of chamber music groups; Canadian tour in recital and as leader of Conservatory String Quartette; soloist with Toronto Symphony Orchestra. Founder, Elie Spivak String Quartette (1923). *Radio:* BBC, London; Canadian broadcasts. At present, Concertmaster, Toronto Symphony Orchestra; member of faculty, Toronto Conservatory of Music. *Compositions:* Violin pieces, transcriptions and arangements (Frederick Harris Co.) *Address:* Toronto Conservatory of Music, College Street, Toronto, Ont., Canada.

SPIZZY, MABEL SEEDS—Contralto, Teacher, Choral Director. Born in Abilene, Kansas. *Education:* Washburn College, Northwestern University, Columbia University; pupil of Generno Curci and Pietro Cimini. *Degrees:* B.A., Mus. B., M.A., Columbia University. Former Music Supervisor, public schools, California; former member of faculty, San Francisco State College. At present, Head of Music Department, Reedley Jr. College, Reedley, Cal.; lecturing on music appreciation and directing choral groups. Chairman, Rural School Music, National Music Educators Conference. *Co-Author of: La Fiesta-Rhythms of Early California* with Hazel G. Kinscella (University Pub. Co.) and *A Unit of Early American Song* (Boston Music Co.). *Member:* Sigma Alpha Iota; Musical Arts Association; National Music Educators Conference; National Education Association; California P. T. A. *Address:* Reedley Junior College, Reedley, Cal.

SPOFFORD, GRACE—Educator, Lecturer. Born in Haverhill, Mass. *Education:* Smith College; Peabody Conservatory of Music. *Degree:* B.A., Smith College. Teacher of piano, Peabody Conservatory (1913-18); Dean of Curtis Institute of Music (1924-31); Director, Music School of Henry Street Settlement (since 1935). At present teaching; lecturing for music clubs. *Member:* Beethoven Association; Board of New York Council for Adult Education. *Address:* 8 Pitt St., New York City.

SPONGBERG, VIOLA HILDUR—Soprano, Violinist, Pianist, Organist, Composer. Born in New York City. *Education:* Hunter College; Columbia University; New York University; New York College of Music. Winner of Libbie Van Arsdale Memorial Prize in Composition. Recipient of scholarships. *Degrees:* A.B., M.A. *Appear-*

ances: New York Opera Players, Hippodrome Opera, Chicago Opera and Cosmopolitan Light Opera Companies; former Concertmaster of Bay Ridge Orchestra, Bethany Symphony, and Hunter College Orchestras; concert tour throughout Europe; soloist, St. Paul's Episcopal Church, New York, Gustavus Adolphus Lutheran Church, and others. Founder, Hunter College Radio Trio. At present, Prima Donna, New York La Scala Opera Company; appearing in concerts, recitals, oratorio and radio; teaching in New York. *Address:* 850 E. 46th St., Brooklyn, N. Y.

SPRAGUE, ADELBERT WELLS—Conductor. Born in Boston, Mass., 1881. *Education:* Harvard University; University of Maine; with private teachers. *Degrees:* B.S., University of Maine; A.M., Harvard University. At present member of faculty, University of Maine; Conductor, Bangor Symphony Orchestra (since 1920); Conductor, Eastern Maine Music Festival (since 1927). *Address:* University of Maine, Orono, Me.

SPROSS, CHARLES GILBERT—Organist, Pianist. Born in Poughkeepsie, N. Y., 1874. *Education:* Capitol University, Columbus, O.; pupil of Kuehn, Scharwenka, others. *Degree:* Mus. D., Capitol University. *Appearances:* As soloist with New York Philharmonic and others; accompanist to Melba, Hempel, Schumann-Heink, Bori, Gluck and others. *Radio:* WGY, Schenectady, N. Y. Former organist, churches in Poughkeepsie, Paterson, and New York. At present, organist, First Congregational Church, Poughkeepsie. *Compositions: Forever And a Day, Abide with Me, I Love the Lord, When Winds Are Raging, Asleep, The Conquest, Remember Now Thy Creator, I Do Not Ask, O Lord;* other anthems, song cycles, sacred songs, vocal duets, piano pieces, cantatas, and a Sonata, for violin and piano. *Recordings:* Victor, Duo-Art. *Address:* 4 Allen Place, Poughkeepsie, N. Y.

SPRY, WALTER—Pianist, Teacher. Born in Chicago, Ill., 1868. *Education:* Pupil of Regina Watson, Eddy, Leschetizky, Rudorff and Rousseau. *Appearances:* As soloist with Chicago and St. Louis Orchestras. Director, Quincy Conservatory (1897-1900); assistant to Sherwood (1903-05); Editor, *Music Review* (1900-03); Director of own piano school, Chicago (1905-17); member of faculty, Columbia School of Music. *Compositions:* Overture, string quartet, works for piano and chorus; songs.

SQUEO, ALFREDO—Violinist, Organist. Born in Bovino, Italy, 1899. *Education:* Royal Conservatory of Naples, Italy; pupil of Ferdinando Pinto and Camillo de Nardis. *Appearances:* As violinist, concerts in Italy and America. Organist, Mount Carmel Church, Mt. Vernon, N. Y. *Compositions:* Violin Concerto; Violin and Piano Sonata; *Redemption,* symphonic poem; *Italian Folk Scenes, American Rhapsody,* and *Nocturne,* suite; sacred music and violin and piano pieces (Carl Fischer, Inc.; Edward Schuberth and Co.). *Address:* 6 Madison St., Mount Vernon, N. Y.

SQUIRE, RUSSEL NELSON—Choral Director, Educator. Born in Cleveland, O., 1908. *Education:* Western Reserve University; University of Southern California; New York University; Oberlin College School of Music. *Degrees:* B.S.M., Oberlin College; M.A., Western Reserve University. Director of Instrumental Music Instruction, Chillicothe, Ohio (1929-37). *Appearances:* With various college music organizations. *Radio:* With chorus, KFWB, Hollywood. Director of Instrumental Music Instruction, Chillicothe, Ohio (1929-37). Head of Music Department, George Pepperdine College, Los Angeles, Cal. (since 1937). *Member:* Kiwanis Club. *Address:* George Pepperdine College, 1121 W. 79th St., Los Angeles, Cal.

STAHL, BEATRICE—Pianist, Music Therapist. Born in New York City, 1901. *Education:* With private teachers. Specializes in teaching music to handicapped children. *Address:* 6347 Kester Ave., Van Nuys, Cal.

STAHL, RUBY SMITH—Soprano, Choral Director. Born in Toronto, Canada, 1886. *Education:* Michigan State Normal College, Ypsilanti, Michigan; pupil of Percy Rector Stephens, Oscar Seagle, New York; William Shakespeare and Clara Novello Davies, London. *Debuts:* In concert, Chicago; as Conductor of Washington A Cappella Choir, Town Hall, New York. *Appearances:* In concert; as Director of Washington A Cappella Choir, White House and Constitution Hall, Washington, D.C.; others. *Radio:* NBC, CBS. *Address:* First Congregational Church, Washington, D.C.

STAHL, WILLY—Composer, Violinist, Teacher. Born in New York City, 1896. *Education:* Vienna Conservatory. *Appearances:* As violinist and theatre conductor. Teacher of orchestration and composition, Pacific Institute, Hollywood, Cal. *Compositions: Continental Divide,* tone poem (1922); *Perfume Suite,* for chamber orchestra (1928); *Dead Forest,* tone poem (1932); Symphony No. 1 (1934); other works for orchestra and the theatre; chamber music.

STAMM, E. PRANG—Organist. Born in St. Louis, Mo., 1885. *Education:* Harris Teachers College; Scharwenka Conservatory, Berlin; pupil of Richard Strauss, Hugo Kaun, Maria Carreras, Walter Fischer and others. *Debut:* In organ recital, St. Marien's Kirche, Berlin (1907). *Appearances:* Chamber music concerts, Mozart Saal, Berlin (1908); Chicago World's Fair (1933); as guest director, Choral Festival, St. Louis (1938); organ recitals, St. Louis (1939); New York World's Fair (1939). Organizer of concert trio (1908); assistant at St. Marien's Kirche (1905-07), Berlin; Director, St. Louis Liederkanz (1913-19); Organist and Choirmaster, Chancel of the Holy Communion, B'Nai El Temple and at Second Presbyterian Church, St. Louis. At present Music Supervisor, Beaumont High School; Organist and Choirmaster, Scottish Rite Cathedral, St. Louis; guest organist, Bethel Evangelical Church. *Member:* A.G.O.; Missouri State Music Teachers Association; National Music Educators Association; Masons. *Compositions: Legend, Consolation, Gavotte* (both organ and piano editions); *Winter and Summer, Love Is Like A Red, Red Rose, The Voyagers,* Communion Service (Shattinger Music Co., St. Louis). *Address:* 4919 Natural Bridge, St. Louis, Mo.

STANLEY, HELEN—Soprano. Born in Cincinnati, Ohio, 1889. *Appearances:* In recital; with Wuerzburg Opera (1911-12); Century Opera Company, New York (1913-15); and Chicago Opera.

STANLEY, JANE—Pianist, Teacher. Born in Steele, N. D. *Education:* Dakota Conservatory of Music; College of Music, University of Southern California; University of Washington; University of California; pupil of Alfred Mirovitch (piano), Rose Dirmann (voice). Has been active in public school music instruction. At present, Chairman of Youth Concerts, Long Beach Women's Committee for the Philharmonic Orchestra of Los Angeles. *Member:* Pianists Association of Long Beach (Founder and Executive Chairman); Alchin Harmony Association, Los Angeles (President). *Address:* 205 Chestnut Ave., Long Beach, Cal.

STANZIOLA, ERNEST—Pianist, Organist. Born in Hazleton, Pa., 1902. *Education:* Wurlitzer School of Music; Coombs Conservatory, Philadelphia. Member of Capitol Theatre Orchestra, Lancaster, Pa. *Radio:* Organ Program, WGAL, Lancaster, Pa. At present, Program Director, WGAL; Organist, Lancaster Elks Lodge, and teaching. *Address:* 8 W. King St., Lancaster, Pa.

STARR, CHARLES NEIL—Conductor, Educator. Born in Newton Falls, Ohio, 1907. *Education:* University of Akron, Columbia University, Northwestern University, and Cincinnati College of Music. *Degree:* M.A. *Appearances:* Conductor of University of Akron Band, Orchestra, and Chorus; others. *Radio:* WADC. *Member:* Akron Civic Opera Guild, Inc. (President). *Address:* University of Akron, Akron, Ohio.

STASSEVITCH, PAUL—Violinist, Conductor, Pianist. Born in Simferopol, Russia, 1894. *Education:* Petrograd Conservatory; pupil of Lhevinne, Nikolaeff and Auer. *American Debut:* With State Symphony, New York (1924). *Appearances:* Tours of Russia and Scandinavia (1917-19); piano soloist with Conductorless Orchestra, New York (1929). Teacher of violin and Conductor of orchestra, Mannes Music School, New York.

STAUBER, GRETA—Teacher of Voice. Born in Vienna, Austria. *Education:* Academy of Music, Vienna; studied with Felicia Kaszowska. Former assistant to Mme. Kaszowska. Opened own studio in Vienna (1926). At present, maintains own studio in New York. Consultant to Lucrezia Bori, Lotte Lehmann and others. *Address:* 166 W. 72nd St., New York City.

STEAD, FRANKLIN—Pianist, Organist, Teacher. Born in La Salle County, Ill. *Education:* New England Conservatory, Boston; pupil of F. G. Gleason and Harrison M. Wild, Chicago; Friedman, Berlin, and Philipp, Paris; E. R. Schmitz (piano); Guilmant and Widor (organ). *Degree:* Mus. D. Director of Music and member of faculty, Yankton College Conservatory; MacMurray College, Jacksonville, Ill.; Peoria Musical College (Founder), Bradley College, Peoria, Ill. At present, member of faculty, Cosmopolitan School of Music, Chicago; Head of Piano and Organ Department, Austin Academy of Fine Arts; Director, Starrett School Conservatory of Music, Chicago. *Member:* National Guild of Piano Teachers (National Committee). *Address:* 1142 S. Michigan Ave., Chicago, Ill.

STEAD, MABEL RIGGS—Pianist, Teacher. Born in Santee, Neb. *Education:* Yankton College Conservatory, Yankton, S. D.; New England Conservatory of Music; pupil of Fannie Bloomfield Zeisler, Gabrilowitsch, Lhevinne, and E. Robert Schmitz. *Degree:* Mus. M., Yankton College Conservatory. Former member of faculty, Yankton College Conservatory; MacMurray College, Jacksonville, Ill.; Bradley Col-

lege, Peoria, Ill.; Schmitz Master College, Denver and Hollywood. At present, teaching in Chicago. *Member:* Society of American Musicians and National Guild of Piano Teachers. *Address:* 1142 S. Michigan Ave., Chicago, Ill.

STEBER, ELEANOR—Soprano. Born in Wheeling, W. Va. *Education:* New England Conservatory; pupil of William Whitney. *Appearances:* Soloist, Second Presbyterian Church, Wheeling; in oratorio, Boston, Cambridge and other New England cities; recital tour of eastern seaboard states, south and middle west; with Boston Opera House; soloist, Boston Symphony, Wheeling Symphony. *Radio:* WEET, Boston. At present, concertizing. *Management:* Haensel & Jones, 113 W. 57th St., New York City.

STECKEL, EDWIN M.—Choral Conductor, Organist. Born in Oil City, Pa., 1896. *Education:* New York University; New England Conservatory; pupil of Chadwick and Wallace Goodrich. *Degree:* B.S. in Mus. Ed., New York University. At present, Director of Music, Oglebay Institute; Director, Ohio Valley Festival Chorus, All-Valley High School Chorus; Organist, First Presbyterian Church, Osiris Shrine Temple, Scottish Rite Cathedral, Wheeling. Special Lecturer, University of Pittsburgh, University of West Virginia. *Compositions: Captain of the Guard* (Birchard); *Buccaneers* (Witmark); *Sundown Sea,* and choral arrangements (Chappell & Co.). *Address:* Oglebay Institute, Wheeling, W. Va.

STEELE, TED—Novachord Player, Pianist. Born in Hartford, Conn., 1917. *Education:* Morse Business College and Trinity College, Hartford. *Appearances:* With own band in Boston and on Cunard liners between Europe and America; others. At present leader of the "Novatones." *Radio:* "Gliding Swing with Ted Steele," WEAF; Director, "Society Girl" program, CBS; with Arthur Tracy, WOR; with "Novatones," NBC transcriptions. *Address:* 9 Rockefeller Plaza, New York City.

STEELE, PORTER—Pianist, Composer. Born in Natchez, Miss., 1880. *Education:* Pupil of Parker. *Appearances:* In recital, and as member of New Haven Orchestra. *Compositions:* Piano works and songs.

STEEN, EUNICE—Soprano. Born in Auburn, Ill. *Education:* Chicago Musical College; Hastings College, Hastings, Neb.; pupil of Herbert Witherspoon, Isaac Van Grove and Forrest Lamont. *Degrees:* B.A., Hastings College; M.M., Chicago Musical College. *Appearances:* In *Madame Butterfly, Hansel and Gretel, Marriage of Figaro, Secret of Suzanne, Faust, Carmen, Martha, Tales of Hoffmann, L'Enfant Prodigue, La Serva Padrona,* and *Parsifal. Address:* 64 E. Jackson Blvd., Chicago, Ill.

STEFAN, PAUL—Music Critic, Author. Born in Brunn, Austria, 1879. *Education:* Vienna University; pupil of Graedener and Schoenberg. Music, Art and Literary Critic, *Die Stunde,* Vienna; Correspondent, *Neue Zuercher Zeitung, Musical America* and others. Editor, *Anbruch* (1921). Lecturer, Reinhardt Seminar. *Author of: Neue Musik und Wien* (1921); *Der Musiker Hoffmann* (1922); *Gustav Mahler* (1910); *Schubert* (1928); *Arturo Toscanini* (1935); others. *Editor of: Kleine Schriften Richard Wagners; Musik-Schriften von E.T.A. Hoffmann,* others. *Member:* International Society for Contemporary Music (founder).

STEFFEN, ELMER ANDREW—Composer, Choral Conductor. Born in Indianapolis, Ind., 1890. At present Conductor, Indianapolis Symphonic Choir; Diocesan Director of Music, Indianapolis; Choirmaster of SS. Peter and Paul Cathedral, Indianapolis. *Compositions:* Various works (published by Boosey, J. Fischer & Bro., and Boston Music Co.). *Member:* Knights of St. Gregory. *Address:* 144 W. Georgia, Indianapolis, Ind .

STEIN, GLADYS MARIE—Pianist, Educator. Born near Meadville, Pa. *Education:* University of Pittsburgh, Thiel College, Pittsburgh Musical Institute, Erie Conservatory, Pennsylvania College of Music, New England Conservatory and Aeolian Hall School for Music Research. Has given lectures on rhythm band. Founder and present Director, Stein School of Music, Erie, Pa. *Author of: Tuned Resonator Bell and Rhythm Band Instructor* (Ludwig and Ludwig, 1935); articles for magazines. *Member:* Music Teachers National Association; National Association of Schools of Music; Music Educators National Association. *Address:* Stein School of Music, 1109 W. 26th St., Erie, Pa.

STEIN, LEON—Violinist, Composer, Teacher. Born in Chicago, 1910. *Education:* De Paul University School of Music; American Conservatory; pupil of Arthur C. Becker, Wesley La Violette (composition); Leo Sowerby (orchestration); Hans Lange (conducting); Herbert Butler (violin), and others. *Degrees:* Mus. B. (1931); Mus. M. (1935), De Paul. *Appearances:* As Conductor, De Paul Chamber Orchestra (1931-33); as guest conductor, Illinois Symphony Orchestra. Has lectured on contemporary music and Jewish music. Member of faculty, De Paul University School of Music (since 1931). *Compositions:* Prelude, Fugue, and Finale, for orchestra (1936); Sonatine (De Paul University Press, 1937); *Exodus,* ballet (1939); *Doubt,* ballet (1940); chamber music; works for violin, piano, and voice. *Address:* De Paul University School of Music, 64 E. Lake St., Chicago, Ill.

STEIN, SIMON R.—Pianist, Teacher. Born in Indiana. *Education:* Graduate, Sherwood Music School; American Conservatory. *Degree:* Mus. B., American Conservatory. Former member of faculty, Sherwood Music School and Chicago College of Music. At present, member of faculty, Boguslawski College of Music. *Address:* 323 S. Wabash Ave., Chicago, Ill.

STEINBERG, HANS WILHELM—Conductor. Born in Cologne, Germany, 1899. *Education:* Pupil of Uzielli (piano), Franz Bolsche (theory and composition), Hermann Abendroth (conducting). Recipient of Wullner Prize, City of Cologne. *Appearances:* Correpetitor and Assistant to Otto Klemperer, Cologne Opera House (1920-24); Conductor, Cologne Opera House (1924); Conductor, German Theatre, Prague, and Opera Director (1925); regular guest conductor, Berlin State Opera (1926-29); General Musical Director, Frankfurt Opera House, and Conductor of Museum Concerts (1929-38); guest conductor, Palestine Orchestra (1936). Conductor, NBC Symphony (1938); Conductor, Philadelphia Orchestra (summers, 1939-40); Conductor, New York Philharmonic-Symphony, Lewisohn Stadium (summer, 1940). *Address:* National Broadcasting Company, New York City.

STEINERT, ALEXANDER L.—Conductor, Composer. Born in Boston, Mass., 1900. *Education:* Harvard University and Paris Conservatoire; pupil of D'Indy, Koechlin, Gedalge and Loeffler. Winner of American Prix de Rome (1927). *Degree:* A.B., Harvard. *Appearances:* Soloist with Boston Symphony (1925); Conductor, Russian Opera Co., New York (1934-35); Conductor, Gershwin's *Porgy and Bess* (1935-38); soloist with Los Angeles Philharmonic (1939). *Radio:* WNYC, New York. At present, conducting and composing. *Compositions: Leggenda Sinfonica,* symphonic poem; Piano Sonata, Sonata for Violin and Piano, Piano Trio and others. *Address:* 1555 N. Beverly Dr., Beverly Hills, Cal.

STEINWAY, THEODORE E.—Manufacturer of Pianos. Born in New York City, 1883. Member of firm, Steinway & Sons (since 1899); at present, President. *Member:* Century Players Club, New York Athletic Club, Coffee House Club. *Address:* 109 W. 57th St., New York City.

STEN, SUZANNE—Mezzo-Soprano. Austro-Hungarian parentage. *Education:* Berlin. *Debut: Azucena* in "Il Trovatore," Europe. *Appearances:* As member of Deutsches Theatre, Prague, Czechoslovakia; leading opera houses of Central Europe; recital tours in Europe and the United States; soloist with the Chicago Symphony at Ravinia Park; Boston Symphony. *Radio:* CBS, NBC. Member of San Francisco and Chicago City Opera Companies (1940-41). *Management:* Columbia Concerts Corp., 113 W. 57th St., New York City.

STEPHENS, FRANCES—Pianist, Violinist, Violist, Teacher. Born in Fountain County, Ind., 1911. *Education:* Pupil of E. H. McCrea. *Appearances:* As director of own orchestra; with Crawfordsville (Ind.) Symphony Orchestra. *Radio:* With own orchestra, Indianapolis. Former pianist, M. E. Church, Wingate, Ind. Member of string section, Crawfordsville Symphony Orchestra (since 1935). At present, conducts own studio in New Richmond; directs own orchestra. *Address:* New Richmond, Ind.

STEPHENS, GEORGE HAIG—String-Bass Player. Born in Scranton, Pa., 1916. *Education:* Pupil of F. Zimmermann. Formerly with Adrian Rollins Trio, Ray Sinatra, Joe Venuti, Louis Armstrong and others. Member of Richard Himber Orchestra, Decca Record Staff Orchestra. *Radio:* With Himber Ochestra. *Recordings:* With Himber Orchestra (Victor, Royal). *Address:* 1393 6th Ave., New York City.

STEPHENS, PERCY RECTOR—Teacher of Singing, Writer. Born in Chicago, Ill., 1876. *Education:* Notre Dame University; New York and Paris. Writer on the Technique of singing.

STERLING, WINTHROP SMITH—Teacher, Organist. Born in Cincinnati, O., 1859. *Education:* Cincinnati College of Music, Leipzig Conservatory; pupil of Reinecke, Jadassohn, Frau Unger-Haupt, Shakespeare and Behnke; others. *Appearances:* As organist in London and Cincinnati; organ recitals, Chicago, Buffalo and St. Louis World's Fairs; lectured on problems of singing and musical education. Teacher of singing and composition, Cincinnati College of Music (1887-1903); Head of Organ Department. Founder and Dean, Metropolitan College of Music. *Compositions:* Suite and overture for orchestra; works for organ and piano; songs.

STERN, HENRY H.—Publisher and Executive. Born in Cleveland, Ohio, 1873. *Education:* Adelbert College, Cleveland, Ohio. Manager, P. F. Collier & Son (1893-1908); Manager, Leslie Judge Company and Leslie Publishing Company (1908-32). Associated with son, Lee Stern, in sales and publishing business (1932-40). *Address:* Who Is Who In Music, Inc., Chicago and New York.

STERN, JACK NATHANIAL—Percussionist, Trumpet Player. Born in Cleveland, O., 1914. *Education:* Oberlin Conservatory of Music. *Degree:* Mus. B., Oberlin. *Appearances:* Trumpet recital (1939). *Radio:* Member of Willard's UBC Orchestra, WHK, Cleveland. Former arranger for Ted Fio Rito, Merle Jacobs and other orchestras. *Address:* WHK-WCLE, Cleveland, O.

STERN, LEE—Publisher and Executive. Born in Cleveland, Ohio, 1900 *Education:* University of Cincinnati. Studied piano and violin with private teachers. Associated in sales and publishing business with Leslie Judge Company and Leslie Publishing Company (1922-32); Manager of sales organizations and publishing houses (1932-40). At present, President of Who Is Who In Music, Inc., and Lee Stern Press; publisher of *Who Is Who In Music, Musical Facts,* and other books and literature on music and music periodicals. *Address:* Who Is Who In Music, Inc., Chicago and New York.

STERNSDORFF, ELSE—Pianist, Teacher. Born in Gotha, Germany. *Education:* Klindworth-Scharwenka Conservatory and Stern Conservatory, Berlin; pupil of Conrad Ansorge, Berlin, and others. *Appearances:* In concerts. Former teacher in Berlin, Germany; Elizabethtown, Russia; San Antonio, Texas; Carcas, Venezuela; Pittsburgh and Butler, Pa. At present concertizing; teaching in Butler, Pa. *Address:* 117 S. Washington St., Butler, Pa.

STEVENS, ASHTON—Critic, Author, Columnist. Born in San Francisco. 1872. Drama critic, San Francisco *News Letter* (1894-95), *Morning Call* (1896), and San Francisco *Examiner* (1897-1907); Editor of *News Letter* and *Overland Monthly* (1897); drama critic, New York *Evening Journal* (1907-10), Chicago *Herald and Examiner* (1910-32). At present, drama critic, Chicago *Herald American. Compositions: Absent, Guarding My Darling's Sleep, I'm Just Beginning to Care* (with Ben Bernie) (published by Irving Berlin, 1937). *Author of: Actorviews* (1923); *Mary's Way Out,* play (with Charles Michelson). *Member:* Cliff Dwellers, Tavern Club. *Address:* 6815 Paxton Ave., Chicago, Ill.

STEVENS, DAVID—Editor. Born in Fitchburg, Mass., 1860. *Education:* Studied with private teachers. Literary Editor, C. C. Birchard & Co., Boston. *Author of:* Librettos, *The Madcap Duchess,* score by Victor Herbert (1913); *Azora,* grand opera, score by Henry Hadley; *The Padrone,* score by George Chadwick; others.

STEVENS, GLENN—Violinist, Conductor. Born in Chesaning, Mich., 1899. *Education:* Detroit Conservatory of Music; pupil of Ysaye and others. Conductor, French Lick Springs (Ind.) Hotel Orchestra (1928). *Compositions: Naughty Girl* (Bartlett Publishing Co., 1922); *Gypsy Moods* (Schott & Co.); *Kareen,* an operetta (London, 1924); *My Old Michigan Home* (1933). *Recordings:* With Oriole Terrace Orchestra (Brunswick, 1923); with Finzel's Arcadia Orchestra, Detroit (1922); others (Okeh). *Address:* 4950 W. Quincey St., Chicago, Ill.

STEVENS, HALSEY—Composer, Teacher, Critic. Born in Scott, N. Y., 1908. *Education:* Syracuse University; pupil of William Berwald and George Mulfinger. *Degrees:* Mus. B. (1931), Mus. M. (1937), Syracuse University. *Appearances:* As accompanist (1931-35); program of own compositions, New York World's Fair (1939). Instructor, College of Fine Arts, Syracuse University (1935-37); Music Editor, Syracuse *Daily Orange* (1935-36). Music Critic, Mitchell (S. D.) *Daily Republic, Gazette,* and Associate Professor of Piano and Composition, Dakota Wesleyan University (since 1937). *Compositions:* Concertino for piano and orchestra; Symphony; 2 String Quartets; 2 Sonatas for Piano; Sonatina for Violin and Piano; songs and smaller instrumental pieces. *Member:* Phi Mu Alpha; Phi Kappa Phi; American Composers Alliance; Music Teachers National Association; others. *Address:* Dakota Wesleyan University, Mitchell, S. D.

STEVENS, RISE—Mezzo - Soprano. Born in New York City, 1914. *Education:* Juilliard Graduate School. *Debut:* Prague, in *Mignon. Appearances:* With Opera Comique at Neckscher Theatre; with Prague Opera; Vienna State Opera; Teatro Colon, Buenos Aires (1938); concerts and recitals. With Metropolitan Opera Company (since 1938). *Management:* Arthur Judson, 113 W. 57th St., New York City.

STEVENSON, DEAN—Percussionist, Arranger. Born in Boone, Ia., 1905. Member and arranger, Joe Sanders Band. *Recordings:* Decca, Victor. *Radio:* WGN-MBS. *Address:* 5028 Winthrop Ave., Chicago, Ill.

STEVENSON, GLADYS—Pianist. Born in Dayton, Ky., 1907. *Education:* Pupil of Carlos Buhler and Ernest Bloch, Paris; Mary Stevenson and Sigismond Stojowski. *Debut:* as soloist with St. Louis Symphony Orchestra (1922). *Appearances:* In concerts throughout the United States with Ferde Grofé Ensemble, New York World's Fair (1939-40). *Radio:* "Star Wagon" (1938). At present appearing with Ferde Grofé Ensemble; concert work as duo-soloist with Virginia Oman. *Address:* 357 W. 58th St., New York City.

STEWART, ALBERT P.—Baritone, Choral Director. Born in Lafayette, Ind., 1907. *Education:* Purdue University, DePauw University Music School, American Conservatory of Music. Choral Director and Head of Extension Department, Purdue University; Minister of Music, Central Presbyterian Church; State Specialist in Music for Indiana. *Member:* National Association of Choir Directors (Advisory Board); Delta Epsilon fraternity, Rotary International. *Address:* Purdue University, West Lafayette, Ind.

STEWART, MICHAEL—Basso. Born in Dayton, Ohio, 1915. *Education:* Cincinnati College of Music, Chicago Conservatory of Music; pupil of Fenton Pugh, Robert Korst and John Dwight Sample (voice); Herbert Newman (piano); Howard Hess, Sidnay Durst, and Sarah Yancey Cline (theory); Franz Trefzger and Bella Heerman (languages); Edgar Nelson (oratorio). *Degree:* B.M., Cincinnati College of Music (1939). *Debut:* Dayton, Ohio, with Symphony Orchestra, Josef Cherniavsky conducting (1939). *Appearances:* In oratorio and concert. *Radio:* Operatic Series, WLW (1935-38); guest appearances on "Vocal Varieties," "Smoke Dreams," and "Avalon Time," WLW (1939); "Plantation Party," WLW, and later WMAQ-NBC, Chicago. *Address:* 75 E. Wacker Dr., Chicago, Ill.

STEWART, REGINALD—Conductor, Pianist. Born in Edinburgh, Scotland, 1900. *Education:* St. Mary's College; pupil of Conradi, Philipp, Mark Hambourg, Arthur Friedheim, and Nadia Boulanger. *Debuts:* European, in recital, Wigman Hall, London (1924); American, Town Hall, New York (1937). *Appearances:* Conductor, London Symphony Orchestra (1930); recitals throughout the United States and Canada; soloist with Washington, Detroit, and Toronto Symphony Orchestras; others. *Radio:* Guest conductor, "Sunday Evening Hour," CBS; recitals, CBC; guest conductor, BBC Symphony Orchestra. Conductor, Canadian Operatic Society (1919); Director of Music, Hart House, University of Toronto (1921). At present, Conductor, Toronto Promenade Symphony Orchestra; Conductor, Bach Choir, and Musical Director, Bach Society. *Address:* 205 Richview Ave., Toronto, Canada.

STIEDRY, FRITZ—Conductor. Born in Vienna, 1883. *Education:* Vienna Conservatory. *Appearances:* With opera, Berlin, Vienna; Musical Director, Municipal Opera, Berlin (1928-33); at present, Conductor, New Friends of Music, New York. *Recordings:* Victor. *Address:* 3 E. 63rd St., New York City.

STILL, WILLIAM GRANT—Composer. Born in Woodville, Miss., 1895. *Education:* Wilberforce University, Oberlin College, New England Conservatory of Music; pupil of Edgar Varèse and Chadwick. Awarded Guggenheim Fellowship (1934). *Radio:* Director and arranger, programs for CBS and MBS. *Compositions: La Guiablesse,* ballet (1927); *Afro-American Symphony* (1931); *Ebon Chronicle,* poem for orchestra (1934); *Blue Steel,* opera (1935); *Kaintuck,* for piano and orchestra (1935); *Dismal Swamp* (1936); *Lenox Avenue* (1937); other works for orchestra and the theatre; chamber music.

STINSON, EUGENE—Music Critic. Born in Evansville, Ind. *Education:* Amherst College. *Degree:* B.A., Amherst College (1916). Music Reviewer, Chicago *Daily News. Address:* Chicago Daily News, Chicago, Ill.

STIPES, EDDIE—Conductor (Popular), Percussionist. Born in Toledo, Ohio, 1906. *Education:* With private teachers. *Appearances:* Toured with own orchestra and with Rhythm Rascals, Lumir Urban's Californians, and Dale Humason's Orchestra throughout midwestern states. *Radio:* KICK, KOIL, Omaha, Neb.; WTAL, Toledo, Ohio. *Address:* 2940 Broadway, Toledo, O.

STIVEN, FREDERIC BENJAMIN—Educator, Organist. Born in Ionia, Michigan. *Education:* Oberlin College; also studied in Paris, Munich and London. *Degrees:* Mus. B., Oberlin; Hon. Mus. D., Chicago Musical College. *Appearances:* Organ recitals in New York, Chicago, Detroit, Philadelphia, and elsewhere. Former Conductor, University of Illinois Orchestra and Chorus. At present, Director of School of Music, University of Illinois. *Address:* University of Illinois, Urbana, Ill.

STOCHEK, S. A.—Violin Maker. *Address:* 117 W. 48th St., New York City.

STOCK, FREDERICK—Conductor, Composer. Born in Juelich, Germany, 1872. *Education:* Cologne Conservatory; pupil of his father, Japha, Zoellner, Humperdinck, Wuellner, and Jensen. *Degree:* Hon. Mus. D., Northwestern University (1915). Violinist, Cologne Orchestra (1890-95); member of Chicago Symphony Orchestra as violinist; became assistant to Theodore Thomas (1899), conducting out-of-town concerts (1903-05). Conductor, Chicago Symphony (since 1905). Director, Musical Art Club (1907-09); Conductor, Civic Music Student Orchestra (1920). *Compositions: Life's Springtide* (1913), *To a Romantic Comedy* (1918) and *Nature,* overtures; *Life,* symphonic poem in memory of Thomas; two symphonies; *The Seasons* and *Symphonic Variations,* symphonic sketches; Orchestral Waltz; *Improvisation and Wedding Music;* Violin Concerto; *Psalmodic Rhapsody,* for solo, chorus, and orchestra; *Festival March and Hymn to Liberty,* for 20th anniversary of Chicago Symphony Orchestra (1910); *Festival Prologue,* for 25th anniversary; String Quartet in C minor; String Quintet and Sextet; other works, arrangements for violin and piano; songs. Contributor to *Who Is Who In Music* (1940-41 Edition). *Member:* American Institute of Arts and Letters. *Address:* Orchestra Hall, Chicago, Ill.

STOCKER, LEONARD—Baritone. Born in Alton, Ill., 1911. *Education:* Institute of Musical Art; Washington University; Michigan University Vienna; Paris. *Degree:* A.B., University of Michigan. *Debuts:* American, Steinway Hall, New York (1936); European, Salzburg (1938). *Appearances:* Concerts, New York (1936-37); Vienna, Salzburg, The Hague; soloist, Washington University Chorus (1939); Philadelphia Orchestra Light Opera (1939); concert tours and church work; tours of New England with Gilbert and Sullivan Co. (1940). *Address:* 37 W. 75th St., New York City.

STOCKER, STELLA—Composer. Born in Jacksonville, Ill., 1858. *Education:* University of Michigan, Wellesley College and Jacksonville Conservatory; Sorbonne, Paris; pupil of Frau Gliemann, Scharwenka, Sbriglia and Klein. Lecturer on Indian music in Europe and America. *Compositions: Beulah, Queen of Hearts, Ganymede* and *Raoul,* operas; *Marvels of Manabush,* Indian pantomime; works for piano. *Member:* New York and Chicago Manuscript Societies.

STOCKHOFF, WALTER WILLIAM—Composer. Born in St. Louis, Mo., 1887. *Education:* Self-taught. Professor, St. Louis (1904). *Compositions: In Contemplation of the Nations at War;* Sonata for piano; *Impressions, In the Mountains,* and *Lullaby,* for piano; piano trios, songs and orchestral works.

STOEHR, RICHARD—Composer, Teacher. Born in Vienna, 1874. *Education:* Vienna Conservatory of Music; pupil of Schenner (piano), Fuchs (composition) and Vockner (organ). Professor, Vienna Academy. At present, teacher of counterpoint, Curtis Institute, Philadelphia. *Compositions: Rumpelstilzchen,* fairy opera; *Fantasie,* for organ and orchestra; Piano Quintet; *Kammersymphonie,* for strings, woodwinds and harp; and Concerto for trumpet and orchestra. *Author of: Praktischer Leitfaden der Harmonielehre* (1909), *Musikalische Formenlehre* (1911), *Praktischer Leitfaden des Kontrapunkts* (1913) and *Modulationslehre* (1915). *Address:* The Curtis Institute, Philadelphia, Pa.

STOES, PAUL H.—Concert Manager. Born in La Cruces, N. M., 1903. *Education:* Bush Conservatory, Chicago; pupil of Lucien Capet and Paul Vidal in Paris. *Degree:* M.M., Bush Conservatory. *Appearances:* Concertized as violinist throughout the United States. Member of faculty, Bush Conservatory (1922-27). Violinist with the Little Symphony Orchestra of Chicago. Head of Music Department, Birmingham Southern College, Birmingham, Ala. (1930). Western repesentative, Columbia Concerts Corporation (1931-33). Established own managerial office (1933). *Address:* Paul H. Stoes, Inc., 119 West 57th St., New York City.

STOESSEL, ALBERT—Composer, Conductor, Pianist. Born in St. Louis, Mo., 1894. *Education:* New York University, Hochschule fuer Musik, Berlin; pupil of Wirth, Hess and Kretzschmar. *Degree:* M.A., New York University. *Appearances:* Recital, Carnegie Hall; guest Conductor, Philharmonic-Symphony Society, New York; Bach Cantata Club, and Chautauqua (N. Y.) Festival. Former Director, A.E.F. School for Bandmasters; Head of Music Department, New York University. Director of Opera and Orchestral Department, Juilliard Graduate School (since 1930). *Compositions:* Sonata for violin and piano; *Suite Antique,* for orchestra; *Garrick,* opera; also songs, choruses, orchestral and violin pieces. *Address:* 113 W. 57th St., New York City.

STOJOWSKI, SIGISMOND—Composer, Teacher. Born in Strzelce, Poland, 1870. *Education:* Paris Conservatoire; pupil of Delibes, Dubois, Diémer and Paderewski. Head of Piano Department, Juilliard Institute (to 1912). *Compositions:* Concerto for cello; Symphony No. 1; Suite; *Prayer for Poland,* for chorus and orchestra (1915); other works for orchestra, chorus and piano.

STOKKING, WILLEM—Violinist. Born in Deventer, Holland, 1897. *Education:* Deventer Music School; pupil of Henri Marteau, Germany. *Debut:* Soloist with symphony orchestra, Holland (1920). *Appearances:* Soloist with orchestras in Holland and Sweden (1920-22). Conductor, Ventnor String Orchestra (1940); member of Marlbourg Blenheim Concert Orchestra, Atlantic City, N. J. *Radio:* WBAB. *Compositions: Dance of the Tulips, Dutch Lullaby, Windmill in Holland, Memories* (B. F. Wood, 1937); *The Chase* (Schirmer, 1940). At present playing at Marlbourg Blenheim Hotel, Atlantic City. *Address:* 5513 Winchester Ave., Ventnor City, N. J.

STOKOWSKI, LEOPOLD—Conductor. Born in London, 1887. *Education:* Royal College, London; Paris Conservatoire; Munich; pupil of Parry, Stanford and others. *Degree:* Hon. Mus. D., University of Pennsylvania (1916). Organist, St. James's, Piccadilly, London; Organist and Choirmaster, St. Bartholomew's Church (1905-08); Conductor, orchestral concerts, London (1908); Conductor, Cincinnati Symphony Orchestra (1909-12); became Conductor of Philadelphia Orchestra (1912). In motion picture, *Big Broadcast of 1937.* Has appeared as guest conductor with leading orchestras and in radio. At present, Co-Conductor, Philadelphia Orchestra; conducts San Francisco and Los Angeles Philharmonic Orchestras; engaged in research; organized All-American Youth Orchestra; touring South America. *Compositions: Dithyrambe,* for flute, cello and harp; transcriptions of Bach cantatas, chorales, fantasias and fugues; works for organ and others. *Recordings:* With orchestra (Victor). *Address:* New Milford, Conn.

STOKOWSKI, OLGA SAMAROFF—Pianist, Author, Critic, Teacher. Born in San Antonio, Tex., 1882. *Education:* Paris Conservatoire; pupil of Ernest Hutcheson, Ossip Gabrilowitsch; Ernst Jedliczka, Berlin. *Degree:* Hon. Mus. D., University of Pennsylvania. *Debut:* Soloist with New York Symphony, Carnegie Hall (1905). *Appearances:* Soloist with major orchestras and in recital throughout Europe, Canada and the United States; lecturer throughout the United States. Music Critic, New York *Evening Post* (2 years); member of faculty, Juilliard Graduate School; Head of Piano Department, Philadelphia Conservatory; Director and Lecturer, Layman's Music Courses, Carnegie Hall. *Author of: The Layman's Music Book; The Magic World of Music; A Music Manual;* and *An American Musician's Story,* autobiography; articles for periodicals. *Member:* Schubert Memorial, Inc.; International Society for Contemporary Music; Beethoven Association. *Address:* Juilliard School of Music; 130 Claremont Ave., New York City. *Management:* Charles L. Wagner, 511 Fifth Ave., New York City.

STOLL, FRIEDA—Soprano, Teacher. Born in La Crosse, Wis. *Education:* Chicago Musical College; Sorbonne, Paris; pupil of Richard Hageman, Isaac Van Grove, and others. *Debuts:* American, Chicago (1923); European, Paris (1927). *Appearances:* Schubert Festival, New York; with symphony orchestras and choruses; in opera and concert. *Radio:* WABC, WMCA, WHN, New York; WGN, WCFL, Chicago; others. At present, concertizing and teaching. *Address:* 1337 N. Sierra Bonita, Hollywood, Cal.

STOLOFF, MORRIS—Violinist, Conductor. Born in Philadelphia, Pa., 1898. *Education:* Pupil of Edwin Clark, Theodore Spiering, Auer and others. At present, Conductor and Musical Director, Columbia Pictures. Has also composed for motion pictures. *Address:* 1000 Stone Canyon Road, Bel-Air, Los Angeles, Cal.

STONE, GEORGE LAWRENCE—Percussionist, Teacher. *Education:* New England Conservatory of Music, Boston; pupil of Harry A. Bower, and others. *Appearances:* With Boston Opera Orchestra (5 years); as tympanist and bell soloist, with Boston Festival Orchestra, Mollenhauer conducting; Colonial Theatre, Boston, Victor Herbert conducting; as xylophone soloist, toured the United States on Keith vaudeville circuit (2 years); has been member of bands. *Radio:* With bands and orchestras. At present, head of George B. Stone & Son, Inc., drum makers, Boston; Principal, Stone Drum and Xylophone School, Boston. *Address:* 61 Hanover St., Boston, Mass.

STONE, THOMPSON—Conductor. Born in Boston, Mass. *Education:* Harvard College; Boston University; pupil of Wallace Goodrich, and others. *Degree:* Mus. Doc., Boston University; Former member of Peoples' Symphony Orchestra; Conductor, Handel and Haydn Society and Apollo Club, Boston (since 1926). *Address:* 15 Newbury St., Boston, Mass.

STOYE, PAUL—Pianist, Teacher. Born in Germany. *Education:* Royal Con-

servatory, Leipzig; University of Heidelberg. *Degree:* Mus. M., Leipzig. *Appearances:* Concert tours throughout Europe and the United States. Former teacher, Municipal Conservatory, Crefeld, Germany; Hochschule fuer Musik, Mannheim. Head of Piano Department and Musical Director, Chicago Musical College (1910). Head of Piano Department, Drake University (since 1921). *Compositions:* Works for piano (published by Summy, Gamble Hinged Music Co., Youngerman, and Simrock). *Member:* Pi Kappa Lambda, Phi Mu Alpha, and Phi Delta Nu. *Address:* Drake University, Des Moines, Ia.

STRACCIARI, RICCARDO—Baritone. Born in Bologna, Italy, 1875. *Debut:* Bologna (1900). *Appearances:* Metropolitan Opera Company, Scotti Opera Company, Chicago Opera Company; Spain, South America, and Italy.

STRAHM, FRANZ J.—Pianist, Teacher. Born in Freiburg, Germany, 1867. *Education:* School for Catholic Church Music; Royal Conservatory of Music, Sonderhausen; University Extension Conservatory, Chicago. *Degree:* Mus. B., University Extension Conservatory. *Appearances:* Director, Music Festivals throughout Tennessee and Kentucky; recitals throughout the United States. Former Director of Music Department, State Teachers College, Bowling Green, Ky. At present, Professor of Music Education, State Teachers College. *Compositions: Festival Mass* (J. Fischer & Bro.); *Vesper* (A. W. Perry's Sons); works for piano, violin and voice. *Member:* Kentucky Composers League. *Address:* Teachers College, Box 275, Bowling Green, Ky.

STRAIN, KATHLEEN MARCH—Contralto. Born in Brunswick, Can. *Education:* Graduate, Mount Allison Conservatory of Music, New Brunswick; pupil of Ellen K. Mann, Chicago. *Debut:* Young American Artist Series, Chicago (1927). *Appearances:* Concert tours in east and middle west; oratorio in Chicago. Soloist of the First Methodist Church, Chicago (since 1928). *Member:* Musicians Club of Women. *Address:* 315 N. Mason Ave., Chicago, Ill.

STRANG, GERALD—Musicologist, Composer. Born in Claresholm, Canada, 1908. *Education:* Stanford University, University of California and University of Southern California. *Degree:* B.A., Stanford. Founder, New Music Workshops (1933); Director, New Music Society of California (1936). Assistant to Arnold Schoenberg, Department of Music, University of California. *Compositions:* Sonatina for clarinet (1932); *Movement for orchestra* (1935); *Vanzetti in the Death House,* for chorus and small orchestra (1937); other works for orchestra, the theatre and chorus; chamber music.

STRASEN, MARIE—Violoncellist, Teacher. Born in Milwaukee, Wis., 1891. *Education:* Wisconsin Conservatory, Marquette University Conservatory; pupil of Hans Hess, Chicago. Conductor, Shorewood Opportunity School String Orchestra; Head of Cello Department, Wisconsin Conservatory; conductor of orchestras and chamber music groups. *Member:* MacDowell Club; Civic Music Association of Milwaukee (Treasurer). *Address:* 2730 W. McKinley Blvd., Milwaukee, Wis.

STRASFOGEL, IGNACE—Conductor, Accompanist. Born in Warsaw, Poland, 1909. *Education:* Hochschule fuer Musik, Berlin. Winner of State Mendelssohn prize for composition, Germany (1926). *Appearances:* World tour as accompanist to Szigeti (1927-28); tour as accompanist to Carl Flesch (1928-29-30); as accompanist and solo pianist with Lauritz Melchior; soloist with New Friends of Music Orchestra, Carnegie Hall and with New York Philharmonic (1939). Coach and conductor of opera, Muncipal Theater, Duesseldorf (1929-30); composer and conductor of incidental music to plays; Musical Director, various productions, Berlin (1930-32); guest conductor, Kurt Weill's *Johnny Johnson,* New York (1936). At present, official pianist of New York Philharmonic Symphony Orchestra. *Radio:* NBC, chamber music programs (since 1937). *Address:* New York Philharmonic-Symphony Orchestra, New York City.

STRAUS, NOEL—Music Critic, Teacher. Born in Chicago, Ill., 1880. *Education:* University of Chicago; Hoch Conservatory, Frankfort; pupil of Wolfsohn, Lazzaro Uzielli, Godowsky, Weidig, Just and Sekles. *Degree:* B.A., University of Chicago. Teacher of piano and theory, Chicago; coached and taught music appreciation classes, New York. Music Critic, New Orleans *Times-Picayune* (1918)-24); Assistant Music Critic, New York *Evening World* (1927-30), Music Critic (1930-31). Assistant Music Critic, New York *Times* (1935).

STRAUS, OSKAR—Composer. Born in Vienna, Austria, 1870. *Education:* Pupil of H. Gradener, A. Prosnitz and Max Bruch. Conductor, Bruenn, Teplitz, Mainz and Berlin theatres (1895-1900); Conductor, Ueberbrettl, Berlin. *Compositions:* Overture; violin sonata; *Russalka,* for soli, chorus and orchestras; *Bilderbuch ohne Bilder,* for two pianos; *Columbine,* opera (1904); *The Chocolate Soldier* (1909), *Das Tal der Liebe* (1909), *Der letzte Walzer* (1920), *Die Perlen der Kleopatra* (1924), *Die Koenigin* (1926), operettas; other works for orchestra, the theatre, violin, cello and piano; scores for pictures.

STRAUSS, RICHARD—Composer, Conductor. Born in Munich, Germany, 1864. *Education:* University of Munich; pupil of Benno Walter and others. Assistant Conductor and Conductor, Ducal Court Orchestra, Meiningen; Assistant Conductor, Court Opera, Weimar (1889-94); Conductor, Philharmonic Orchestra, Berlin; President, Reichs-Musikkammer (1933-35). *Compositions: Aus Italien,* symphonic fantasy (1887); *Don Juan* (1888), *Macbeth* (1887), *Death and Transfiguration* (1889), *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Hero's Life* (1898) and other symphonic poems; *Feuersnot* (1901), *Salome* (1905), *Elektra* (1909), *Der Rosenkavalier* (1911), *Die aegyptische Helena* (1929), *Daphne* (1938), *Friedenstag* (1938) and other operas; works for orchestra, the theatre, chorus and piano; songs; chamber music.

STRAVINSKY, IGOR—Composer, Pianist. Born in Oranienbaum, Russia, 1882. *Education:* Pupil of Kalfati and Rimsky-Korsakoff. *American Debut:* As guest conductor of own works with New York Philharmonic Orchestra (1925). *Appearances:* As piano soloist with Boston Symphony Orchestra (1925); tours of the United States as pianist, conductor and lecturer (1925, 1937, 1939, 1940); others. *Compositions: Fireworks,* for orchestra (1908); *Funeral Chant on the Death of Rimsky-Korsakoff* (1908); *Rossignol,* opera (1908-14); *The Fire Bird,* ballet (1910); *Petrouchka* (1911) and *Le Sacre du Printemps* (1913), ballets; *Priboutki,* for voice and eight instruments (1914); *Les Noces,* cantata (1914-17); *Berceuses du Chat,* for voice and three clarinets (1915-16); *Renard,* burlesque chamber opera (1916-17); *Story of the Soldier,* for narrator and seven instruments (1918); *Pulcinella,* ballet (1919); *Mavra,* opera-buffa (1921-22); *Oedipus Rex,* opera-oratorio (1927); *Apollon Musagetes,* ballet (1927); *The Kiss of the Fairy,* ballet (1928); *Symphony of Psalms* (1930); Concerto, for violin and orchestra (1931); *Persephone,* ballet (1933); *Card Party,* ballet (1936); Concerto in E Flat Major, for 16 instruments (1938); other works for orchestra, chorus, piano and violin; chamber music; songs. *Author of: Chroniques de ma vie* (Paris, 1935). At present, guest lecturer, Harvard University (1939-40).

STRICKLAND, LILY—Composer, Pianist. Born in Anderson, S. C., 1887. *Education:* Converse College, S. C.; Institute of Musical Art. *Degree:* Mus. D. *Compositions: Lindy Lou* (Schirmer), *My Lover Is a Fisherman, St. John The Beloved* (J. Fischer), *Star Over Bethlehem* (Chappell); others. *Member:* ASCAP, others. *Address:* 171 W. Shore Road, Great Neck, Long Island, N. Y.

STRICKLING, GEORGE F.—Choral Conductor. Born in Clarington, O., 1896. *Education:* Ohio State University, Northwestern University, University of North Dakota, Chicago Music Conservatory, Dana Musical Institute and Conn National School of Music. *Degrees:* B.A., University of North Dakota; Mus. B., Conn National School of Music; M.A., Ohio State University. *Appearances:* With Cleveland Heights A Cappella Choir in Cleveland, Detroit, New York, Pittsburgh, Toronto, Buffalo, Cincinnati, and Columbus. *Radio:* With Cleveland Heights A Cappella Choir, United States and Canadian networks. At present, Director of Choral Music, Cleveland Heights High School; Director of musical clubs, Case School of Applied Science; Minister of Music, Church of the Saviour. *Member:* Phi Beta Kappa, Beta Theta Pi, Knights Templar. *Address:* 1613 Rydalmount Rd., Cleveland Heights, O.

STRINGER, EDWARD A.—Teacher, Conductor. Born in Philadelphia, Pa., 1872. *Education:* Klindworth-Scharwenka Conservatory, Berlin; pupil of Emil Engel, Florian Zajic and Joachim. Former member, Philadelphia Orchestra; taught at Pennsylvania Military College, Pennsylvania College of Music, Philadelphia Central Y. M. C. A. Music School, and others. Conducted orchestras. At present conducting Northeast Philharmonic Society, Philadelphia, and teaching. *Compositions: Little Symphony* for orchestra; *Victim of Fate; Mountain Cave; Solo Dance-a-Vision; Impression, God's Acre;* arrangements and transcriptions. *Address:* 7027 Torresdale Ave., Philadelphia, Pa.

STRINGFIELD, LAMAR—Composer, Conductor, Flutist. Born in Raleigh, N. C., 1897. *Education:* Mars Hill College; Wake Forest College; Institute of Musical Art, New York; pupil of Georges Barrere (flute); Chalmers Clifton, Henry Hadley (conducting); George Wedge, Franklin Robinson (theory); Percy Goetschius, Nadia Boulanger (composition). *Degree:* Artist's Diploma in Flute Playing, Institute of Musical Art (1924); Pulitzer Prize winner for orchestral suite *From The Southern Mountains* (1928). *Appearances:* Conductor and flutist with symphony or-

chestras and chamber ensembles in New York (1920-30); Conductor, National Opera Association, Washington (1927-28); organized Institute of Folk Music, University of North Carolina (1930); organized North Carolina Symphony Society (1932); musical director of North Carolina Symphony Orchestra (1932-36); Associate Conductor, Radio City Music Hall 1938-39); guest conductor of the Baltimore Symphony, Barrere Symphony, Brooklyn Symphony, Miami Symphony, Newark Philharmonic, New York Civic Orchestra, New York Federal Orchestra, New York Philharmonic Symphony, Philadelphia City Symphony, Philadelphia Civic Orchestra, U. S. Navy Band and Virginia Symphony. *Compositions: Indian Legend,* symphonic poem (Carl Fischer, Inc.); *A Negro Patrol,* symphonic patrol, *From the Southern Mountains,* symphonic suite (Carl Fischer, Inc.); and *The Legend of John Henry,* symphonic ballad (J. Fischer & Bros.); *Moods of a Moonshiner,* symphonic suite (M. Baron, Inc.); *From the Blue Ridge,* symphonic sketches (Sprague-Colman); *At a Baseball Game,* symphonic fantasy; music for the theatre; chamber music. At present in New York, conducting and composing. *Member:* ASCAP. *Address:* 200 W. 20th St., New York City. *Management:* George H. Dalrymple, 127 E. 54th St., New York City.

STRINGHAM, EDWIN J.—Composer, Teacher, Editor. Born in Kenosha, Wis., 1890. *Education:* Northwestern University; Cincinnati Conservatory; Royal Academy of Music, Rome, Italy; pupil of Arne Oldberg, Peter Lutkin, Edgar Stillman-Kelley, Ottorino Respighi. Recipient of Cromwell fellowship in Germany (1920). *Degrees:* Mus. B., Mus. D., Northwestern University (1914); Doctor of Pedagogy, Cincinnati Conservatory (1922); Mus. D., College of Music, Denver. Has held positions at North Shore School of Music, Chicago (1910-14); School of Music, Grand Forks, N. D. (1914-15); Music Department, University of Colorado (1919); Union Theological Seminary; Juilliard School of Music; Teachers College, Columbia; Chairman, Music Board, Colorado State Board of Education (1922-29); Chairman, Music Department, Queens College of City of New York. Music Critic, Denver *News* and later, Denver *Post* (1919-29); has written for periodicals; former Music Editor for Carl Fischer, Inc. At present General Music Editor, American Book Company (since 1933). *Compositions: The Phantom, Visions, Ancient Mariner,* symphonc poems; *Three Pastels, Danses Exotiques,* suites; *Springtime,* an overture; Symphony; three *Nocturnes; Pilgrim Fathers, Dream Song, Ave Maria,* choral works, string quartet; orchestration of Cadman's *Pageant of Colorado. Address:* American Book Company, 88 Lexington Ave., New York City.

STRONG, BOB—Conductor, arranger, Saxophonist, Clarinetist (Popular). Born in Kansas City, Mo. *Education:* Wichita College of Music; Kansas State College. *Radio:* "Uncle Walter's Doghouse" and "Avalon Time." Leader of own orchestra (Bob Strong and His Orchestra). *Address:* 919 N. Michigan Ave., Chicago, Ill.

STRONG, GEORGE TEMPLETON—Composer, Teacher. Born in New York City, 1856. *Education:* Leipzig Conservatory; pupil of Hofmann, Jadassohn and Gumbert. Member of faculty, New England Conservatory (1891-92). *Compositions: Die verlassene Muehle,* for chorus and orchestra; *Sintram,* symphony; *Undine,* symphonic poem; *A Village Music Director,* for two violins and viola; other works for orchestra, chorus, piano and organ; songs; chamber music.

STRONG, SUSAN—Soprano. Born in Brooklyn, N. Y., 1870. *Education:* Royal College of Music, London; pupil of Francis Korbay. *Debuts:* European, Covent Garden, London, as *Elsa* in *"Lohengrin"* (1895); American, Metropolitan Opera, New York, as *Sieglinde* in *"Die Walkuere"* (1900). *Appearances:* Metropolitan Opera, New York.

STROUP, DONALD—Teacher of Piano. Born in Chicago, Illinois. *Education:* Lewis Institute; American Conservatory, Chicago; Chicago Conservatory; pupil of Earl Blair, Elizabeth Moritz, Josef Lhevinne. *Appearances:* Concertized extensively in the United States. Member of faculty, Chicago Conservatory. *Member:* Society of American Musicians. *Address:* 25 East Jackson Blvd., Chicago, Ill.

STROUSE, CATHARINE EDITH—Educator. Born in Naperville, Ill. *Education:* Teachers College, Winona, Minn.; Columbia University; Thomas School, Detroit; Northwestern University. *Degrees:* B.E., Winona; M.S., Northwestern University. *Member:* Southwestern Music Educators Conference (President). *Address:* Kansas State Teachers College, Emporia, Kan.

STRUBE, GUSTAV—Composer, Conductor, Violinist, Teacher. Born in Ballenstedt, Germany, 1867. *Education:* Leipzig Conservatory. Former member of faculty, Mannheim Conservatory; first violinist, Boston Symphony Orchestra (1900-13); organized Baltimore Symphony Orchestra (1916), Conductor (1916-30); former member of faculty, Peabody Conservatory of Music. Conductor, Students' Orchestra, Peabody Conservatory (1933). *Compositions: Ramona* (1916); *Iphigenia's Prayer,* for soprano and orchestra; *Divertimento,* for chamber orchestra (1925); *Hymn to Eros,* for chorus and orchestra; *Americana* (1930); other works for orchestra, chorus and the theatre; chamber music. *Author of: The Theory and Use of Chords.*

STUECKGOLD, GRETE—Soprano. Born in London, England, 1895. *Education:* Germany. *Debuts:* European, in concert, Bremerhaven (1911); American, as *Eva* in *"Die Meistersinger,"* Metropolitan Opera, New York (1927). *Appearance:* In opera, Nuremberg (1913); in concert, Leipzig Gewandhaus. Former member, Berlin Opera. At present, in opera and concert throughout the United States.

STUECKGOLD, JACQUES—Singer, Teacher. Born in Warsaw, Poland. *Education:* Liceo Marcello, Venice; pupil of Gustiniani, Warsaw; Battistini, Leonesi, Milano and Coen, Venice. Member of faculty, State Academy of Music, Berlin; General Vice-Supervisor, Opera Stuttgart, Germany; member of faculty, City College of New York. Teacher of Grete Stueckgold, Zinka Milanow, Susanne Fisher, Sigrid Onegin, Maria Olszewska, Leo Slezak, Max Lorenz and others. *Address:* 235 W. 76th St., New York City.

STULTS, WALTER ALLEN—Basso, Teacher. Born in Farmer City, Ill. *Education:* Northwestern University; pupil of P. C. Lutkin and Arne Oldberg (piano and theory); Arthur Burton, Carleton Hackett, Hermann De Vries, L. A. Phelps, Wild, Boeppler and others. *Degree:* Mus. B., Northwestern. *Appearances:* Throughout the United States in recital, concert, oratorio and opera; duo-recitals with wife, Monica Graham Stults, soprano. Former Music Editor and Critic, Evanston *News-Index;* Chicago correspondent for *Musical America;* lecturer. At present, member of faculty, Northwestern University School of Music; concertizing. *Member:* Chicago Singing Teachers Guild (President); Pi Kappa Lambda (Founder and past President); Society of American Musicians. *Address:* 1822 Sherman Ave., Evansotn, Ill.

STUMPF, MRS. CLARENCE—Pianist, Teacher. Born in Manor, Texas, 1900. *Education:* University of Texas; Austin Conservatory of Music; pupil of R. Christian, Lillian Reese, Walter Gilewicz; Bernard Wagness and John Thompson (classes); E. Robert Schmitz and Mme. Melville-Lisziewska (lectures). *Appearances:* Official accompanist, Austin Conservatory (1926-28); member of faculty, Austin Conservatory (1933-34); Director, choral organizations (1938). At present, accompanist, Newman School; affiliated with Hyde Park Piano Studio (since 1923); teaching in Austin; appearances throughout Texas. *Radio:* Musical Commentator and Pianist, KNOW. Has made arrangements of songs and chants, for use in churches. *Member:* Austin Music Teachers Association; Wednesday Morning Music Club; Texas State Music Teachers Association; American Legion Auxiliary University Unit. *Address:* 403 W. 30th St., Austin, Texas.

STURDY, LENA ALICE—Mezzo-Soprano, Choral Conductor. Born in Los Angeles, Cal. *Education:* University of Southern California; University of California at Los Angeles; pupil of Proschowski, New York. *Degrees:* B.S. and M.S. in Mus. Ed., University of Southern California. *Appearances:* As conductor of choral groups; with trios and quartets. At present, with Los Angeles Oratorio Society and Cecilian Singers. *Address:* 5929 S. Vermont Ave., Los Angeles, Cal.

STURKOW-RYDER, THEODORA—Pianist, Composer, Teacher. Born in Philadelphia, Pa. *Education:* With private teachers. *Debut:* In recital, Pittsburgh (1909). *Appearances:* Tours of the United States, Canada, Mexico, England, Egypt, and the Hawaiian Islands; soloist with Chicago, New York, Minneapolis and Russian Symphony Orchestras. *Compositions: The Zoo, Antics, Imps, Valse Bizarre, Neglected Garden, Siamese Story,* for piano; *Scherzo, Shadows,* a suite *From the Family Album;* drama, *Okyo; Symphonic Suite, The Great Lakes; Tarantelle* and *Reverie,* for violin and piano; 12 Dances and *Romance,* for violin; 5 *Pastels,* for clarinet; Quartette for mixed voices, *Sing a Song of Sixpence;* educational works, an operetta, and songs, including *Crumbs* and *Aesop Fables. Member:* National League of Piano Teachers; National League of American Pen Women; Authors and Composers, New York; Artists Association, Chicago; Tuesday Musical Club, Pittsburgh (Hon.); Women's Musical Club, Burlington, Ia., and MacDowell Club, Salt Lake City. At present teaching and composing. *Address:* Bradley-Griffin Studios, Fine Arts Bldg., Chicago, Ill.

STURM, VIRGINIA DADSWELL—Soprano, Editor. Born in Indiana. *Education:* University of Cincinnati; Cincinnati Conservatory; pupil of Dr. C. E. Dadswell, Julius Sturm, and others. *Ap-*

pearances: With Jessie Bonstelle Stock Company, Detroit, and the George Sharp Company, Dayton. Founded Playhouse Group, Dayton (now Dayton Civic Theater). *Radio:* "Ohio School of the Air," WLW. Music Editor and Critic, Dayton *Daily News* (since 1930). Has contributed to periodicals and lectured. *Member:* Sigma Alpha Iota; D.A.R.; American Pen Women; Ohio Newspaper Women's Association; Ohio Federation of Music Clubs; Dayton Women's Press Club; Dayton Music Club; Dayton Civic Theatre; Dayton Chamber of Commerce (Music Committee); others. *Address:* Dayton Daily News, Dayton, Ohio.

SUKMAN, HARRY—Pianist. Born in Chicago, Ill., 1912. *Debut:* Kimball Hall, Chicago (1924). *Appearances:* Member of Palmer House Ensemble; accompanist in recitals, Town Hall, New York. *Radio:* WGN-MBS. *Address:* Palmer House, Chicago, Ill.

SUKOENIG, SIDNEY—Pianist, Teacher. Born in New York City, 1907. *Education:* Juilliard Institute; Teachers College, Columbia University; Fontainebleau School; Deutsches Musikinstitut and Berlin Hochschule; pupil of Philipp, Boulanger, Gieseking, Hindemith and others. *Debut:* European, with Berlin Symphony Society (1930); American, Carnegie Hall, New York (1930). *Appearances:* With Boston Sinfonietta, Goldman Band, Radio City Symphony; Musical Art and Perole Quartets. *Radio:* With NBC Symphony, Damrosch conducting. *Address:* 393 West End Ave., New York City.

SULLIVAN, CHARLES JOHN—Tenor. Born in Rochester, N. Y. *Education:* Pupil of Marcella Sembrich. *Appearances:* Throughout the United States in recital and concert; soloist with Rochester Philharmonic and other orchestras. *Radio:* Soloist with NBC Symphony; soloist with Paul Whiteman's Orchestra, Spitalny Concert Orchestra, NBC; Irish Program, NBC. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

SUMMER, ALBERTA CARROLL—Soprano. Born in Paris, Tenn. *Education:* Atlanta Conservatory of Music; Columbia University; pupil of Wilford Waters, Claude Warford, Frank La Forge and Erno Balogh. Member of the faculty of Atlanta Conservatory (1920-35). Founder and Director, Atlanta Opera Co. (formerly Alberta Summer Light Opera Co.). Conducts private studio in Atlanta. *Member:* Atlanta Women's Club, Atlanta Music Club, Georgia Federation of Music Clubs. *Address:* 722 Loews Grand Theatre Building, Atlanta, Ga.

SUMSION, HERBERT WHITTON—Organist, Teacher. Born in Gloucester, England, 1899. *Education:* King's School, Gloucester. Assistant Organist, Gloucester Cathedral (1915-17); Director of Music, Bishop's Stortford College (1920-22); Instructor in Harmony, Morley College, London; Organist and Choirmaster, Christ Church, Lancaster Gate, London; Professor of Harmony and Counterpoint, Curtis Institute of Music, Philadelphia (1926-28); Organist and Choirmaster, Gloucester Cathedral, and Conductor, Gloucester Choral and Gloucester Orchestra Societies (1928); Director of Music, Cheltenham Ladies College (1935). *Compositions:* Introduction and theme for organ; Morning and Evening Service; others.

SUNDELIUS, MARIE—Soprano. Born in Karlstad, Sweden, 1890. *Education:* Studied in the United States. *Debut:* Metropolitan Opera, as *First Priestess* in *"Iphigenie auf Tauris"* (1916). *Appearances:* Church soloist, Somerville, Mass.; Metropolitan Opera; Royal Opera, Stockholm; tours of Sweden.

SUNDSTROM, EBBA—Conductor, Violinist. Born in Lindsborg, Kan., 1896. *Education:* Bethany College and Minneapolis School of Music; Bush Conservatory, Chicago; Mozarteum, Salzburg, Austria. *Degree:* Mus. B., Minneapolis Conservatory. *Appearances:* Soloist, Minneapolis and Oklahoma City Symphonies; guest conductor, Oklahoma City Symphony, Philadelphia Civic Orchestra (twice); conductor, Woman's Symphony of Chicago in regular concerts and on tour (eight seasons), at Century of Progress Exposition (1934) and Grant Park Concerts, Chicago. At present, member of faculty, Cosmopolitan School of Music, Chicago. *Member:* Musicians Club of Women (Past President), Lake View Musical Society, Mu Phi Epsilon and Chicago Artists Association. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Kimball Bldg., Chicago, Ill.

SURETTE, THOMAS WHITNEY—Teacher, Composer, Author. Born in Concord, Mass., 1862. *Education:* Harvard University; pupil of Foote and Paine. *Degree:* B.A., Harvard. Organist, First Parish Church, Concord (1883-93); Organist and Choirmaster, Christ Church, Baltimore (1895-96); Music-Master, Hill School, Pottstown, Pa. (1903-04); Staff Lecturer on Music, American Society for the Extension of University Teaching (1895), Oxford University, England (1909); member, Advisory Board, Boston Public Schools. Director of Music, Bryn Mawr College (1921). *Compositions: Cascabel,* opera (Pittsburgh, 1899); *Priscilla,* operetta; *The Eve of St. Agnes,* for soli, chorus and orchestra; anthems; works for piano. *Author of: The Appreciation of Music* (in collaboration, 1907); *The Development of Symphonic Music* (1915); *Music and Life* (1917).

SUTHERN, ORRIN CLAYTON II—Organist, Choral Conductor. Born in Renovo, Pa., 1912. *Education:* Western Reserve University; Cleveland Institute of Music; Northwestern University. *Degree:* A.B., Western Reserve. *Debut:* Carnegie Hall, Pittsburgh (1936). *Appearances:* Guest organist, University of Chicago Chapel (1936); Howard University, Washington, D. C. (1939); Christ Church, Indianapolis (1936); other guest appearances. Organist and teacher at Tuskegee Institute, Alabama (1934-39); Conductor, St. Thomas Choral Guild, Chicago (1939); Choir Director and Head of Organ Department, Florida A. and M. College, Tallahassee, Fla. (1940). *Editor of: The Negro Musician,* official publication, N. A. N. M. *Member:* A.G.O.; National Association of Negro Musicians; Association of Music Teachers in Colored Schools. *Address:* 4637 So. Wabash Ave., Chicago, Ill. *Management:* Musical Artists' Bureau, 312 Manhattan Ave., New York City.

SVED, ALEXANDER—Baritone. Born in Budapest, 1906. *Education:* Hochschule fuer Musik, Budapest; University of Budapest. *Debut:* As *Count di Luna* in *"Il Trovatore,"* Budapest Royal Opera. *Appearances:* Operatic roles throughout Europe and South America; soloist with orchestras in London, Vienna and Salzburg, under Toscanini, Bruno Walter and others; first American concert tour (1940). *Management:* Charles L. Wagner, Inc., 511 Fifth Avenue, New York City.

SWALIN, BENJAMIN FRANKLIN—Violinist, Conductor, Musicologist. Born in Minneapolis, Minn., 1901. *Education:* Columbia University, Juilliard Institute; University of Vienna, Hochschule fuer Musik und Darstellende Kunst, Vienna. *Degrees:* B.S., M.A., Columbia; Ph.D., University of Vienna. Conductor, North Carolina Symphony and University Symphony. *Author of: The Violin Concerto: A Study in German Romanticism; A Critique on Violin Study,* others. *Recordings:* Brunswick. *Address:* University of North Carolina, Chapel Hill, N. C.

SWANN, WILLIAM FRANCIS GRAY—Violoncellist, Conductor. Born in Ironbridge, Shropshire, England, 1884. *Education:* University of London; Brighton School of Music, England. *Degrees:* A.R.C.S., London (1906); D. Sc., London (1910); Hon .M. A., Yale (1924); Hon. D. Sc., London (1910); Hon. M.A., Yale (1924); Hon. D. Sc., Swarthmore College (1929); Hon. Fellow, Trinity College of Music, London (1936). *Appearances:* As conductor, Swarthmore Symphony Orchestra. Former Associate Conductor, Main Line Orchestra; Professor of Physics and Director of the Sloane Laboratory, Yale University; Professor of Physics, University of Chicago. At present, Conductor, Swarthmore Symphony Orchestra; Director, Bartol Research Foundation, Swarthmore, Pa. *Member:* Chamber Music Club, Philadelphia (Chairman); American Society of Ancient Instruments (Chairman, Men's Committee); Bach Festival (Philadelphia Committee); Trinity College of Music, London. *Address:* Bartol Research Foundation, Swarthmore, Pa.

SWANSON, WILBUR F.—Organist, Choral Conductor, Teacher. Born in Red Wing, Minn., 1908. *Education:* St. Olaf College, Carleton College, Eastman School of Music, University of Iowa. *Degrees:* Mus. B., St. Olaf; Mus. M., Eastman School of Music. *Appearances:* Organ recitals, Washington, D. C. (1933); Hagerstown, Md. (1933); Chicago (1934, 1939). *Radio:* Organ recitals, WOL, Washington, D. C., KFMX, Carleton College; Church of the Air, CBS. Former Conductor of Choir, Moreland Lutheran Church, Chicago; Conductor, Messiah Chorus, Wheaton College (1935); Conductor, Augustana Seminary Chorus (1936-37). At present, member of faculty, Augustana College. *Address:* Augustana College, Rock Island, Ill.

SWARTHOUT, DONALD MALCOLM—Pianist. Born in Pawpaw, Ill., 1884. *Education:* Balatka Musical College and Gottschalk Musical College, Chicago; Royal Conservatory, Leipzig; pupil of Philipp, Paris. Director, Westminster A Cappella Choir; member of faculty, University of Kansas. *Address:* University of Kansas, Lawrence, Kansas.

SWARTHOUT, GLADYS—Mezzo-Soprano. Born in Deepwater, Mo. *Education:* Graduate Bush Conservatory, Chicago; with private teachers. *Debut:* American, as the *Shepherd* in *"Tosca,"* Chicago Civic Opera Co. (1925). *Appearances:* Ravinia Park Festival; leading roles, Metropolitan Opera Company; annual concert tours throughout the United States. *Radio:* "Beauty Box Theatre"; "Voice of Firestone"; "Sunday Evening Hour"; guest appearances, other programs NBC and CBS. Member of Metropolitan Opera Association (since 1929). Has appeared in motion

pictures for Paramount, *Rose of the Rancho, Give Us This Night, Champagne Waltz, Romance in the Dark, Ambush.* *Recordings:* Victor. *Management:* NBC Artists Service, 30 Rockefeller Plaza, New York City.

SWARTHOUT, MAX VAN LEWEN—Educator. Born in Pawpaw, Ill., 1880. *Education:* Balatka Musical College and Gottschalk Musical College, Chicago; Royal Conservatory of Music, Leipzig. Director of Music, Oxford (O.) College of Women (1905-11); Director, Music Department, Illinois Women's College, Jacksonville (1911-14); Director, Millikin Conservatory of Music, Decatur, Ill. (1914-23). Professor of Piano, College of Music, University of Southern California (since 1923); Director (since 1933). *Member:* Music Teachers National Association, California Music Teachers Association, Phi Mu Alpha, Phi Kappa Phi, Masonic Order, Musicians Guild of Los Angeles. *Address:* School of Music, University of Southern California, Los Angeles, Cal.

SYKORA, BOGUMIL—Violoncellist. Born in Glinsk, Russia, 1890. *Education:* Graduate, Imperial Conservatory of Music, Kiev, and Royal Conservatory of Music at Leipzig; pupil of Julius Klengel, Emil Paul, Paul Klengel and Max Reger. Recipient of decorations from governments of Ecuador, Haiti, Bolivia, Columbia, and others. *Debuts:* European, Leipzig (1911); American, Carnegie Hall, New York (1916). *Appearances:* Continental tours (1921-25); tours of western Europe, Russia, Asia, Africa, Australia, Canada, Mexico, Central and South America; recitals in Japan. Member of faculty, Academy of Allied Arts, New York (since 1937). *Compositions:* Works for cello and piano (published in Europe). *Member:* Bolivarian Society and Ateneo, Caracas, Venezuela; Beaux Arts Society of Potosi and Philharmonic Association of Sucre, Bolivia; Beaux Arts Society, Tenerife, Canary Islands; others (all honorary memberships). *Address:* Academy of Allied Arts, New York City.

SYKORA, FRANK—Violoncellist. Born in Russia, 1898. *Education:* University of Chicago; Conservatory of Prague; graduate, Imperial Conservatory, Kiev, Russia. *Appearances:* Concerts in Russia, the Far East and the United States (since 1918); former member, Cincinnati Symphony Orchestra; with opera and symphony orchestras, and in solo and radio performances, Chicago and throughout the middle west. Solo cellist, Kansas City Philharmonic Orchestra (since 1937); member of faculty, Conservatory of Music, Kansas City, Mo. and Sherwood Music School, Chicago. *Address:* 2475 East 74th Place, Chicago, Ill.

SYMONS, CHARLOTTE—Soprano. Born in Battle Creek, Mich. *Education:* Curtis Institute; pupil of Mrs. F. Downing, Chicago; Marcella Sembrich; Leopold Mugonne, Florence, Italy; and Estelle Liebling, New York. *Appearances:* Philadelphia Grand Opera Co.; San Carlo Opera Co.; coast to coast tour of the United States and Canada with Josef Hofmann; Metropolitan Opera (1935-40); Chicago Civic Opera; concert tours. *Radio:* Appearances with Erno Rapee, "Consolidated Gas" and "Nash Hour"; Sealtest Program. *Address:* 715 Monticello, Evanston, Ill.

SZANTHO, ENID—Contralto. Born in Budapest, Hungary. *Education:* Royal Academy of Music and Dramatic Arts, Budapest. *Debuts:* European, Vienna State Opera (1928); American, New York Philharmonic (1936). *Appearances:* Metropolitan Opera, Chicago City Opera Co., St. Louis Grand Opera; Covent Garden, London; Vienna State Opera; Wagner Festivals, Bayreuth. *Recordings:* Victor. *Address:* c/o Annie Friedberg, 250 W. 57th St., New York City.

SZANTO, GIZI—Pianist, Teacher. Born in Hungary. *Education:* American Conservatory, Fontainebleau (scholarship); pupil of Philipp. *Debuts:* European, Budapest; American, Town Hall, New York. *Appearances:* European concert tour, two-piano work, with June Wells; soloist with Detroit Symphony Orchestra; recital, New York; others. At present, Head of Piano Department, Detroit Conservatory of Music. *Address:* 5035 Woodward, Detroit, Mich.

SZEKELY, RUDOLPH REZSO—Teacher of Voice. Born in Ruttka, Hungary, 1889. *Education:* Royal Hungarian Academy of Music, Budapest; DeLandas University of California. *Degrees:* Mus. D., DeLandas University. *Appearances:* With Royal Hungarian Opera, Detroit Philharmonic Orchestra, Michigan Theatre Symphonic Orchestra; at Capitol and Fox Theatres, Detroit. *Recordings:* Hungarian Victor. *Address:* 672 S. Lafayette Park Place, Los Angeles, Cal.

SZELL, GEORG—Conductor, Pianist, Composer. Born in Budapest, 1897. *Education:* Pupil of Richard Robert, Eusebius Mandyczewski, Max Reger. *Debuts:* European, soloist with Orchestra in Vienna (1908) the age of eleven; American, Conductor, St. Louis Symphony (1930). Assistant Conductor, Berlin Royal Opera (1915-17); Conductor, Strasbourg (1917-21); Director, Duesseldorf Opera (1921-24); Principal Conductor, Berlin Staats Oper and Professor at Hochschule fuer Musik, Berlin (1924-29); Director, Prague Opera (1929-37); Professor, Prague Academy of Music (1929-38); Conductor, Scottish Orchestra, Glasgow (1937-39); and Reseidentie Orkest den Haag, Holland (1936-39); Conductor, Celebrity Concerts, Australian Broadcasting Commission (1938-39). Guest Conductor, Major orchestras in Europe and the United States. At present, member of faculties of Mannes Music School and New School for Social Research. 1940-41 Guest Conductor, Hollywood Bowl and N.B.C. Symphony Orchestra, New York. *Compositions:* Symphony, variations for orchestra, overtures, chamber music, arrangements (published by Universal Edition, Vienna; G. Schirmer, Boosey & Hawkes). *Recordings:* Victor; His Master's Voice. *Address:* 7 Park Ave., New York City. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

SZIGETI, JOSEPH—Violinist. Born in Budapest. *Education:* Pupil of Jeno Hubay. Honored with rank of Officer, French Legion of Honor; Commander of Order of Leopold of Belgium; Officer's Cross, Hungarian "Ordre pour le Mérite." *Debut:* Royal Academy, Budapest. *Appearances:* Berlin; Dresden; London; introduced to the United States by Stokowski and Philadelphia Orchestra (1925); London May Music Festival; Brussels (1939); Boston, New York, Washington (1940); annual concert tours throughout the United States. Former Head of Master Classes, Conservatoire of Geneva, Switzerland. *Recordings:* Columbia. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

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TAFERNER, THEODORE A.—Organist, Choral Conductor, Teacher. Born in New York City, 1902. *Education:* New York Institute for the Education of the Blind, Columbia College, and Teachers College, Columbia; pupil of Daniel Gregory Mason, Peter Dykema (music education) and Charles Henry Doersam (organ). *Degrees:* M.A., Columbia College; A.A.G.O. and F.A.G.O. Teacher of organ and theory, New York Institute for the Education of the Blind; authority on the Braille system.

TAGLIABUE, CARLO—Baritone. Born in 1903. *Debut:* Metropolitan Opera, New York, as *Amonasro* in *"Aida"* (1937). *Appearances:* La Scala, Milan; tours of Europe, South and Central America.

TAGLIAFERO, MAGDA—Pianist. Born in France. *Education:* Paris Conservatoire; pupil of her father and others. *Debut:* In concert, France. *Appearances:* With orchestras and in concert throughout Europe; South America; with New York Philharmonic; recital, Town Hall, New York. Became member of faculty, Paris Conservatoire (1937). Organized private school (1938). At present concertizing in the United States and South America. Honorary member, French Legion of Honor. *Management:* Constance Hope Associates, Inc., 29 W. 57th St., New York City.

TAILLEFERRE, GERMAINE—Composer. Born near Paris, 1892. *Education:* Conservatoire, Paris; pupil of Erik Satie. One of "Les Six." *Compositions: Pastorale,* for small orchestra; *Le Marchand d'oiseaux,* ballet; piano concerto, violin sonata, chamber music and songs.

TALLARICO, CONSTANCE N.—Pianist. Born in New York City, 1886. *Education:* Brooklyn Conservatory; pupil of A. K. Virgil and others. Founder and Director, Camp Trow-Rico, Sunapee, N. H.; Director, Tallarico Ensemble. *Member:* Piano Teachers Congress, New York. *Address:* 557 W. 124th St., New York City.

TALLARICO, VICTOR A.—Pianist (Popular), Teacher. Born in New York City, 1916. *Education:* A.K. Virgil School, Juilliard Institute; pupil of James Friskin. *Appearances:* New York Matinee Musicale (1934-36); as soloist and accompanist; club engagements. *Radio:* WJZ; with Henry Hadley and symphony orchestra, WABC (1930). At present, teaching in New York; Co-Director, Camp Trow-Rico, Sunapee, N. H.; playing club engagements. *Address:* 557 W. 124th St., New York City.

TALLEY, HOWARD—Pianist, Teacher. Born in Brooklyn, N. Y., 1897. *Education:* Juilliard Institute; Teachers College, Columbia University; pupil of Percy Goetschius and Arthur Newstead. *Degree:* B.S., Teachers College. *Appearances:* Lectures. Teacher at University of Chicago (since 1932). *Address:* Department of Music, University of Chicago, Chicago, Ill.

TALLEY, MARION—Soprano. Born in Nevada, Mo. *Education:* With private teachers. *Debut:* As *Gilda* in *"Rigoletto,"* Metropolitan Opera (1926). *Appearances:* Metropolitan Opera (1926-29); concerts throughout the United States, Canada and Cuba; in motion pictures. *Recordings:* Victor; Vitaphone. *Address:* Beverly Hills, Cal.

TALLEY, VINCENT HOWARD—Teacher of Theory. Born in Brooklyn, N. Y., 1897. *Education:* Columbia University, Juilliard Institute. *Degree:* B.S., Columbia (1932. Instructor in Theory, Juilliard School of Music (1926-32); Teachers College, Columbia University, (1926-32). Teacher at University of Chicago (since 1932). *Address:* 1306 E. 56th St., Chicago, Ill.

TALLMAN, HAROLD HENRY—Tenor, Choral Director. Born in Paton, Ia., 1905. *Education:* Simpson College, Indianola, Ia.; Northwestern University. *Degrees:* B.A., Simpson College; M.A., Northwestern University. *Appearances:* In Gilbert and Sullivan operettas; oratorios; soloist, Church of the Redeemer, Milwaukee; Arion Musical Club Chorus, St. Paul; in *The Messiah,* Lawrence College (1936). Former Conductor, Simpson College Band, and Instructor of Band Instruments; Assistant Conductor, College Church Choir and Conservatory Madrigal Club; Supervisor of Music, Iowa and Wisconsin Schools; Choir Director, Milwaukee; Conductor of choral sessions, Educational Music Bureau, Summer Conferences (1934-36). At present teaching; Conductor of choral groups at Wayne University, Detroit; Conductor of *Terem,* Russian Girls Choir, Detroit, and of the Detroit Women Teachers Chorus; Adjudicator, National High School Vocal Choral Contests. *Radio:* With Wayne University A Cappella Choir, WWJ, WXYZ. *Member:* Phi Mu Alpha. *Address:* Wayne University, Detroit, Mich.

TANGO, EGISTO—Conductor. Born in Rome, Italy, 1876. *Education:* Naples Conservatory; pupil of Serrao. *Debuts:* European, Naples (1896); American, Metropolitan Opera, New York (1909). *Appearances:* Teatro Costanzi, Rome; Berlin; Royal Opera, Budapest; Vienna Volksoper; tours of Germany.

TANNER, EARLE—Tenor. Born in Mt. Vernon, Ill. *Debut:* Radio, KYW, Chicago (1922). Staff Tenor, KYW (1928-34). Second tenor of male quartet, The Continentals (since 1936). Appearing with The Continentals on "Contented Hour," NBC. *Address:* National Broadcasting Co., Chicago, Ill.

TANSMAN, ALEKSANDER—Composer, Pianist, Conductor. Born in Lodz, Poland, 1897. *Education:* Pupil of Rytel in Warsaw. *Appearances:* As pianist, in recital and concert throughout Europe, the United States (since 1927) and Japan; also as composer-conductor. *Compositions: Triptyque,* for string orchestra (1930); ballets and other theatrical works; *Danse de la Sorciere* (1922), Sinfonietta; piano concertos, suite for two pianos and orchestra; others. *Recordings: Triptyque* for String Orchestra recorded by Curtis Chamber Music Ensemble (Victor); by Golschmann and St. Louis Symphony (Columbia). *Management:* Bernard R. La Berge, Inc., 2 W. 46th St., New York City.

TAPPER, THOMAS—Educator, Author. Born in Canton, Mass., 1864. *Degree:* Litt.D., Bates College (1911). Former member of faculty, Juilliard Institute; Director, Music School Settlement (1907-09); Music Director, New York University (since 1908). *Author of: Chats with Music Students* (1890), *The Music-Life* (1892), *The Child's Music World* (1896), *Pictures from the Lives of the Great Composers* (1899); other books on music for children and textbooks for music study; *The Melodic Music-Course,* with F. H. Ripley (28 volumes); series on *Music Theory; The Modern Graded Piano Course.*

TARANTINO, NOAH "DOC"—Trumpet Player, Teacher of Brass Instruments. *Education:* St. Louis University; pupil of Fred A. Weldon, Chicago. *Appearances:* With major symphony orchestras and bands. Member of faculty, Chicago Conservatory (since 1915). Teacher of professional performers in popular orchestras and radio. *Address:* Chicago Conservatory, 815 Kimball Bldg., Chicago, Ill.

TARNOWSKY, SERGEI—Pianist, Teacher. Born in Kharkov, Russia, 1888. *Education:* Petrograd Conservatory; University of Petrograd; pupil of Mme. Essipoff-Leschetizky. Winner of Rubinstein Prize, Petrograd Conservatory. *Debuts:* Augusteo, Rome (1913); London (1914); Berlin (1914). *Appearances:* Tours of Germany, England, Spain, Italy and Russia. Teacher of Vladimir Horowitz. At present, in recitals, stage and radio; Head of Piano Department, De Paul University, Chicago, Ill. *Recordings:* Tschaikowsky Album (Victor). *Address:* 64 E. Lake St., Chicago, Ill.

TAS, HELEN TESCHNER—Violinist. Born in New York, 1889. *Education:* Pupil of Schradieck, Georg Lehmann, Carl Flesch and Willy Hess. *Debut:* As soloist with Berlin Philharmonic (1909). *Appearances:* Soloist with National Symphony, New York Philharmonic, Detroit Symphony, Los Angeles Philharmonic, Amsterdam Concertgebouw, and Colonne Orchestra in Paris; recitals in Europe and the United States. *Management:* Guild for Musicians, 113 W. 57th St., New York City.

TATA, ROMEO—Violinist, Conductor. Born in New York City, 1905. *Education:* Yale University; Fontainebleau, France, and Mozarteum, Salzburg; pupil of Theodore Spiering, Hugo Kortschak, Georges Enesco, Nadia Boulanger and David Stanley Smith. Recipient of Ditson Fellowship for study in Paris, Yale (1935-36). *Degrees:* Mus. B. (1930), and Mus. M. (1935), Yale. *Debuts:* European, American Church, Paris (1936); American, Town Hall, New York (1937). *Appearances:* Concerts; soloist with New Haven Symphony, Bridgeport, Elm City and Tucson Orchestras. Former member of New Haven Symphony, San Diego Symphony and Yale Faculty String Quartet. Conductor of Phoenix Symphony Orchestra; appearing in violin recitals; teaching. *Recordings:* With Faculty String Quartet of Yale for Henry Cowell's Modern Records. *Member:* Phi Mu Alpha-Sinfonia. *Address:* Arizona State Teachers College, Temple, Ariz.

TAUBER, RICHARD—Tenor. Born in Linz, Austria, 1892. *Education:* Hoch Conservatory in Frankfurt-am-Main; pupil of Carl Beines. *Appearances:* In operas and operettas, in Europe; recitals throughout Europe and the United States; motion pictures. *Compositions:* For motion pictures; operettas, songs.

TAUBMAN, H. HOWARD—Music Critic. Born in New York City, 1907. *Education:* Cornell University. Assistant Music Critic, New York *Times* (since 1930). *Author of: Opera Front and Back* (1938); articles for various periodicals.

TAUBMAN, LEO—Pianist, Conductor, Vocal Coach. Born in 1907, of Russian-Polish parentage. *Education:* Universities of Koenigsberg and Berlin; Hochschule fuer Musik, Berlin. Staff Musician, radio stations of Koenigsberg, Munich and Leipzig, and European theatres (1928-37). Came to the United States in 1937. Coach for some and accompanist to all of the following: Lauritz Melchior, Alexander Kipnis, Rosa Ponselle, Elisabeth Rethberg, Lotte Lehmann, Grace Moore and Suzanne Sten. *Radio:* CBS and NBC. *Recordings:* Corelli Violin Sonata, with Ossy Renardy, and songs with Suzanne Sten (Columbia). *Address:* 125 Riverside Dr., c/o Apt. 2 D, New York City.

TAUCHER, CURT—Tenor. Born in Germany, 1885. *Debut:* Metropolitan Opera, New York, as *Siegmund* in *"Die Walkuere"* (1923). *Appearances:* Munich, Dresden, tours of Germany, and Metropolitan Opera.

TAYLOR, DEEMS—Composer, Critic, Author. Born in New York, 1885. *Education:* Ethical Culture School; New York University; pupil of Oscar Coon. *Degree:* A.B., New York University. Former New York *Tribune* correspondent; Associate Editor, *Collier's Weekly;* Music Critic, New York *World* (1921-25); Editor, *Musical America* (1927-29); Music Critic, New York *American* (1931). *Radio:* Narrator, opera broadcasts, Metropolitan Opera House, NBC; commentator, New York Philharmonic-Symphony broadcasts; at present, music consultant, CBS. *Compositions: The King's Henchman* (premiere, Metropolitan Opera, 1926); *Peter Ibbetson, Ramuntcho,* operas; incidental music for dramas and pantomimes; *The Siren Song,* symphonic poem; *Through the Looking Glass, Circus Day,* suites; *The Chambered Nautilus, The Highwayman,* cantatas; *Before the Shrine, Hymn to the Virgin, May Day Carol,* for chorus, and other works for theatre, orchestra, chorus; chamber music. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* Columbia Broadcasting System, 485 Madison Ave., New York City.

TAYLOR, HARRY FRANKLYN—Choral Conductor. Born in Cambridge, Ill., 1900. *Education:* Colorado College, University of Denver and Lamont School of Music; Teachers College, Columbia University; pupil of Florence Lamont Hinman. *Degree:* A.B., Denver; A.M., Teachers College; Mus.B., Lamont. Director of Glee Clubs and A Cappella Choir. *Member:* Junior College Committee, Music Educators National Conference. *Address:* Eastern New Mexico College, Portales, N. M.

TAYLOR, MAURICE S.—Drummer. *Address:* 412 Main St., Lewiston, Idaho.

TAYLOR, MYRON—Tenor. Born in the United States. *Education:* Eastman School of Music; studied in Italy with Alfred Martino; also in Munich and Paris. *Appearances:* Recitals in Europe; operatic roles in Europe and America; with Detroit Opera Company in *The Dybbuk,* Detroit and New York; as *The Rabbi* in *"The Eternal Road,"* Max Reinhardt production, Manhattan Opera House; oratorios and concerts. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

TAYLOR, WILLIAM H.—Teacher of Piano and Theory. Born in Louisville, Ky., 1889. *Education:* American Conservatory of Music, Sherwood Music School, Chicago Musical College; pupil of Clarence Loomis, H. J. Wrightson, Louis Falk, J. W. Bleecker, Herman Spielter, W. H. Humiston. Teaching piano, harmony and counterpoint; accompanying. *Address:* 400 W. 150th St., New York City.

TCHEREPNINE, ALEXANDER—Composer, Pianist. Born in Petrograd, Russia, 1899. *Education:* Petrograd

Conservatory; pupil of his father, Nicolas Tcherepnine. *Appearances:* In recitals of own and other works. Established prizes for and published works of Chinese and Japanese composers (1934-37). Now living in New York. *Compositions: Die Hochzeit der Sobeide,* and other operas; *Rhapsodie Georgienne,* for cello and orchestra; piano concertos; quintet, two string quartets, three cello sonatas, violin sonata and piano compositions.

TEAGARDEN, JACK—Trombonist, Conductor (Popular). Born in Vernon, Texas, 1905. *Education:* Private teachers. *Debut:* Ben Pollack Orchestra (1927). *Appearances:* Soloist, Paul Whiteman's Orchestra (1933-39). *Compositions: Jack Teagarden Trombone Studies* (Robbins, 1939); *Basin Street Blues, Swingin' On The Teagarden Gate, Makin' Friends, Dirty Dog Blues, Sea Girt Gertie* and others. *Recordings:* Varsity. *Address:* 21 W. 58th St., New York City.

TEED, JOHN WILKINSON—Music Editor. Born in Bloomfield, Ia., 1890. *Education:* University of Chicago, University of Missouri, Drake University. Music Editor, Ames (Ia.) *Tribune* (1923-26). Music Editor, Long Beach *Sun. Member:* Iowa Federation of Music Clubs, National Association of Organists, A. G. O., Musical Arts Club. *Address:* Long Beach Sun, Long Beach, Cal.

TELMANYI, EMIL—Violinist. Born in Arad, Hungary, 1892. *Education:* Musikakademie, Budapest; pupil of Moritz Unger, Hubay, Koessler and Herzfeld. *Appearances:* Tours of Europe and America (1911). Conductor and Violinist, Copenhagen, Denmark. *Compositions:* Arrangements of piano pieces for piano and violin.

TELVA, MARION—Contralto. *Debut:* In *Manon Lescaut,* Metropolitan, New York (1920). *Appearances:* With Metropolitan Opera (1920-28, 1935). *Recordings:* Victor.

TEMPLETON, ALEC—Pianist, Composer. Born in Cardiff, South Wales, 1909. *Education:* Worcester College; Royal Academy of Music; Royal College of Music London; pupil of Sir Ivor Atkins, Sir Walford Davies, Rudolph Ganz. *Degrees:* Licentiate and Associate, Royal Academy of Music. *Appearances:* Soloist with major English orchestras; tours of the United States with Jack Hylton's Band (1935); tours as soloist with major orchestras and in recitals throughout the United States (since 1936). *Radio:* Guest artist, various programs; director of "Alec Templeton Time," NBC (since 1939). *Compositions:* Works for piano; songs, musical satires. *Recordings:* Gramophone; His Master's Voice; Victor. *Address:* Seneca Hotel, Chicago, Ill.

TENNANT, ANNA MARIE—Music Editor, Patroness. Born in Springfield, Ohio. *Education:* Wittenberg College; with private teachers. Editor, music section of Springfield *News;* has conducted children's choir and lectured in Springfield and vicinity. *Member:* Fortnightly Musical Club (Board of Directors); Sigma Alpha Iota (Patroness). *Address:* Springfield Newspapers, Inc., Springfield, Ohio.

TENTONI, ROSA—Soprano. Born in Buhl, Minn. *Appearances:* With the New York Stadium Opera; in opera in Philadelphia; with New York Philharmonic Symphony (1934, 1936); with the Detroit Civic Opera, Philadelphia Orchestra, and Rochester Civic Opera. *Management:* Wolfsohn Musical Bureau of New York, Inc., 113 West 57th St., New York City.

TERRELL, ALICE—Soprano, Teacher. Born in Ohio. *Appearances:* In concert and oratorio; church soloist, New York and Chicago. At present, teaching. *Address:* 410 S. Michigan Ave., Chicago.

TERRY, WARREN LEE—Tenor, Stage Director. Born in Washington, D. C. *Education:* George Washington University; pupil of William Vilonat, Franklin Kitchen, Alice Eastman and teachers in Europe. *Debut:* Steinway Hall, New York (1926). *Appearances:* Constitution Hall, Washington, D. C. (1923); soloist, New York Oratorio Society; light and grand opera roles throughout the United States and Europe. Soloist, St. George's Church (10 years). At present, sings operatic roles, directs opera, lectures; Stage Director, Danbury Music Center. *Member:* Chautauqua Opera Association; Protestant Teachers Choral Club (Director); Tri-State Music Association (Director). *Address:* Lambs Club, 130 W. 44th St., New York City.

TERTIS, LIONEL—Violist. Born in West Hartlepool, England, 1876. *Education:* Royal Academy of Music, Leipzig. *Appearances:* Tours of Europe and America in recital and as soloist with orchestras. *Compositions:* Arrangements of violin concertos for viola and orchestra.

TEYTE, MAGGIE—Soprano. Born in Wolverhampton, England, 1889. *Education:* Royal College of Music; pupil of Jean de Reszke, Paris. *Debuts:* Monte Carlo (1907); American, as *Cherubino* in *"The Marriage of Figaro,"* Philadelphia (1911). *Appearances:* With Opera-Comique, Paris (1907-09); London (1910-11); with Chicago Opera Company (1911-14); with Boston Opera (1915-17); tours of America and Europe in concert and recital. *Recordings:* Songs of Debussy (Victor).

THALBERG, MARCIAN—Pianist. Born in Odessa, Russia, 1877. *Education:* Leipzig Conservatory. *Debut:* Paris (1902). Professor, Cincinnati Conservatory of Music (1913).

THALMAN, J. WILLIAM—Baritone, Pianist, Teacher. Born in Radcliffe, Ia., 1890. *Education:* Ellsworth College, Cornell University; Royal Conservatory of Music, Milan, Italy; pupil of Guido Alberto Fano and Fernando Tanara. *Degree:* Mus.B., Ellsworth. Instructor, Ellsworth College; Head of Voice Department of Ross Conservatory, Waterloo, and Wartburg College, Waverly, Ia. At present, Director, Iowa Falls Conservatory of Music. *Address:* 605 Stevens St., Iowa Falls, Ia.

THATCHER, HOWARD RUTLEDGE—Organist. Born in Baltimore, Md., 1878. *Education:* Studied in Baltimore. Professor, Peabody Conservatory and Maryland College for Women, Lutherville. *Compositions: Concert Overture* (1906), synagogue music, string quartet, others.

THAYER, ARTHUR WILDER—Composer, Choral Conductor. Born in Dedham, Mass., 1857. *Education:* Pupil of Guilmette, Adams, Chadwick and Zerrahn. Conductor of choruses, Lowell, Salem, Worcester, and Providence; Music Superintendent, Dedham schools (1882-85); also at Milton (1885-88); Music Director, Eliot Church, Newton. *Compositions:* Piano pieces, songs, and church music. *Member:* Harvard Music Association.

THAYER, WILLIAM ARMOUR—Organist, Teacher. Born in Brooklyn, 1874. *Education:* Pupil of Brewer, Buck and Mehan. Organist, churches in Brooklyn; Conductor, Brooklyn Choral Society (1898-99); member of faculty, Adelphi College, Brooklyn. *Compositions:* Songs.

THIBAUD, JACQUES—Violinist. Born in Bordeaux, France, 1880. *Education:* Paris Conservatoire; pupil of Marsick. *Appearances:* Soloist with Colonne Orchestra (1898); soloist with orchestras; in concerts and recitals throughout the world; trio concerts with Cortot and Casals. Teacher of advanced interpretation at Ecole Normale de Musique, Paris. *Recordings:* Victor.

THIBAULT, CONRAD—Baritone. Born in Northbridge, Mass. *Education:* Curtis Institute of Music, Philadelphia; pupil of Emilio de Gogorza, Wilhelm von Wymetal (operatic acting). *Debut:* With Philadelphia Grand Opera Company. *Appearances:* With Philadelphia Opera; recitals and concerts throughout the United States; soloist with Philadelphia Orchestra under Stokowski and with others orchestras under Reiner, Hoogstraten and Goossens. *Radio:* Soloist on programs over NBC. *Management:* NBC Artists Service, RCA Bldg., Radio City, New York City.

THILL, GEORGES—Tenor. Born in Paris, France, 1899. *Education:* Paris Conservatoire and Naples; pupil of De Lucia and Ernest Dupré. *Debuts:* European, Paris Opera, as *Nicias* in *"Thais"* (1924); American, Metropolitan Opera, New York, as *Romeo* in *"Romeo et Juliette"* (1931). *Appearances:* Monte Carlo, La Scala, Milan; Teatro Colon, Buenos Aires.

THOMAS, CLARA L.—Supervisor. Born in Minnesota. *Education:* Crane Normal Institute of Music, Postdam, N. Y., and Northwestern University, Evanston, Ill. *Degree:* Mus. B. Ed., Northwestern. Supervisor, Public School Music of Duluth, Minn. (1908-14); Oak Park, Ill. (1914-18). Supervisor of Public School Music, Davenport, Ia. (since 1921). *Address:* Board of Education, Davenport, Ia.

THOMAS, JOHN CHARLES—Baritone. Born in Meyersdale, Pa., 1891. *Education:* Peabody Conservatory of Music, Baltimore; pupil of Blanche Sylvana Blackman, Adelin Fermin, Baltimore. Scholarship at Peabody Conservatory (1909). *Debut:* European, Théâtre de la Monnaie, Brussels, as *Herod* in *"Herodiade"* (1925); American, Metropolitan, New York, as *The Elder Germont* in *"La Traviata"* (1934). *Appearances:* As *Passion* in *"Everywoman,"* London (1912); in Gilbert and Sullivan operas, New York (1913); in Broadway musical comedies; recitals, operas; as *Rigoletto* in *"Rigoletto";* as *Figaro* in *"Barber of Seville"* (1937-38); at Covent Garden, London; at opera houses in Berlin and Vienna; with Philadelphia, San Francisco and Chicago Opera Companies; concert tours throughout the United States. *Radio:* NBC. *Address:* Metropolitan Opera House, New York City.

THOMAS, VIRGINIA CARRINGTON—Organist. Born in Bristol, Conn. *Education:* Yale University School of Music, Juilliard Institute and Fontainebleau; pupil of Harry Jepson; Charles Widor, France. *Appearances:* With symphony orchestra, Town Hall, New York; American Guild of Organists Convention, Buffalo; Kimball Hall, Chicago; Connecticut State College; organ recitals in various cities, colleges, etc. At present, Dean of Hammond Organ School, New York. *Recordings:* For World's Fair Copper exhibits. *Compositions: A Day in the Park Suite,* six numbers (Carl Fischer); *Berceuse* (Hasey). *Member:* A.G.O. *Address:*

Hammond Organ Co., 50 W. 57th St., New York City.

THOMPSON, EDYTH—Teacher, Choral Director. Born in Streator, Ill., 1892. *Education:* Knox Conservatory, Galesburg, Ill. *Degree:* Mus. B., Knox Conservatory. At present, Head of Voice Department, Wilson College; Director, College Choruses and Choir. *Member:* Pi Kappa Lambda. *Address:* Wilson College, Chambersburg, Pa.

THOMPSON, JOHN WINTER—Teacher, Composer. Born in Leland, Mich., 1867. *Education:* Oberlin and Leipzig. *Degree:* Mus. D., Knox College, Galesburg (1909). Professor of organ and theory, Knox College, Galesburg, Ill. *Compositions:* Organ works and anthems.

THOMPSON, LUCIA MAE—Pianist, Organist. Born in Leavenworth, Kan., 1913. *Education:* Augustana College. *Degree:* Teacher's Diploma. *Appearances:* Tours of the middle west with popular orchestras; club and social engagements. *Radio:* Staff Pianist, WHBF. *Address:* Station WHBF, Rock Island, Ill.

THOMPSON, OSCAR—Music Critic, Editor, Author. Born in Crawfordsville, Ind., 1887. *Education:* University of Washington; pupil of Paola Giorza, Giuseppe Campanari and others. *Appearances:* As singer (about 1912). Joined staff of *Musical America* (1919); Music Critic, New York *Post* (1923-34); member of Music Staff, New York *Times* (1935). Organized and taught first class in Music Criticism, Curtis Institute of Music (1923); former teacher at New York College of Music. Music Critic, New York *Sun* (since 1937); Extension Lecturer, Columbia University (since 1939); Editor, *Musical America;* Editor-in-Chief, *The International Cyclopedia of Music and Musicians. Author of:* Books on music and music criticism; articles for periodicals. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 113 W. 57th St., New York City.

THOMPSON, RANDALL—Composer, Educator. Born in New York City, 1899. *Education:* Harvard University; American Academy at Rome; pupil of Edward B. Hill, Walter Spalding and Ernest Bloch. Winner of Prix de Rome (1922-25); Guggenheim Fellowship for study in Switzerland (1929-30). *Degrees:* M.A., Harvard University; Hon. Mus. D., Rochester University. Member of faculty, Wellesley College (1927-29); Director, study on college music for Association of American Colleges. Professor of Music and Director, University Chorus, University of California at Berkeley (1937-39). Director, Curtis Institute of Music (since 1939). *Compositions:* Two symphonies; *Pierrot and Cothurnus,* overture; *The Piper at the Gates of Dawn,* symphonic prelude; *Jazz Poem;* Piano Sonata; Suite for Piano; *The Wind in the Willows,* string quartet; Suite for Oboe, Clarinet and Viola; choral music; works for the theatre; songs, and piano compositions. *Member:* American Composers Alliance (Advisory Council); League of Composers (Executive Board); Council of the American Academy at Rome; National Institute of Arts and Letters; Edward MacDowell Association, Inc. (Committee of Colony Admissions). *Address:* Curtis Institute, Rittenhouse Square, Philadelphia, Pa.

THOMPSON, TAHLULAH CLONTS (MRS. EDWIN CHAPIN)—Pianist, Choir Director. Born in Live Oak, Fla., 1879. *Education:* University of Wisconsin; with private teachers in United States and Puerto Rico. *Degrees:* B.A., M.A., University of Wisconsin. In musical activities, holding executive posts. Editor of Wisconsin Federation of Music Clubs' bulletin (1936-40). *Member:* Wisconsin Federation of Music Clubs (Past President); National Federation of Music Clubs (National Board); Euterpe Club; La Crosse, Wis., Music Study Club (honorary). Member of Board of State Editors. *Who Is Who In Music* (1940-41 Edition). *Address:* 1111 West Johnson St., Madison, Wis.

THOMSON, VIRGIL—Composer. Born in Kansas City, 1895. *Education:* Harvard University; pupil of Davison, Goodrich, Gebhard, Boulanger and Scalero. Awarded Naumburg and Payne Fellowships from Harvard; Juilliard Fellowship; Ecole Normale de Paris Fellowsip. Teacher at Harvard (1920-25); Conductor, Harvard Glee Club. Organist, King's Chapel, Boston; Conductor; Critic, Boston *Transcript. Compositions: Four Saints in Three Acts,* opera, text by Gertrude Stein; other theatrical compositions; music for government documentary films, *The Plough that Broke the Plains* and *The River;* orchestral works; choral works; works for violin, piano, two pianos, organ; songs. *Author of: The State of Music.*

THORALDSON, CLAIR B.—Teacher of Piano. Born in the United States. *Education:* Wesley College and University of North Dakota; pupil of Paolo Conte, John Thompson, Alfred Mirovitch and others. Member of faculty, Macalester College (since 1920). *Member:* Sigma Alpha Iota, Minnesota Music Teachers Association, Schubert Club of St. Paul, Minn., and Guild of Music Teachers. *Address:* Macalester College, St. Paul, Minn.

THORBORG, KERSTIN—Contralto. Born in Sweden. *Debuts:* European, Royal Opera, Stockholm; American, as *Fricka* in *"Die Walkuere,"* Metropolitan, New York (1936). *Appearances:* Operas in Vienna, Salzburg, Berlin, Prague, Munich, Buenos Aires; in recital and as soloist with orchestras throughout Europe; with Metropolitan Opera Company (since 1936). *Recordings:* Songs by Mahler (Columbia). *Management:* NBC Artists Service, RCA Bldg., New York City.

THORNER, WILLIAM—Teacher of Voice. Born in Poland, 1875. *Education:* Pupil of Jean and Edouard De Reszke, Antonio Cotogni. Organized Oscar Hammerstein Opera. Formerly associated with Chicago Opera. Teacher of Rosa Ponselle, Amelita Galli-Curci, Giuseppe De Luca, Mme. Schumann-Heink, Cleofante Campanini, John McCormack, Mario Chamlee, Evelyn Laye and others. At present teaching in New York. *Address:* 152 W. 57th St., New York City.

THUNDER, HENRY GORDON—Organist, Conductor, Composer. Born in Philadelphia, 1865. Organist in Philadelphia (1881-97); Conductor, Philadelphia Choral Society; conductor of own orchestra (1897-1900). *Compositions:* Cantatas, mass.

THUT, JOHN—Tenor. Born in Columbus Grove, Ohio, 1898. *Education:* American Conservatory, Goshen (Ind.) College; pupil of Charles LaBerge and Rollin Pease. *Degrees:* A.B., Goshen; Mus. B., Mus. M., American Conservatory. *Debut:* Society of American Musicians (1931). *Appearances:* In oratorios, opera and recitals. Director, Lutheran Institute Glee Club, Chicago. *Address::* American Conservatory of Music, Wabash and Jackson, Chicago, Ill.

TIBBETT, LAWRENCE—Baritone. Born in Bakersfield, Cal., 1896. *Education:* Pupil of Basil Ruysdael and Frank La Forge. *Debut:* Metropolitan Opera, as monk in *Boris Godounoff* (1923). *Appearances:* With Tyrone Power's Shakespearean Company; in light opera; as member of the Metropolitan; concert tours of Europe and the United States; in motion pictures. *Radio:* Guest appearances, on commercial programs, major networks. At present, concertizing, stage and radio. *Recordings:* Victor. *Management:* Evans & Salter, 113 W. 57th St., New York City.

TIFFANY, MARIE—Soprano. Born in Chicago, Ill. *Education:* In New York, Paris and Berlin. *Appearances:* With New York Philharmonic; Philadelphia, Minneapolis, and Cleveland Orchestras; with Metropolitan Opera. Appearing in concert, opera and oratorio. *Recordings:* Edison and Brunswick. *Address:* 131 E. 66th St., New York City.

TILLMAN, ELIZABETH—Pianist, Violinist, Teacher. Born in Atlanta, Ga., 1901. *Education:* Washington Seminary; Atlanta Conservatory of Music; pupil of Georg Lindner (violin), Evelyn Jackson and Earle Chester Smith (piano), and Guy Maier of New York. *Appearances:* Georgia Federation of Music Clubs programs; recitals in Georgia, South Carolina, and North Carolina. *Radio:* WSB, WGST, WATL, and WAGA. Teacher of Herman Allison, Emory University, Ga. At present accompanist, teacher of piano, and violinist with Atlanta Philharmonic Orchestra. *Member:* Georgia Federation of Music Clubs (Junior Club Director, Fifth District), Atlanta Music Club. *Address:* 1870 Murphy Ave., S. W., Atlanta, Ga.

TILLOTSON, FREDERIC ELRE THORNLAY—Pianist, Teacher. Born in St. Louis, Mo., 1897. *Education:* Matthay Pianoforte School, London; New England Conservatory. *Debut:* Jordan Hall, Boston (1921). *Appearances:* Wigmore Hall and Queen's Hall, London; soloist with Boston Symphony Orchestra, Peoples Symphony Orchestra and Denver Symphony Orchestra; annual recitals in Jordan Hall since debut; Head of Pianoforte Department, Longy School of Music, Cambridge, Mass.; former faculty member, Boston University College of Music, Erskine School, Cummington School of Creative Arts and Middlebury College (summer schools). At present, Professor of Music, Bowdoin College. *Recordings:* Ampico. *Address:* 181 Park Row, Brunswick, Me.

TILTON, GEORGE IRVIN—Organist, Pianist, Teacher. Born in Trenton, N. J., 1891. *Education:* Pupil of S. H. Bourne, S. Wesley Sears (piano, theory, organ, choir training); H. Alex Matthews (theory), and Clarence Dickinson (choir training). *Appearances:* Organ recitals, Sesqui-Centennial, Philadelphia (1926), and N.A.O. Convention, Montclair, others. Teaching piano, organ, theory and composition. *Member:* N.A.O., A.G.O., Trenton Choir Association (President), Trenton Music Week Committee (Chairman), and Musicians Club, New York. *Address:* Third Presbyterian Church, Trenton, N. J.

TIMM, EVERETT LEROY—Flutist, Conductor. Born in Highmore, S. D., 1914. *Education:* Morningside College Conservatory of Music, Sioux City, Ia.; Juilliard School; Eastman School; Chautauqua, N. Y.; pupil of Arthur Lora, Adolph Schmid, Georges Barrere and Donald Lentz. *Degree:* Mus. B., Juilliard School. *Appearances:* Solo-

ist, Sioux City Symphony Orchestra (1936-37-38); Rochester (Minn.) Symphony (1937); with Lily Pons (1939). At present conducting and playing, KSCJ, Sioux City, Ia.; Conductor, Morningside College Band; member, Sioux City Symphony and Monahan Post Band; teaching. *Compositions:* String quartet, 2 *Poems* for flute and piano; *After Five-Forty-Five On The Farm* and *A Day At The County Fair,* for concert band. *Address:* Station KSCJ, Sioux City, Ia.

TIMOTHY, TOM—Teacher, Arranger. Born in New York City. *Education:* Pupil of Joseph Schillinger. Completed the Percy Goetschius System of Harmony and Applied Counterpoint. *Debut:* As saxophone soloist, Savoy Hotel, London (1925). *Radio:* Arrangements for programs, NBC and other stations. Teacher of modern harmony and orchestration. *Recordings:* Victor, Columbia, and Brunswick. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 117 W. 48th St., New York City.

TINAYRE, YVES—Singer. Born in France. *Education:* Studied in France, Italy and England. *Appearances:* Recitals of ancient music, University of Rochester and Columbia University; others. *Management:* Ray Halmans, 119 W. 57th St., New York City.

TITUS, MAXINE ELAINE—Teacher. Born in Beloit, Wis., 1915. *Education:* Conservatory of Music, Hollywood; pupil of Kendig. *Appearances:* In light opera. Conductor, Junior Choir, West Los Angeles Baptist Church; teaching. *Address:* 8606 Rugby Dr., Hollywood, Cal.

TITUS, PARVIN—Organist, Teacher, Choral Director. Born in Elizabeth, N. J., 1896. *Education:* Juilliard Institute and David Mannes Music School, New York; Cincinnati Conservatory of Music; pupil of Marcel Dupre and Andre Marchal in Paris, and others. *Degrees:* MM., Cincinnati Conservatory of Music; F.A.G.O. *Debut:* In recital, Wanamaker Auditorium, New York (1932). *Appearances:* Wanamaker Auditorium and St. Mary's Church, New York; Princeton University; University of Michigan; Cleveland Museum of Art; conventions of Music Teachers' National Association (1934, 1937); conventions of American Guild of Organists (1929, 1934, 1936); others. Has made radio appearances. At present, Organist and Choirmaster, Christ Church, Cincinnati; Organist, Cincinnati Symphony Orchestra; member of faculty, Cincinnati Conservatory, and Musical Director, Bach Cantata Club of Cincinnati. *Member:* A.G.O. *Address:* Cincinnati Conservatory of Music, Cincinnati, Ohio.

TOBIN, ALICE VIRGINIA—Mezzo-Soprano. Born in Elgin, Ill., 1914. *Education:* St. Mary's College of Notre Dame. *Degree:* Mus. B. *Debuts:* Recital, South Bend, Ind. (1931); operatic, Chicago Civic Opera (1934). *Appearances:* In *Devil and Daniel Webster* (1939); Martin Beck Theatre, New York. *Radio:* Max Reger Festivals, WNYC, New York (1940). Appearing in opera, oratorio and concert. Soloist, New Rochelle First Presbyterian Church. *Address:* 605 W. 115th St., New York City.

TOBIN, FLORENCE—Violinist, Patron. Active in Alaskan musical activities (since 1921). *Member:* National Federation of Music Clubs (President, Alaskan District). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* P. O. Box C-118, Ketchikan, Alaska.

TOCH, ERNST—Composer. Born in Vienna, 1887. *Education:* University of Vienna; pupil of Willy Rehberg (piano). *Degree:* Ph. D., University of Vienna. Winner of Mozart Scholarship (1909); Mendelssohn Scholarship (1910); Austrian State Prize for Composition (four times). *Appearances:* Tour of the United States, playing and conducting own works (1932). Member of faculty, Municipal Conservatory, Mannheim (1918-23); lecturer on composition, New School for Social Research, New York (1934-36). Composer for Paramount Motion Pictures (since 1936). *Compositions: Fantastic Music of the Night, Comedy, Bunte* Suite, *Little Theatre* Suite, *Big Ben, Variation-Fantasy, Prelude to A Fairy Tale, The Fan,* Overture, *The Idle Stroller* Suite, *Pinocchio* Overture, Symphony for Piano and Orchestra, *Music for Orchestra and Baritone* and *Fanal,* for orchestra; works for chamber orchestra, piano; chamber music; choral music; two operas and music for motion pictures; others. *Address:* 601 Toyopa Dr., Pacific Palisades, Cal.

TODD, DICK—Vocalist. Born in Montreal, Canada, 1914. *Education:* With Larry Clinton's Orchestra; in Montreal; others. *Radio:* Canadian stations; with Larry Clinton on "Magic Key," NBC. Currently appearing on NBC. Has made movie shorts for Paramount. *Recordings:* Victor, Bluebird. *Address:* National Broadcasting Co., RCA Bldg., New York City.

TODD, DOROTHY—Soprano. Born in St. Louis, Mo., 1916. *Education:* Stephens College, Columbia, Mo.; Mae Thompson's Studios, St. Louis. *Appearances:* In concert, New York (1937); St. Louis (1937-38-39); various appearances in St. Louis and vicinity. *Radio:* WINS, New York (1937); KSD, St. Louis (1940). *Address:* 5570 Cates Ave., St. Louis, Mo.

TOKATYAN, ARMAND—Tenor. Born in Alexandria, Egypt, 1901. *Education:* Pupil of Nino Cairone, Milan. *Debuts:* European, Verme, Milan, in *Manon* (1921); American, Metropolitan Opera (1923). *Appearances:* On tour, Scotti Opera Co.; with opera companies of Vienna, Berlin, London, Budapest, Prague, San Francisco, Los Angeles, Philadelphia and Chicago. Member of the Metropolitan Opera (since 1929). *Address:* Metropolitan Opera Company, Broadway and 39th St., New York City.

TOLLEFSEN, AUGUSTA—Pianist. Born in Boise, Idaho, 1885. *Education:* Pupil of Godowsky and Paolo Gallico. *Debut:* Soloist with Symphony Society, New York (1906). *Appearances:* Soloist with Philharmonic Society and Scandinavian Symphony; with Kneisel quartet; with husband, Carl Henry Tollefsen, violinist, and Michael Penha, cellist, as Tollefsen Trio.

TOLLEFSEN, CARL HENRY—Violinist, Teacher. Born in Hull, England, 1882. *Education:* Juilliard Institute; pupil of Lichtenberg, Kneisel, Schradiek (violin), Goetschius (theory) and Goldmark (composition). *Appearances:* With New York Symphony Society (1908-10); with wife, Augusta Tollefsen, pianist, and Michael Penha, violoncellist, as Tollefsen Trio, in recitals throughout the United States. Member of faculty, National Conservatory; Head of Violin Department, Berkeley Institute, St. Francis Xavier Academy, Brooklyn, N. Y.

TOLSON, MARGARET COOPER—Pianist. Born in Washington, D. C., 1909. *Education:* Eastman School of Music, Fontainebleau, Peabody Conservatory and University of Rochester; pupil of Robert Casadesus and others. *Degree:* M.M., Eastman School of Music. *Debut:* Steinway Hall, New York (1933). *Address:* Madeira School, Greenway, Va.

TOMPKINS, MERRITT E.—Music Publisher. Born in Waterbury, Conn., 1887. *Education:* Juilliard Institute. Former apprentice, G. Schirmer, Inc.; member of McCann Co., advertising agents; Sales Manager, General Manager and Vice-President, Schirmer, Inc.; President, Associated Music Publishers (1929-40). At present, Vice-President and General Manager, Broadcast Music, Inc.

TOREN, E. CLIFFORD—Baritone, Educator, Choral Conductor. Born in Plattsmouth, Neb., 1896. *Education:* Augustana College, Northwestern University, University of North Dakota. *Degrees:* A.B., B. Mus., University of North Dakota. *Appearances:* Chorus of Evangelical Mission Covenant Churches of Chicago, Orchestra Hall (1932); Jubilee Chorus, Evangelical Mission Covenant of America, Medinah Temple, Chicago (1935); concert and oratorio appearances throughout the United States as conductor and soloist. Dean of Music, North Park College, Chicago (since 1930). Teacher of Singing, Northwestern University Summer Sessions (1937-40). *Member:* Chicago Singing Teachers Guild. *Address:* School of Music, North Park College, Chicago, Ill.

TOSCANINI, ARTURO—Conductor. Born in Parma, Italy, 1867. *Education:* Parma Conservatory; pupil of Carini (violoncello). *Debut:* As Conductor, Claudio Rossi Opera Company, Rio de Janeiro (1886). *Appearances:* As guest conductor throughout the world; Conductor, La Scala, Milan; Metropolitan Opera (1908-15); tour of the United States with La Scala Orchestra (1920); Conductor and later Musical Director, New York Philharmonic Orchestra (1926-36); Conductor, Bayreuth Wagner Festivals, at invitation of Cosima Wagner; tour of Europe with New York Philharmonic (1931); Salzburg series (1934-38). Conductor of NBC Symphony (since 1936). *Address:* National Broadcasting Company, RCA Bldg., New York City.

TOTENBERG, ROMAN—Violinist. Born in Warsaw, Poland, 1913. *Education:* Warsaw Conservatory and Academy of Music, Berlin; pupil of Michalowicz, Flesch and Enesco. Recipient of Mendelssohn Prize, Berlin. *American Debut:* Town Hall, New York (1935). *Appearances:* Concert tour of France, England and Scandinavia with Karol Szymanowski (1935-36); tour of the United States and South America (1937-38). *Radio:* NBC, CBS. At present, with New Friends of Music. *Recordings:* Musicraft, Royal and Columbia. *Address:* 10 E. 53rd St., New York City.

TOURS, FRANK E.—Composer. Born in London, 1877. *Education:* Royal College of Music, London; pupil of Stanford, Parratt and Bridge. Organist, St. John's, Hammersmith. Conductor of light opera in London (1897-1904); in New York (after 1904). *Compositions: Melnotte, The Dairymaids, The Hoyden, The New Aladdin,* light operas; songs.

TOWBIN, CYRIL—Violinist, Conductor, Teacher. Born in New York City,

1897. *Education:* Juilliard Institute; pupil of Franz Kneisel, Goetschius, Franklin Robinson and others. *Debuts:* American, as soloist with New York Philharmonic (1921); European, Halle, Germany (1924). *Appearances:* Violin recitals throughout Germany (1924-26), England and Ireland; in the United States as Conductor with National Orchestral Association and in concert as solo violinist. Former soloist and Concertmaster, Roxy Theatre, New York; other posts. *Radio:* BBC, England; solo series, NBC. Director, Cornish Orchestra (since 1937); Head of Violin, Chamber Music and Ensemble Departments, Cornish School. *Recordings:* Brahms Piano Quartet (Columbia). *Member:* Washington State Music Teachers Association. *Address:* Cornish School, Seattle, Wash.

TOWER, CELIA WARNE—Organist, Pianist, Teacher. Born in Romulus, N. Y., 1898. *Education:* Cornell University; Mt. Union College; Ithaca Conservatory; Baldwin-Wallace Conservatory; pupil of James T. Quarles, Albert Riemenschneider. *Degrees:* B.A. (1920), M.A. (1923), Cornell University. *Appearances:* As organist, Ithaca and Rochester, N. Y.; Wallingford, Conn.; Burlington, N. C., and Alliance, Ohio. Former Teacher of Organ, Mt. Union College Conservatory of Music. At present Organist, First Presbyterian Church, Canton, Ohio; teaching piano and organ. *Member:* Alliance (Ohio) Music Study Club; Alliance YWCA. *Address:* 2050 Watson Ave., Alliance, Ohio.

TOWNSLEY, LOIS—Pianist, Teacher. Born in New Jersey. *Education:* Royal College, London; Juilliard Institute, and Brussels Conservatory; pupil of George Nowell, Henriette Michelson; Van Dyck, Brussels. *Debut:* Steinway Hall, New York (1929). *Appearances:* Recitals and concerts in England, throughout eastern and western states. *Radio:* Soloist with West Point Symphonic Band, New York City Symphony Orchestra. Now appearing in recitals as soloist and as duo-pianist with Elizabeth Read. *Compositions: Night and the Stars, Vespers* (1929) and other songs; arrangement of Liszt's *Hungarian Fantasy* for two pianos and orchestra. *Member:* New Rochelle Music Teachers Council. *Address:* 16 Serpentine Dr., New Rochelle, N. Y. *Management:* Tenney, 113 W. 57th St., New York City.

TOY, ERNEST—Violinist, Teacher. Born in Bendigo, Victoria, Australia. *Education:* Sternsches Conservatorium, Berlin; Royal Academy of Music, London. *Degrees:* Licentiate, Royal Academy of Music; A.T.C.L.; Hon. Mus. D. *Appearances:* Recitals, Great Britain, Germany, France, Belgium, Australia and New Zeland. Former Concertmaster, Melba Grand Opera, Melbourne Symphony. At present, Director, Beverly Symphony; member of faculty, Boguslawski College of Music, Chicago, Ill. *Compositions: Lilma,* for violin and piano (Summy); *By the Stream* and *Melody for Piano* (Schirmer); *Madrigal,* for violin and piano (Allans, Melbourne); songs. *Address:* 10144 S. Wood St., Chicago, Ill.

TRACY, GERALD—Pianist. Born in Denver, Colo., 1907. *Education:* Juilliard Institute; pupil of Charles Shepherd, Arthur Newstead and Schnabel. *Debut:* Town Hall, New York; Jordan Hall, Boston (1939); recitals in Salt Lake City, Utah; Boston. *Radio:* NBC. *Address:* 35 Sutton Pl., So., New York City.

TRAMMELL, NILES—Radio Executive. Born in Marietta, Ga., 1894. *Education:* University of the South, Sewanee, Tenn. Formerly held posts with the Radio Corporation of America (1923-28); joined NBC Business Staff (1928); Manager, Central Division, NBC, Chicago (1928); Vice-President, Central Division (1929). Executive Vice-President, NBC, New York (1939). President, NBC (since 1940). *Member:* Metropolitan Club, Deepdale, N. Y.; Chicago Club; Racquet Club; Saddle and Cycle Club, and Chicago Golf Club. *Address:* National Broadcasting Company, RCA Bldg., New York City.

TRAUBEL, HELEN—Soprano. Born in St. Louis, Mo. *Education:* Pupil of Mme. Karst. *Debut:* Soloist with St. Louis Symphony (1925). *Appearances:* Soloist with major orchestras of the United States; recitals, oratorio. Created leading soprano role in Walter Damrosch's *The Man Without A Country,* Metropolitan Opera (1937). Member of the Metropolitan Opera. *Address:* Metropolitan Opera Co., Broadway and 39th St., New York City.

TRAVERS, PATRICIA—Violinist. Born in Allwood, N. J., 1930. *Education:* Pupil of Jacques Gordon and Hans Letz. *Appearances:* In recital, Chicago and Philadelphia; soloist, Chicago Civic Orchestra; Chicago Symphony Orchestra; New York Symphony. *Radio:* Guest soloist, "Sunday Evening Hour." *Management:* Haensel & Jones, 113 W. 57th St., New York City.

TRAVERS, TED—Orchestra Conductor (Popular). *Appearances:* With own orchestra at Old Vienna Restaurant, Hotel Gibson, New Lookout House and Castle Farms, Cincinnati; Henry Grady Hotel, Atlanta; Cataract House, Niagara Falls, N. Y.; Hotel Lowry Terrace Cafe, St. Paul; others. *Radio:* CBS, as "Voice of Romance." *Management:* Stanford Zucker, 501 Madison Ave., New York City.

TREBING, MRS. EMILE—Teacher of Voice and Piano, Accompanist. Born in Benton, Ark. *Education:* Chautauqua (N. Y.) College; Cincinnati Conservatory of Music; pupil of Liebling, Emily Davidson, Arthur Manchester, and others. Has specialized in methods for teaching the blind. *Member:* Arkansas Federation of Music Clubs, Musical Coterie Club; State Music Teachers' Association. Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* School for the Blind, Little Rock, Ark.

TREHARNE, BRYCESON—Teacher, Composer. Born in Wales, 1879. *Education:* Royal College of Music, London; pupil of Stanford, Parry, Walford Davies, Dannreuther, Pauer and Franklin Taylor. Member of faculty, University of Wales (1900-01); University of Adelaide, South Australia (1901-11). Editor, Boston Music Company. *Compositions:* Two cantatas for women's voices, two operas, and songs.

TREMAINE, CHARLES MILTON—Patron of Music, Organizer. Born in Brooklyn, N. Y., 1870. *Education:* Adelphi Academy, Brooklyn; Gunnery School, Washington, Conn. Organizer and Director, National Bureau for the Advancement of Music; Organizer and Secretary, National Music Week Committee; Originator, Music Memory Contests; Organizer, National School Band Association and National School Orchestra Association; others. Contributor, *Who Is Who In Music* (1940-41 Edition). *Address:* 30 Rockefeller Plaza, New York City.

TRENDLER, ROBERT—Arranger, Conductor (Popular). Born in Cincinnati, Ohio, 1912. *Education:* Cincinnati College of Music (piano and theory). *Radio Debut:* Cincinnati (1924). Played with bands and conducted own program on Cincinnati stations (1928-34). *Director* of Chorus and Voice Coach for "House By the Side of the Road," NBC, Chicago (1934). Arranged for "Contented Hour," "Smilin' Ed McConnell," "Tom, Dick, and Harry," and "The Doring Sisters." Arranger and Vocal Coach, WGN, Chicago. Conductor of Band, on "Show Boat," "Knickerbocker Playhouse," and "Wings of Destiny." *Address:* 75 E. Wacker Drive, Chicago, Ill.

TRESHANSKY, MILTON—Pianist, Teacher. Born in New York City, 1914. *Education:* Pupil of Howard Wells; winner of Chicago Woman's Music Club Scholarship (1939). *Appearances:* With Illinois Symphony Orchestra; recitals throughout the middle west. At present, concertizing and teaching. *Address:* 719 Fine Arts Bldg., Chicago, Ill.

TREUMANN, EDWARD E.—Pianist, Teacher. Born in Vienna. *Education:* Royal Conservatory; pupil of von Schiller, Epstein, von Sauer and Moszkowski. *Debut:* In recital, Vienna. *Appearances:* Principal cities of Europe, United States, South America and Mexico. Maintains studio in New York. *Address:* Carnegie Hall, New York City.

TREVISAN, VITTORIO—Bass-Baritone, Teacher. Born in Venice, Italy, 1868. *Education:* Marcello Conservatory, Venice. *Debut:* Donizetti Theatre, Bergamo, Italy (1894). *Appearances:* With opera companies throughout the United States and Europe. Member of the Chicago Civic Opera Company (1912-37); member of Ravinia Opera Company (12 years). At present conducts own studio. *Address:* 410 S. Michigan Blvd., Fine Arts Bldg., Chicago, Ill.

TRICOMI, ANGLEA—Soprano. Born in Chicago, Ill., 1917. *Education:* Pupil of Mario Carboni. *Debut:* In *Rigoletto* (1936). *Appearances:* With Chicago Civic Opera, in *Rigoletto* (1936); in club engagements (1939-40). *Radio:* WBBM, Chicago (1938-39). At present, concertizing. *Address:* 1414 W. Polk St., Chicago, Ill.

TROEMEL, ALFRED—Violinist, Teacher. Born in Springfield, Mo. *Education:* Pupil of Johannes Miersch, Gaylord Yost and Auer. *Appearances:* In recital and as soloist with symphony orchestras throughout the United States. Former Concertmaster and Assistant Conductor of Springfield, Mass., Symphony Orchestra and Concertmaster of Indianapolis Symphony Orchestra. Organized Troemel String Quartet and Troemel Trio. At present concertizing and teaching; member of faculty, Neighborhood Music School, Turtle Bay Music School and David Mannes Music School, New York. *Address:* 336 E. 71st St., New York City.

TROENDLE, THEODORA—Pianist. Born in Chicago, Ill. *Education:* Pupil of Fannie Bloomfield-Zeisler. *Appearances:* Minneapolis, St. Louis, Indianapolis, Milwaukee, Northwestern University, DePaul University and Chicago Woman's Symphonies. *Address:* 640 Kemper Place, Chicago, Ill.

TROLL, HANS—Conductor, Musicologist. Born in Vienna, Austria, 1919. *Education:* Vienna University and Vienna State Academy; pupil of Rosenwald, Ganz and Lange. Teacher and conductor, Chicago (since 1938). Foun-

der of Hyde Park Little Symphony Orchestra and Doctors Sinfonietta. *Address:* Chicago Musical College, Chicago, Ill.

TRONDSON, G. ORVILLE—Pianist, Organist. Born in Duluth, Minn., 1910. *Education:* MacPhail School of Music, University of Southern California and University of Minnesota; pupil of Julia Elbogen, Vienna; others. *Appearances:* In China, Japan, Honolulu and the United States (1929-36). At present, with Zurah Shrine Chanters, Mayflower Choir; appearing in piano and organ recitals; teaching. *Address:* MacPhail School of Music, Minneapolis, Minn.

TROOSTWYK, ISIDORE—Teacher, Violinist, Conductor. Born in Zwolle, Holland, 1862. *Education:* Berlin Hochschule; pupil of Joachim. *Appearances:* Tour of Holland (1881); in Berlin with Anton Schott (1882). Professor of Violin, Musiek-School van Toonkunst, Amsterdam (1883); Concertmaster, Concertgebouw Orchestra (1888); Head of Violin Department, Yale Music School (1895); Assistant Professor, Yale Music School (1902); Concertmaster, New Haven Symphony Orchestra; founder and Conductor, New Haven String Orchestra.

TUBBS, FRANK HERBERT—Teacher, Choirmaster. Born in Brighton, Mass., 1853. *Education:* Boston, Italy and London; pupil of Apthorp, Wheeler, Davis, San Giovanni, Lamperti, Garcia and Shakespeare. Choirmaster, New York; founder of school for voice training.

TUCKER, ORRIN—Orchestra Conductor (Popular). Born in St. Louis, 1911. *Education:* Northwestern University; North Central College, Naperville, Ill. *Appearances:* Led own band during college days, then toured with another orchestra. In 1932, directed own orchestra, Spanish Gardens, Naperville. Toured New Orleans, San Antonio, Denver, St. Louis, Memphis, Chicago; appeared at Hotel Roosevelt, New York; Palmer House, Chicago; Cocoanut Grove, Hollywood; Mark Hopkins Hotel, San Francisco; Beverly Hills Country Club; Waldorf-Astoria Hotel, New York; Chicago Theatre; others. *Radio:* Currently starring on "Your Hit Parade" program, CBS (1940); guest appearance, "Bandwagon," NBC; other network broadcasts. *Address and Management:* Music Corporation of America, 745 Fifth Ave., New York City.

TUCKER, SOPHIE—Vocalist. Born in Boston, Mass., 1889. *Appearances:* Before King George IV and Queen Mary, London; cafes, night clubs and hotels, in the United States and Europe. *Recordings:* Decca, His Master's Voice, Parlophone. *Address:* 1270 6th Ave., New York City. *Management:* William Morris Agency.

TUPPER, VIRGINIA GATEWOOD—Accompanist, Teacher. Born in Charleston, S. C. *Education:* Converse College; University of Georgia; others. *Radio:* WTMA, Charleston. At present, teaching piano; broadcasting. *Recordings:* As accompanist for Frank Gough, baritone, New York. *Member:* Harmony Club (President and Founder); Musical Art Club (Founder); Crescendo Club (Founder). *Address:* 243 King St., Charleston, S. C.

TUREMAN, HORACE ELDER—Conductor, Teacher. Born in Virginia, Ill., 1878. *Education:* Schola Cantorum, Paris. *Appearances:* As first bassoonist, Denver Symphony Orchestra. Conductor, Denver Civic Symphony; Head of Theory Department, Denver Conservatory.

TURINA, JOAQUIN—Pianist, Composer. Born in Seville, Spain, 1882. *Education:* Schola Cantorum, Paris; pupil of Trago, Vincent d'Indy, Moszkowski. *Appearances:* Recitals and concerts in France and Spain; guest conductor in opera and concert. *Recordings:* Columbia, Victor. *Compositions: La Procesion del Rocio, Evangelio de Navidad,* other orchestral works; piano quintet, string quartet, suites for chamber ensembles; piano works; songs.

TURKISHER, L. ARTHUR—Violoncellist, Arranger, Composer. Born in New York City. *Education:* City College of New York, Columbia University, Institute of Musical Art; pupil of Alfred Wallenstein (cello), Constantin Shvedoff (composition). *Appearances:* With Wallenstein Sinfonietta, New York Sinfonietta. *Radio:* NBC, CBS, MBS. Organized York String Quartet (1939). *Compositions and Arrangements:* Scores for Paramount (Fleischer Cartoons) and M-G-M (Comicolor Cartoons); arranger, Famous Music, Inc. *Recordings:* With York String Quartet (Royale Records). *Address:* 239 W. 72nd St., New York City.

TURNER, HAROLD—Pianist, Organist. Born in Pawnee City, Neb., 1908. *Education:* University of Nebraska; University School of Music, Lincoln; pupil of Marcel Dupré, Paris; Stanley Chapple, London. *Degree:* B.A., University of Nebraska. Staff pianist, WGN-MBS, Chicago. *Address:* Radio Station WGN, Chicago, Ill.

TURNER, MAURICE C.—Concert Manager. Born in Monroe, Mich. *Education:* University of Michigan. *Degree:* LL. B., University of Michigan (1900). Manager, Southwestern Musical Bureau and Dixie Bureau, booking concerts and lectures. *Address:* 601 Wilson Bldg., Dallas, Texas.

TURNER, ROBERT—Pianist, Teacher. Born in San Francisco, Cal., 1914. *Education:* Juilliard School, Curtis Institute and University of California; pupil of Josef Lhevinne. *Debuts:* American, San Francisco (1932); European, Florence, Italy (1937). *Appearances:* Tours of Canada and the United States. *Radio:* NBC (1935-37). Member of faculty, Smith College (1926). *Address:* Hotel Ansonia, New York City.

TUTHILL, BURNET—Teacher, Conductor, Composer. Born in New York City, 1888. *Education:* Horace Mann School, New York; Columbia University; College of Music, Cincinnati. *Degrees:* A.B., M.A., Columbia University; M.M., College of Music, Cincinnati. *Appearances:* Concert and recital tours throughout the United States; as clarinetist and conductor. Member of faculty, Southwestern College, Memphis; Conductor, Memphis Symphony Orchestra. *Compositions: Benedicite Omnia Opera,* for chorus (1932); *Dr. Joe,* for band (1933); *Bethlehem,* pastorale for orchestra (1934); *Laurentia,* symphonic poem (1935); Overture, for symphonic band (1937); other works for orchestra and chorus; chamber music. *Member:* Society for the Publication of American Music (Treasurer); National Association of Schools of Music (Secretary). *Address:* Southwestern College, Memphis, Tenn.

TUTHILL, JAMES A. BROWN—Organist, Tenor, Educator. Born in Brooklyn, N. Y. *Education:* University of Wisconsin, Columbia University, Yale School of Music; pupil of Richard Keyes Biggs and Carolina Lazzari. *Appearances:* As Conductor, oratorio performances by Tuthill School, Carnegie Hall. Served as Organist and Choir Director, various New York churches. Founder and Director, Tuthill School for Oratorio, New York. *Compositions: Gerontius, A Dream,* oratorio; other choral works. *Address:* 205 W. 57th St., New York City.

TWEEDY, DONALD NICHOLS—Teacher, Author, Composer. Born in Danbury, Conn., 1890. *Education:* Harvard University and Juilliard School. Pupil of Heilman, Hill, Spalding, and Goetschius. *Degrees:* B.A., M.A., (1917), Harvard. Editor, Program Notes, Cleveland Symphony Orchestra; Teacher, Vassar College, University of California, Eastman School of Music, and Hamilton College. *Compositions: L'Allegro,* symphonic study (1925); Sonata for Violin and Piano; Sonata for Cello and Piano (1930); Suite for Piano (1935); and *Alice in Wonderland,* ballet (1935). *Author of: Manual of Harmonic Technic, Based on the Practice of J. S. Bach.*

TYLER, ABRAM RAY—Composer, Organist, Pianist. Born in Brooklyn, N. Y., 1868. *Education:* Pupil of Buck, Mason, Bowman and Rybner (organ, piano). Organist, New York; Music Director, Beloit College, Wis. (1902-11); Organist, Temple Beth-El, Detroit (1916). *Compositions:* Violin Sonata; Piano Trio; Protestant and Jewish church music. *Member:* A.G.O.

TYLER, GEORGE HARRY—Cornetist, Composer. Born in Decorah, Ia., 1883. *Education:* Private teachers. *Appearances:* With Long Beach (Cal.) Municipal Band, tours of the United States. *Radio:* With Long Beach Municipal Band, KGER. Member of Long Beach Municipal Band (since 1909). Assistant Director, Long Beach Municipal Band. *Compositions: Freedom of the Air,* for band (Marsh Pub. Co., 1927); *Pacific Echoes* (1939); *The Mirage* (1940); cornet solos (Rubank). Arranged *Il Bacio,* cornet and trumpet solo (Rubank, 1940). *Address:* Municipal Auditorium, Long Beach, Cal.

U

UHE, ARTHUR EMIL—Violinist, Conductor. Born in Chicago, Ill., 1892. *Education:* Chicago Musical College; pupil of Cesar Thomson. *Appearances:* Tours of Norway, Belgium, Switzerland, and England. Member of faculty, Bethany College and Conductor, Lindsborg, Kan.) orchestra (since 1914). *Compositions:* Violin concerto; works for violin and piano.

UNDERWOOD, REX—Violinist. Born in New Auburn, Wis., 1884. *Education:* Chicago Musical College, University of Chicago; also studied in Leipzig, Wurzburg, Berlin, London and France. Conductor, University of Oregon Symphony Orchestra. *Radio:* NBC. *Address:* University of Oregon, Eugene, Ore.

UNKALUNT, PRINCESS ATALIE (SUNSHINE RIDER)—Soprano, Author. Member of Cherokee Tribe, born in Stilwell, Okla., Going-Snake District. *Education:* Central High School, Muskogee, Okla.; Boston University, Emerson's College of Oratory and New England Conservatory of Music, Boston. *Appearances:* Before United States Presidents, White House, Washington; in concert throughout America; created role of *Nitana* in Indian opera written for her; soloist with Boston Symphony Orchestra, Lake Placid, N. Y.; Atlantic City, Philadelphia;

Oklahoma; with Victor Herbert's Orchestra, New York; Indian Pageant, Kilbourn, Wis. (1924-36); Detroit, Mich.; Jackson Heights, N. Y.; Brooklyn; Carnegie Hall and World's Fair, New York; others (1940). *Radio:* NBC short-wave broadcasts to Europe (1938-39). Lecturer for New York City Board of Education on American Indian; conducted Indian Council Lodge, Indian Theatre, New York (8 years). Exhibited Indian Portraits and Symbolism, Douthitt Art Galleries, New York (1939). At present, appearing in concert and lecturing. *Author of: The Earth Speaks, The Amerind* (1938). *Member:* Society of First Sons and Daughters of America (Founder and President); Greenwich Village Historical Society; New York City Historical Society; National Opera Club; Women's Press Club; Alpha Chi Omega Sorority; Emerson Alumni Club; others. *Address:* 316 E. 58th St., New York City.

UPTON, WILLIAM TREAT—Organist, Teacher, Writer. Born in Tallmadge, Ohio, 1870. *Education:* Oberlin College, Oberlin Conservatory of Music; in Berlin and Vienna; pupil of Leschetizky and Lhevinne. *Degrees:* B.A. (1896); Mus. B. (1904), and M.A. (1924). Organist and Choirmaster, Calvary Presbyterian Church, Oberlin (1903-18); Professor of Piano, Oberlin Conservatory. *Author of:* Articles for music periodicals; *Art-Song in America.*

URBANEK, CAROLYN—Soprano. Born in Boston, Mass. *Education:* Juilliard School of Music; Curtis Institute; pupil of Sembrich. Winner Sealtest "Rising Star" Award. *Debut:* Jordan Hall, Boston, Mass. (1934). *Appearances:* Tour throughout Poland; concertized throughout the United States. *Radio:* "Ford Hour," with Richard Bonelli. *Address:* 35 St. Nicholas Terrace, New York City.

USSHER, BRUNO DAVID—Music Editor, Writer. Born in Fuerth, Bavaria, 1889. *Education:* Oxford University, Leipzig University and Leipzig Conservatory. Music Editor, *Evening Express* and *California Graphic,* Los Angeles. Regional director, Federal Music Project, Los Angeles (1938). Writer of program notes for Los Angeles Philharmonic Orchestra and Hollywood Bowl Concerts (since 1923); lecturer, School of Music, University of Southern California (since 1931). At present, Music Editor, Los Angeles *Daily News,* Los Angeles *Evening News,* Pasadena *Star News* and Hollywood *Spectator.* Member of Editorial Board, *Who Is Who in Music* (1940-41 Edition). *Address:* 6122 Scenic Ave., Hollywood, Cal.

V

VAIL, IRA FRANCIS—Clarinetist, Saxophonist, Composer. Born in Arlington, Ohio, 1898. *Education:* Findlay Conservatory of Music; Chicago Musical College. *Appearances:* With symphony and dance orchestras throughout the United States. Former member of faculty, Uptown Conservatory, North Shore Conservatory. Director, Canton Municipal Band; Director, Le Mars Municipal Band. *Compositions: Moody Contrasts, London Suite* (Fillmore Music House); marches and works for band. *Recordings:* El Pardo Orchestra (Brunswick). *Address:* 205 N. Milwaukee St., Canton, S. D.

VAIL, MARY LOUISE—Teacher of Piano. *Education:* Birmingham Conservatory; Cadek Conservatory, Chattanooga; American Conservatory of Music, Chicago; School of Music, Chautauqua, N. Y. At present member of faculty, Birmingham Conservatory, and Director of Vail Studio. *Address:* 2300 Highland Ave., Birmingham, Ala.

VAIL, OLCOTT—Violinist. Born in St. Louis, Mo., 1902. *Education:* New York University; Chicago Musical College; Juilliard Graduate School; pupil of Auer and Enesco. *Debut:* Aeolian Hall, New York (1924). *Appearances:* Soloist, American Symphony Orchestra, New York (1925). *Radio:* Concertmaster, Charlie McCarthy program; "Hollywood Hotel"; with orchestra, Woodbury program. Former Concertmaster, Denver and Russian Symphony orchestras. *Address:* 4323 Agnes Ave., Hollywood, Cal.

VALDANE, ARVIDA—Soprano. Born in Philadelphia, Pa. *Education:* In Philadelphia, New York and Paris. *Debut:* In Philadelphia (1929). Currently appearing in concerts and teaching in Philadelphia and New York. *Address:* 430 E. 86th St., New York City.

VALENTINE, RANCE—Vocalist. Born in Passaic, New Jersey, 1900. *Education:* Colgate University; private teachers in Hollywood, Cal. *Appearances:* Soloist with Lee Gordon's Orchestra. *Radio:* "Do You Remember?" NBC. Staff Announcer and Vocalist, WTAM-NBC, Cleveland. *Address:* 3131 Essex Rd., Cleveland, Ohio.

VALENTINO, FRANCESCO—Baritone. Born in New York City. *Education:* Studied in Denver, Colo., and Milan, Italy. *Debut:* In opera, Parma, Italy. *Apearances:* In opera, La Scala, Milan; San Carlo, Naples; Royal Opera, Rome; Arena, Verona; as soloist, May Festival, Florence, Italy; in France, Switzerland, England and Spain. At present, member, Metropolitan Opera Company. *Address:* Metropolitan Opera Association, Inc., Metropolitan Opera House, New York City.

VALLEE, RUDY—Conductor, Saxophonist, Vocalist (Popular). Born in Island Pond, Vt., 1901. *Education:* University of Maine; Yale University. *Degree:* B.A., Romance Languages, Yale. Organized own Band, "The Connecticut Yankees," while at Yale (1924). *Appearances:* Savoy Hotel, London (1926); Heigh Ho Club, New York; tours of the United States (since 1929). *Radio:* "Fleischmann Hour," NBC (1929-39). Currently appearing on NBC for Sealtest, Inc. Has appeared in motion pictures. *Recordings:* Victor. *Address:* National Broadcasting Company, RCA Bldg., New York City.

VAN BROEKHOVEN, JOHN A.—Composer, Conductor, Teacher of Voice. Born in Beek, Holland, 1856. *Appearances:* As violist, Theodore Thomas Orchestra, Chicago and New York. Founder and Conductor, symphony orchestra in Cincinnati (1889); Voice Teacher, New York; Professor of composition, Cincinnati College of Music. *Compositions: A Colonial Wedding* (1905) and *Camaralzaman,* operas; *Creole Suite,* for orchestra; choral works with orchestra, and chamber music. *Author of: The Tone-Producing Functions of the Vocal Organs* (1905), *The True Method of Tone Production* (1908), and *A System of Harmony.*

VAN BUSKIRK, JOHN JOSEPH—String Bass Player. Born in Chicago, Ill., 1918. *Appearances:* With Henry Weber and Walter Steindel, Grant Park Concerts, Chicago; tour with Chicago Little Philharmonic Orchestra. Member of Chicago City Opera Orchestra. *Address:* 4235 N. Ravenswood Ave., Chicago, Ill.

VAN CLEVE, JOHN SMITH—Teacher, Critic. Born in Maysville, Ky., 1851. *Education:* Ohio Wesleyan University and Boston University; pupil of Steinbrecher, Land and Apthorp. *Degree:* Hon. Ph.D., Twin Valley College. Member of faculty, Ohio Institute for the Blind (1872-75); taught at Janesville, Wis. (1875-79); former member of faculty, College of Music and Conservatory of Music, Cincinnati; Music Critic, *Commercial* and *News-Journal. Compositions: Gavotte Humoresque,* for piano; others.

VAN DELDEN, MARIA—Soprano. Born in Holland. *Education:* With various teachers of drama, dancing and voice in Germany and Austria. *Appearances:* In recitals and opera in Germany, Austria and France, especially in Wagnerian roles. In Havana with Philharmonic Orchestra. Now appearing in recitals in the United States. *Management:* Annie Friedberg, 250 West 57th Street, New York City.

VANDENBERG, BERTHE—Pianist, Celesta Player, Novachordist. Born in Amsterdam, Holland. *Education:* Brussels Conservatory, Belgium. *Appearances:* Member of Philharmonic Orchestra, New York (1922-28). Accompanist, Branscombe Choral, New York. *Address:* 370 Central Park, New York City.

VAN DOREN, MARY—Pianist. Born in Emporia, Kan., 1904. *Education:* College of Emporia; pupil of Ernest Hutcheson and Gordon Stanley (Fellowship, Juilliard Graduate School). *Degrees:* A.B., Mus. B., College of Emporia. *Debut:* Town Hall, New York (1930). *Appearances:* Soloist with Chicago, Minneapolis, Cleveland, Chautauqua, St. Louis, Kansas City Philharmonic and Cincinnati Symphony Orchestras; piano recitals and lecture-recitals in Toledo and elsewhere. *Radio:* As narrator and pianist, "Music for Young Listeners," NBC and CBC (1939-40). Head of Music Department, Toledo Museum of Art (since 1931). *Address:* Toledo Museum of Art, Toledo, Ohio.

VAN DUSEN, FRANK—Organist, Teacher. Born in Monefort, Wis. *Education:* American Conservatory; pupil of Moritz Moszkowski (piano); Guilmant (organ). *Degree:* Mus. B., American Conservatory. *Compositions:* Teaching material for piano and organ. *Member:* A. G. O., Society of American Musicians (Vice-President); The Cliff Dwellers. *Address:* 306 S. Wabash Ave., Chicago, Ill.

VAN DYNE, WAYNE—Tenor, Voice Coach. Born in Northville, Mich., 1910. *Education:* University of Michigan; Detroit Institute of Musical Art; Detroit Conservatory of Music. *Degree:* B.S. in Music, University of Michigan. *Radio:* Soloist, Shrine of The Little Flower broadcasts, Detroit (1932-34); "Double Everything," CBS (1938); "The Smile Parade"; "Home Town" (1939) and "Roy Shield Revue" (1940), NBC. Staff artist, NBC, Chicago. *Compositions: My Humble Serenade* (Chappell & Co., Inc., 1939). *Address:* 154 E. Erie Street, Chicago, Ill.

VAN GORDEN, CYRENA—Contralto. Born in Camden, O., 1896. *Education:*

Cincinnati Conservatory. *Debut:* As *Amneris,* Chicago Opera (1913). *Appearances:* With Chicago and Metropolitan Opera Companies. Member, Chicago Opera Company. Repertoire includes roles of *Bruennhilde, Brangaene, Fricka, Erda, Ortrud, Venus, Princess Eboli,* and others.

VAN HOOGSTRATEN, WILLEM—Conductor. Born in Utrecht, Holland, 1884. *Education:* Conservatory of Cologne. *Debuts:* European, as conductor, Hamburg; American, as guest conductor, New York Philharmonic (1922). *Appearances:* As guest conductor, Vienna, Salzburg, Stockholm, Christiania, Zurich, Berlin and The Hague; guest conductor, St. Louis, Philadelphia and New York Philharmonic Symphony Orchestras. Conductor, New York Philharmonic (1923-35); New York Stadium Concerts (1922-38). Conductor, Portland Symphony Orchestra (1927-37). At present, conductor of the New Orleans Symphony Orchestra.

VAN KATWIJK, PAUL—Pianist, Conductor. Born in Rotterdam, The Netherlands, 1885. *Education:* Graduate, Royal Conservatory, The Hague; pupil of Oberstadt, Angenot, Vollmar, Godowsky, and others. *Degree:* Hon. Mus. D., Drake University. *Appearances:* Tours in Europe with Cesar Thomson; recitals in Boston, Chicago, Baltimore and elsewhere; soloist with Minneapolis, St. Louis and Houston Symphony Orchestras; guest conductor, Kosloff ballet with Los Angeles Symphony Orchestra, Hollywood Bowl, Cal. Former Head of Piano Department, Neustadt Conservatory, Germany; Helsingfors National Conservatory, Finland; Columbia School of Music, Chicago, and Drake University; Conductor, Dallas Municipal Chorus, Dallas Male Chorus, Municipal Opera and Dallas Symphony Orchestra. At present, Dean of Music, Southern Methodist University; Conductor, Southern Methodist University Oratorio Society; appearing in recitals in Texas. *Compositions:* Songs, works for orchestra and piano. *Recordings:* Ampico. *Address:* Southern Methodist University, Dallas, Texas.

VAN LOON, HELEN—Soprano. Born in Arlington, N. J. *Education:* University of Michigan, Juilliard Graduate School of Music; pupil of Arthur Hackett. Winner of Piano Contest of Greater Detroit; winner, MacDowell Club Young Artists' Contest. *Degree:* Mus. B. *Appearances:* Chautauqua Opera Company; oratorios and concerts. *Management:* Annie Friedberg, 250 West 57th St., New York City.

VANNA, GINA—Soprano. Born in Chicago, Ill. *Education:* Private study in piano and violin; pupil of Vittorio Trevisan (voice); Sidney Silber. *Degree:* B. Mus., Sherwood School. *Debut:* Chicago City Opera Co., as *Musetta* in *"La Boheme."* Winner of $1,000 First Prize in National Piano Contest, at age of fifteen. *Appearances:* San Francisco Opera Co., as *Nedda* in *"I Pagliacci"* (1936); soloist with Los Angeles Philharmonic, Klemperer conducting (five times); soloist with Ford Symphony at Century of Progress Exposition, Chicago; star of "The House by the Side of The Road," CBS (1 year); tours of the United States for Community Concerts. *Address and Management:* 928 Winona Ave., Chicago, Ill.

VAN THIJN, LENI—Violinist. Born in The Hague, Holland. *Education:* Musik Lyceum, Amsterdam; Ecole Normale de Musique, Paris; Hochschule fuer Musik, Berlin; pupil of Gaston Poulet, Sinsheimer and Flesch. *Debut:* Recital, Biltmore Music Room, Los Angeles (1937). *Appearances:* Soloist with various orchestras, Holland; recitals. *Radio:* Recitals, Warner Bros. Network. *Address:* 2236 Gower St., Hollywood, Cal.

VAN VACTOR, DAVID—Flutist, Composer, Teacher. Born in Plymouth, Ind., 1906. *Education:* Northwestern School of Music; Vienna and Paris; pupil of Beecher, Oldberg, Kitti, Wessel, Borowski, Noelte, and Dukas. *Appearances:* As flutist, Chicago Symphony Orchestra (1931); Professor, Northwestern University (1938). *Compositions: The Play of Words,* ballet; *Chaconne,* for string orchestra (1928); *Cristobal Colon,* overture; *The Masque of the Red Death,* symphonic prelude, Passacaglia and Fugue; *Overture to a Comedy;* Concerto for Flute and twenty-one instruments; *O Haupt voll Blut und Wunden,* chorale prelude with organ; *Nachtlied,* for soprano and string quartet; and Twenty-Four Preludes for Flute; others. *Address:* Chicago Symphony Orchestra, Chicago, Ill.

VAN VECHTEN, CARL—Author. Born in Cedar Rapids, Ia., 1880. *Education:* University of Chicago. Assistant Music Editor, New York *Times;* Editor, program notes, Symphony Society (1910-11); Paris correspondent, New York *Times* (1908-09); Dramatic Critic, *Press* (1913-14). *Author of: Music After the Great War* (1915); *Music and Bad Manners* (1916); *Interpreters and Interpretations* (1917); *The Merry-Go-Round* (1918); *The Music of Spain* (1919).

VAN VLIET, CORNELIUS—Violoncellist. Born in Rotterdam, Holland, 1886. *Education:* Pupil of Eberle and Mossel. *Appearances:* As soloist, Helsingfors, Munich, and Vienna; throughout the United States. Member of Concertgebouw Orchestra; first cellist, Leipzig Philharmonic and Prague Philharmonic; member of faculty, Helsingfors Conservatory; member, Minneapolis Symphony Orchestra and Minneapolis Trio; founder, New York Trio; member, New York Philharmonic. First cellist, Pittsburgh Symphony (since 1938).

VAN WEY, ADELAIDE—Contralto. Born in Rosman, N. C. *Degree:* Mus. B., Salem College, Winston-Salem, N. C. *Appearances:* Recital for 47th Continental Congress, N.S.D.A.R., Washington, D. C.; before Queen Natalie, Paris; recitals in Dorchester and London; tour of the United States (1938-39-40); soloist with Naumburg Symphony, Central Park Mall, New York; Washington, 48th Continental Congress; with New York Philharomic, under Toscanini. *Radio:* NBC, WOR, WMCA, WINS, New York (1937-38). *Address:* "Silvermont," Brevard, N. C. *Management:* Vance Hayes, Ars Musica Guild, Inc., 37 King St., New York City.

VARDELL, CHARLES GILDERSLEEVE—Composer, Teacher of Piano and Organ. Born in Salisbury, N. C., 1893. *Education:* Princeton University; Juilliard Institute; Eastman School of Music. *Degrees:* A.B., Princeton; M.A., Ph.D., Eastman; A.A.G.O. Faculty member, Salem College. *Compositions: Inimitable Lovers,* cantata (Carl Fischer, 1929); *Joe Clark Steps Out* (1937); *Christmas Evocation,* for A Cappella Chorus (Gray, 1932); *Skyland,* for organ (Gray, 1937). *Recordings: Joe Clark Steps Out,* played by Rochester Philharmonic (Victor). *Member:* A.G.O. *Address:* Salem College, Winston-Salem, N. C.

VARÈSE, EDGAR—Composer. Born in Paris, France, 1885. *Education:* Studied in Paris; pupil of Roussel, Widor, and D'Indy. Winner of First Place, competition sponsored by the city of Paris. Organizer and Conductor, Chorus of the Université Populaire, Paris; of the Symphonische Chor, Berlin; organizer, Concerts of the Chateau du Peuple, Paris; Conductor and founder, New Symphony Orchestra, United States. *Compositions: Integrales,* and *Hyperprism,* for chamber orchestra; *Offrandes,* for chamber orchestra and soprano; *Ionisation,* for two groups of percussion, and thirteen players; *Density 21.5,* for flute solo and chamber orchestra; *Equatorial,* for organ, percussion, trumpets, trombones, theremin, and bass-baritone; *Ameriques, Arcana, Metal,* and *Espace,* for orchestra; others.

VASICH, NICHOLAS—Violin Maker. Born in Zvornik, Yugoslavia, 1891. *Education:* State School for Violin-Making, Schoenbach, Czechoslovakia; Markneukirchen, Germany; pupil of Jan Dvorak, Prague. Formerly maintained violin shops in Petrograd, Shanghai, and Harbin, Manchukuo; also in Seattle, Washington. Patrons include Leopold Auer, Paul Kochansky, Mischa Elman, Fritz Kreisler, Cecilia Hansen, Albert Spalding and David Rubinoff. Maintains shop in Baltimore (since 1933). *Address:* 529 N. Howard St., Baltimore, Md.

VAUGHN WILLIAMS, RALPH—Composer. Born in Gloucestershire, England, 1872. *Education:* Charterhouse School, London (1887-89); Royal College of Music, London (1890-92, 1895-96); Trinity College, Cambridge (1892-95); and Akademie der Kuenste, Berlin; pupil of Max Bruch and Maurice Ravel. *Degree:* Mus.D., Trinity College, Cambridge (1901). Recipient, Order of Merit (1935). Professor, Royal College of Music, London. *Compositions: Serenade,* for small orchestra (1901); *Bucolic Suite,* for orchestra (1902); *On Wenlock Edge,* cycle for tenor, string quartet, and piano (1909); *Fantasy* Quintet, for strings (1914); *A London Symphony,* for orchestra (1920); *Flos Campi,* suite for viola, orchestra and voices (1925); *Willow Wood, Toward the Unknown Region, A Sea Symphony, Five Mystical Songs.* Mass in G minor, *Fantasy on Christmas Carols,* with baritone solo; *Two Motets,* double chorus; *Sancta Civitas,* oratorio; *Benedicite,* with soprano solo; *Magnificat,* with contralto solo; *Dona nobis pacem,* with soprano and baritone solos; *Five Tudor Portraits,* with contralto and baritone solos; and *Flourish for a Coronation,* for chorus.

VECSEI, DESIDER JOSEF—Pianist. Born in Budapest, Hungary, 1882. *Education:* Landesakademie, Budapest; Vienna Conservatory; pupil of Szendy, Gobbi and Sauer. *Debut:* Vienna (1907). *Appearances:* Tours of Germany, France, Rumania, Turkey and the United States. Former teacher, Bielefeld (1908).

VEGA, KATHRYN LEWIS—Soprano. Born in Bradfordsville, Ky., 1905. *Education:* Hamilton College and Louisville Conservatory of Music. *Appearance:* In concert in Louisville and Baton Rouge. *Member:* Baton Rouge Music Club, Donaldsonville Music and Choral Clubs, and others. *Address:* 121 Leisard St., Donaldsonville, La.

VELD, HENRY—Choral Conductor, Basso, Organist. Born in South Holland, Ill., 1895. *Education:* Graduate, Chicago Musical College; pupil of Richard De Young, Chicago; Oscar Saenger, William Brady, and Louis Bachner, New York. *Degree:* B. M., Chicago Musical College. *Appearances:* Conductor, Augustana College Choir, Orchestra Hall, Chicago (10 years); Academy of Music, Philadelphia; Carnegie Hall, New York; Symphony Hall, Boston; Orchestra Hall, Detroit; also Minneapolis, Omaha, Des Moines, Milwaukee, Duluth, Pittsburgh, Hartford, Grand Rapids, Washington, D. C., and other cities in the middle west and east. *Radio:* Conductor of Augustana Choir in series of 8 concerts, MBS (1940); NBC and CBS. Founder and conductor, Handel Oratorio Society; conductor of choral clinics, Milwaukee, Wis. (1934), Iowa, and Kansas. *Recordings:* Victor (1938-40). *Member:* Society of Arts and Sciences, New York City; Chicago Singing Teachers Guild. *Address:* Augustana College, Rock Island, Ill.

VELIKANOFF, IVAN—Tenor. Born in Russia. *Appearances:* With Moscow Art Theatre (1921-26); as soloist with Philadelphia Opera Co., Philadelphia Orchestra; in American premiere of *Dibbuk* and *Prince Igor,* Detroit Civic Opera (1936); in *Boris Godounoff, The Tzar's Bride,* Lewisohn Stadium, New York; *Lady Macbeth of Mtsensk, The Story of Kitesh,* Metropolitan Opera House, New York; with Atlantic Steel Pier Opera Co.; Chicago Opera Co., Washington; Essex County Opera, Newark; Chicago City Opera, Chicago; with Southern California Symphony, Hollywood Bowl; soloist, Brico Symphony Orchestra, Carnegie Hall, New York; with Choral Art Society, New Rochelle, N. Y., and Treble Clef Club, White Plains, N. Y. *Radio:* NBC.

VENTRY, FRANK—Arranger. Born in Boston, Mass. *Education:* New England Conservatory, Boston. Former Arranger, Victor Recordings and Fox Movietone. At present, Arranger, Roxy Theatre Orchestra. *Address:* Roxy Theatre, New York City.

VERNON, BOB—Accordionist, Tenor. Born in Alexandria, Neb., 1908. *Education:* MacPhail School of Music, Minneapolis; pupil of Jean B. Griffee, Minneapolis, and Mrs. Forest Lamont, Chicago. *Debut:* Concert, Woman's Club Assembly, Minneapolis (1938). *Appearances:* With concert orchestras and bands. At present, appearing in hotels; conducting own dance orchestra. *Address:* 6036 S. Kenwood Ave., Chicago, Ill.

VERNON, MARY STRAWN—Educator. *Degree:* M. Mus. Ed. Former visiting professor of school of music, University of Southern California; former member of faculty, Pestalozzi-Froebel Teachers College; past Vice-President of Music Educators National Conference. Supervisor of School music, River Forest and Maywood, Ill. Chairman of Music Education Department, Chicago Musical College. Composer, Editor of choral works. *Address:* Chicago Musical College, Chicago, Ill.

VERRAN, WILLIAM THOMAS—Teacher of Band Instruments, Conductor. Born in Franklin, Mich., 1899. *Education:* Georgia State Teachers College; University School of Music, Ann Arbor, Mich. *Appearances:* Conductor of Georgia All-State Band, Atlanta, Ga. (1939). With Thomasville High School Band, and Orchestra; Thomasville Symphony Orchestra. *Member:* Georgia Music Education Association; National Bandmasters Association. *Address:* Thomasville High School, Thomasville, Ga.

VERRILL, VIRGINIA—Vocalist. Born in Hollywood, Cal., 1916. *Appearances:* Flood relief program, Radio City Music Hall, N. Y.; in clubs, theatres and hotels. *Radio:* Uncle Walter's Dog House; Home Town program; Jack Haley program. *Address:* 7000 South Shore Drive, Chicago, Ill.

VERSON, CARA—Pianist, Coach. Born in Cincinnati, Ohio. *Education:* University of Wisconsin; Alexander Raab Studio, Chicago; pupil of Tobias Matthay, London; Ivan Wischnigradsky, Paris (quarter-tone piano); Blanche Gueraldi, Paris (modern French music); Katherine Ruth Heyman (Scriabin works); Nicolas Obouhov, Paris (musical analysis); coached his sonata with Mario Castelnuovo-Tedesco, Florence, Italy. *Debuts:* European, Berlin (1923); American, Aeolian Hall, New York (1926). *Appearances:* Four European concert tours, including Berlin, London, Paris, Rome, Vienna, Prague, Budapest, Munich, Nice, Marseilles, Florence, Naples, Milan; gave first performance of Castelnuovo-Tedesco's Piano Sonata in America, at Town Hall, New York (1937); first performance in America of Prokofieff's Fifth Sonata (1938); recitals throughout the United States. *Address:* 5411 Blackstone Ave., Chicago, Ill. *Management:* Bertha Ott, 1223 Kimball Bldg., Chicago, Ill.

VERSTEEG, WILLEM HENDRIK—Violoncellist. Born in The Hague, Holland, 1894. *Education:* Royal Conservatorium, The Hague; in New York and Los Angeles, with private teachers. *Appearances:* Former solo cellist, Royal French Opera; The Hague. *Radio:* With Civic Orchestra, NBC. Member of Rochester Civic and Rochester Philharmonic Orchestras. *Address:* 50 Fairfax Rd., Rochester, N. Y.

VICARINO, REGINA—Soprano. Born in New York City, 1885. *Education:* New York, Paris, Milan; pupil of Lombardi, Teresa Arkel, Milan; Kurt Schindler, and others. *Debuts:* American, as *Micaela* in *"Carmen,"* Hammerstein Manhattan Opera, New York (1909); European, as *Violetta* in *"La Traviata,"* Italy (1913). *Appearances:* In opera in Prague, Turin, Mexico City, Havana; with San Carlo Opera. At present appearing in recitals and "operalogues." *Recordings:* Brunswick, Olympic. *Address:* Brenau College, Gainesville, Ga.

VICTOR, MEYER—Band Director. Born in New York City, 1916. *Education:* University of Wisconsin. *Degree:* Mus. B. Librarian, Wisconsin Summer Music Clinic (1933-36); Librarian, University of Wisconsin Bands (1935-37). *Member:* Phi Mu Alpha—Sinfonia (Phi Chapter). *Address:* Goodman, Wis.

VIDAL, ANTONIO—Bass, Teacher. Born in Valencia, Spain, 1874. *Education:* Graduate, Conservatory of Madrid; University of Salamanca. *Degree:* M.A., University of Salamanca. *Debut:* Valencia, Spain (1893). *Appearances:* With major opera companies in tours throughout the United States and Europe. Former member of faculty, Royal Conservatory of Spain. American representative, of San Carlos Theatre of Lisbon, Grand Lyceum of Barcelona and Theatre of Madrid. *Address:* 2530 N. Beachwood Drive, Hollywood, Cal.

VILLA-LOBOS, HECTOR—Composer, Pianist. Born in Rio de Janeiro, Brazil, 1884. *Education:* Pupil of Agnello Franca and Francisco Braga. *Appearances:* Tour of Brazil. *Compositions: Legende,* Suite *Paulista, Carneval de Brazil, Le Centaura d'Or;* other works for orchestra, the theatre, chorus, violin, cello and piano; chamber music; songs. *Author of: Alma do Brazil.*

VILLANI, LUISA—Soprano. Born in San Francisco, Cal., 1890. *Education:* Pupil of her father, Vincenzo Villani. *Debut:* In *Orfeo,* La Scala, Milan (1907). *Appearances:* Costanzi Theatre, Rome; Broadway Theatre, New York; with Bessie Abott Opera, National Opera Company of Canada; in *The Girl of the Golden West,* produced by Savage; with Boston-Rabinoff Company. Member of Metropolitan Opera (1915-16).

VINCENT, HAROLD PAYNE—Clarinetist, Trumpet Player, Saxophonist. Born in Troy, N. Y., 1910. *Education:* Eastman School of Music. *Degree:* Mus. B. *Appearances:* American Composer Concerts, with the Philharmonic Orchestra at Eastman School; with own dance orchestra at Club Deauville, Owasco Lake, Auburn, N. Y. At present, playing club dates. *Address:* 45 Kron St., Rochester, N. Y.

VINCENT, HENRY BETHUEL—Organist, Composer. Born in Denver, Colo., 1872. *Education:* Oberlin Conservatory; pupil of Widor and West. Organist and Director of Organ Department, Chautauqua Institute. *Compositions: Esperanza,* opera (1906); *Indian Days,* operetta; *The Prodigal Son,* oratorio (1901); *The Garden of Kama,* song cycle; anthems and works for organ.

VINCENT, J. J.—Concert Manager. Born in Sebastopol, Russia, 1891. Former member, Nikisch's orchestra; with Luzardi, managed opera companies in Vienna, Budapest and Bucharest. Manager of ballet and German Grand Opera Company; others in the United States (1924-33); theatrical management (1933-37). Concert Manager (since 1937).

VIOLIN, MISCHA—Violinist, Composer. Born in Odessa, Russia, 1900. *Education:* Sternsches Conservatory, Berlin; also in London; Yale College; pupil of Alexander Fiedemann, Emile Sauret. *Appearances:* With Berlin Philharmonic (1912); London (1914-15); Rio de Janeiro, Brazil (1915-17); Carnegie Hall (1920); Musical Director, California Symphony, Hollywood. *Compositions: Impassioned Supplication, Dramatic Episode, Recollections* (Crawford Publishing Co.). *Recordings:* Victor. *Address:* 1525 N. Detroit St., Hollywood, Cal.

VIROVAI, ROBERT—Violinist. Born in Daruvar, Jugoslavia, 1921. *Education:* Budapest Conservatory; pupil of Hubay. Winner of First Prize, International Contest for violinists and violoncellists, Vienna (1937); winner of First Prize, Concours Ysaye, Brussels. *American Debut:* As soloist with New York Philharmonic (1938). *Appearances:* With Chicago, Dallas and Montreal Symphonies; tours throughout the United States in recital. *Radio:* "Sunday Evening Hour," CBS (1939). At present, appearing in recitals and concerts throughout the United States. *Management:* Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

VOCELKA, ERNEST CHARLES—Band Director, Supervisor. Born in Ashland, Wis., 1910. *Education:* Northland College; University of Wisconsin. *Degree:* B.A., University of Wisconsin. Former Director of Public School Music, Elko, Nev. At present, Supervisor of Public School Music in Evanston, Wyo. *Address:* Evanston High School, Evanston, Wyo.

VOGEL, ADOLF—Baritone. Born in Munich, Germany. *Education:* Munich Conservatory; pupil of Anna Bahr-Mildenburg and Joseph Kiechle; also studied violin. *Debut:* Metropolitan Opera, New York, as *Beckmesser* in *"Die Meistersinger"* (1938). *Appearances:* Karlsruhe, Leipzig, Munich, London, Vienna, Paris and Antwerp.

VOGEL, VLADIMIR—Composer. Born in Moscow, Russia, 1896. *Education:* Pupil of Heinz Tiessen and Busoni. *Compositions: Sinfonischer Vorgang* (1921); Suite, for string orchestra and drums (1922); *Sinfonia fugata* (1925); Etude-Toccata, for piano (1926); other works for chorus, orchestra and piano; chamber music.

VOLLMER, RUTH—Dancer. Born in the United States. *Appearances:* With Walton Biggerstaff, dancer, in joint recitals; at Salzburg Festivals in ballets under Toscanini and Bruno Walter; with Philadelphia, San Francisco and other American orchestras. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

VOLPE, ARNOLD—Violinist, Conductor. Born in Kovno, Russia, 1869. *Education:* Warsaw Musical Institute and St. Petersburg Conservatory; pupil of Isidor Lotto, Auer and Solovieff. *Appearances:* As conductor, municipal concerts, New York. Founded Young Men's Symphony Orchestra (1902); Volpe Symphony Orchestra (1904). Founded school of music, New York (1916).

VOLPE, ROSINA—Soprano, Teacher. Born in Italy. *Education:* Conservatory, Dresden, Germany; Venice, Italy; pupil of Mme. Molanoli. *Debut:* La Scala, Milan, in *The Barber of Seville. Appearances:* In *Lakme, La Traviata, Tales of Hoffmann, The Pearl Fishers.* At present, teaching. *Address:* 160 W. 73rd St., New York City.

VON ANTALFFY-ZSIROSS, DESIDER—Organist. Born in Becskerek, Hungary, 1885. *Education:* Studied with Koessler, Budapest; Straube and Reger, Leipzig; Bossi, Milan. Taught at Landes-Musikakademie, Budapest; Eastman School of Music, Rochester, N. Y. (1923); Organist, Eastman Theatre. *Compositions: Festa Bucolica,* organ pieces; violin pieces; *Hungarian Suite,* for orchestra; piano pieces; *Hungarian Rhapsody,* in eight parts, for mixed chorus; *Ein Faschingsabenteuer,* opera (Budapest, 1921), others.

VON DOENHOFF, ALBERT—Pianist, Composer. Born in Louisville, Ky., 1880. *Education:* Cincinnati College of Music; pupil of Rafael Joseffy, Scharwenka and Alex Lambert. *Debut:* Recital, Mendelssohn Hall, New York (1904). *Appearances:* Recitals in Minneapolis, Dallas; chamber music performances; soloist with orchestra. Director, Walter W. Naumburg Foundation; Secretary, Musicians Foundation; Director, Beethoven Association. *Compositions: Trio* (Carl Fischer); *Modern Etudes; Special Studies,* and smaller pieces (G. Schirmer). *Address:* 251 W. 102 St., New York City.

VON DOHNANYI, ERNST—Composer, Conductor, Pianist. Born in Pressburg, Hungary, 1877. *Education:* Royal Academy of Music, Budapest; pupil of Carl Forstner, S. Thoman, H. Koessler and Eugen d'Albert. *Appearances:* Tours in Central Europe, England and the United States. Professor of piano, Hochschule, Berlin (1908-1919); Director, Budapest Conservatory; former Conductor, Budapest Philharmonic Orchestra; Conductor, State Symphony concerts, New York (1925). Director of Hungarian Hochschule (since 1934). *Compositions:* Four Rhapsodies, for piano; chamber music; two symphonies, Piano Concerto in E minor; Violin Concerto in D; other orchestral works; *Tante Simona,* one-act opera (1912), and *The Tower of Voivod,* opera (1922); others.

VON ENDE, HERWEGH—Violinist, Teacher. Born in Milwaukee, Wis., 1877. *Education:* Studied in Chicago and Berlin; pupil of Ziehn (piano), Gyger, Meyer, Halir, Witek (violin) and Taubert (composition). *Appearances:* Member, Berlin Philharmonic Orchestra (1898-99); tour of the United States (1899-1900). Head of Violin Department, American Institute of Applied Music (1903-10); Founder, Von Ende School of Music (1911).

VON GRANFELT, LILLIAN—Soprano. Born in Sakkola, Finland, 1884. *Education:* Paris; pupil of Duvernoy. *Appearances:* Mannheim Opera (1908-10); Kurfürsten Opera, Berlin (1910-12); Covent Garden, London (1913); Royal Opera, Berlin (1915-23); tours of the United States, Finland, Norway, Sweden, Denmark, and Germany.

VON HALLBERG, GENE—Accordionist, Pianist, Novachordist. Born in Brockton, Mass., 1906. *Appearances:* With Charles Magnante Accordion Quartette, Carnegie Hall, New York (1939). *Radio:* "Ipana Program," (1935-40). Member of Peter Van Steeden Orchestra and Charles Magnante Accordion Quartette. *Address:* Accordion Center, Inc., 113 W. 48th St., New York City.

VON REUTER, FLORIZEL—Violinist. Born in Davenport, Ia., 1893. *Education:* Pupil of Sauret, César Thomson, Marteau and Max Bendix. *Appearances:* Tours. Director, Violin Master-School, Vienna State Academy (1932-34). *Compositions: Variations on Three Themes in Carnival Manner, Levantine Rhapsody, Zeus, Roumanian Dances,* for orchestra; *Hypatia,* and *Die Brauteiche,* operas; violin pieces. *Author of: Guide Through Violin Literature* (1926). At present, teaching in the United States.

VON UNSCHULD, MARIE—Pianist, Writer, Composer. Born in Olmuetz, Austria, 1881. *Education:* Vienna Conservatory; pupil of Leschetizky and Stavenhagen (piano), Dont (violin), and Graedener (counterpoint, composition). *Appearances:* As pianist in Europe and America. Founder, Von Unschuld University of Music, Washington, D.C. (1904). *Author of: The Hand of the Pianist* (1901), *The Scale Practice* (1910), *The Von Unschuld Method of Pianoforte Playing and Teaching* (1911), *The Graded Course* (1912), *Art of and Means for Pianoforte Instruction* (1915), and *Handbook of General Musical Knowledge* (1915).

VON WEBERN, ANTON—Composer, Conductor. Born in Vienna, 1883. *Education:* Vienna University; pupil of Arnold Schoenberg, research under Guido Adler. *Degree:* Ph.D., Vienna University (1906). *Appearances:* As conductor of theatre orchestras in Germany and Bohemia. Teacher of composition at school established in Vienna by Schoenberg. *Compositions:* Passacaglia and other pieces for orchestra; songs with orchestra; and with chamber ensembles; works for chamber ensembles.

VON WEINGARTNER, PAUL FELIX—Conductor, Composer. Born in Dalmatia, 1863. *Education:* Leipzig Conservatory; pupil of Wilhelm Meyer. *Appearances:* Conductor at Koenigsberg, Danzig, Hamburg and Mannheim (1884-91); Conductor, Royal Symphonic Concerts and Opera (1891-98); Kaim Concerts, Munich; Vienna State Opera (until 1910); symphonic concerts of Vienna State Opera; guest conductor throughout Europe and the United States. *Compositions: Sakuntala;* other operas; symphonies, symphonic poems, violin concerto, songs, works for piano. *Author of: Analysis of nine Symphonies of Beethoven;* other technical, critical writings. *Recordings:* Columbia.

VON ZEMLINSKY, ALEXANDER—Conductor, Composer. Born in Vienna, 1872. *Education:* Vienna Conservatory. *Appearances:* Guest conductor, Prague Philharmonie; Conductor, Volksoper (1906); State Opera (1908); Mannheim Opera (1909); Chief, Prague German Opera House (1911-27); Rector, Deutsche Musikakademie (1920); Conductor, Berlin Staatsoper (1927-32); Professor of Composition, Prague. *Compositions: Sarema* (1897); *Es war einmal* (1900), *Kleider machen Leute* (1910), *Eine Florentinische Tragoedie* (1931), *Der Zwerg,* and *Der Kreidekreis* (1933), operas; *Fruehlings Begraebnis,* oratorio; Psalm, for choir and orchestra; songs, and chamber music. At present, composing, conducting in the United States.

VOORHEES, DON—Conductor. Born in Allentown, Pa., 1903. *Appearances:* Director, Lyric Theatre Orchestra (1917-19); as organist and choir director, Allentown; Musical Director, *Broadway Brevities, George White's Scandals, Earl Carroll's Vanities* (1920-27); others. *Radio:* NBC (since 1925); "Show Boat"; with Ed Wynn, Joe Cook, Tim Ryan, Irene Noblette, Conrad Thibault and others. *Address:* National Broadcasting Company, RCA Building, New York City.

VREONDES, CHRISTOS—Composer, Conductor. Born on Island of Crete, Greece, 1894. *Education:* Odeon, Greece; Juilliard Institute; David Mannes School, New York. *Debuts:* European, Athens, Greece (1921); American, Town Hall, New York (1930). *Appearances:* Two transcontinental tours with Byzantine Vocal Ensemble (1935-36); as guest conductor, Twin City Symphony Civic Orchestra, Minneapolis (1937). At present, Conductor, Byzantine Vocal Ensemble, Babylon Festival Chorus, Bay Shore Choral Society, and Nassau-Suffolk Symphony Orchestra, Long Island unit of the New York State Music Project; Greek Cathedral Choir, Brooklyn, N. Y.; member of faculty, Union Theological Seminary, New York; Roerich Academy, New York. *Compositions: The Frogs,* symphonic poem; song cycle of Walt Whitman's poems; suite of three American Indian melodies; Trio for Violin, Violoncello and Piano; string quartet. *Recordings:* Columbia and New Music. *Member:* American Musicological Society, American Composers Alliance and National Association for American Composers and Conductors. *Address:* Villa Byzantium, Babylon, N. Y. *Man-*

agement: Bernard R. La Berge, Inc., 2 W. 46th St., New York City.

VRETA, BELLE—Soprano. Born in Haparanda, Sweden. *Education:* Private Schools in Sweden and England; Royal Conservatory, Stockholm; pupil of Madame Charles Cahier, Renato Bellini and Pietro Zeni, Milan. *Debut:* In *Madame Butterfly*, Royal Opera, Stockholm. *Appearances:* Soloist with La Scala Orchestra at Palazzo del Arte, Milan; opera, concerts and radio broadcasts throughout Italy and the United States. Member of Royal Opera of Stockholm; opera companies of Naples, Milan, Rome, Florence, Bologna, Turin, Leghorn, Bari, Cremona, Bergamo, in Italy; Cincinnati and San Carlo Opera Companies. *Address:* 58 E. 86th St., New York City. *Management:* B. Mary Pingle, Carnegie Hall, New York City.

VRONSKY, VITYA—Pianist. Born in Kiev, Russia. *Education:* Kiev Conservatory; pupil of Schnabel and others in Berlin. *Appearances:* Concerts throughout Europe; with orchestra in England (1928). At present, in duo-piano appearances with Victor Babin (husband) throughout the United States and in Europe. *Management:* Metropolitan Musical Bureau, 113 W. 57th St., New York City.

VYNER, LOUIS—Violinist, Violist. Born in Pittsburgh, Pa., 1909. *Education:* Carnegie Technical Institute and Curtis Institute; pupil of Emil Mlynarski, Poland. *Degree:* Mus. B., Curtis Institute. *Debuts:* American, as conductor of Curtis Symphony (1929); European, with Warsaw Philharmonic, Poland (1931). At present, teaching violin, viola and composition; Conductor, York Symphony Orchestra. *Address:* 2134 St. James Pl., York, Pa.

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WAALKES, FLORA—Soprano, Teacher. *Appearances:* Soloist, Apollo Club, Chicago Philharmonic Orchestra and New York Symphony Orchestra; other choral organizations and orchestras. *Address:* 1625 Kimball Bldg., Chicago, Ill.

WADE, DOROTHY MARIE—Violinist. Born in Eureka, Cal., 1923. *Education:* Pupil of Oscar Seiling, Sierra Madre, Cal. Winner, first place in Young Artists Class, Allied Arts Contest (1933). *Appearances:* With Los Angeles Philharmonic Orchestra, Pasadena Civic Orchestra, Los Angeles Civic Chorus and Los Angeles Federal Music Project Symphony. *Radio:* Bing Crosby "Music Hall," NBC; "Lucky Strike Hour," NBC; Eddie Cantor program. At present, appearing with string quartet. *Address:* 144 S. Maple Dr., Beverly Hills, Cal. *Management:* Wynn Rocamora, Behymer Artist Bureau, 705 Auditorium Bldg., Los Angeles, Cal.

WAGENAAR, BERNARD—Composer, Conductor, Teacher. Born in Arnheim, Holland, 1894. *Education:* Muziekschool v.d. Maatschappij tot Bevordering der Toonkunst, Utrecht; pupil of Johan Wagenaar (composition). Recipient of Eastman School Publication Award and Society for the Publication of American Music Award. *American Debut:* With Friends of Music Society, Bodanzky conducting, New York (1925). Member of faculty, Juilliard Institute and Juilliard Graduate School (1926-37); Colorado College (1938). At present, conducts own studio and lectures on music. *Compositions:* Three symphonies; numerous works for orchestra, piano, violoncello and other instruments; chamber music (published by Schirmer, Cos Cob Press, Juilliard Foundation and others). *Member:* Bohemians, National Association of American Composers and Conductors, American Composers Alliance (Executive Committee), MacDowell Association and others. *Address:* 450 Riverside Dr., New York City.

WAGNER, CHARLES L.—Concert Manager. Born in Charleston, Ill. Presented Dame Nellie Melba with the Minneapolis Symphony (1909). Produced plays on Broadway; then turned to concert field and managed musicians. Conducts own management bureau in New York (since 1910). *Address:* 511 Fifth Ave., New York City.

WAGNER, FRANZ—Pianist, Composer. Born in Dresden, 1890. *Education:* Vienna Academy; pupil of Godowsky. *Compositions:* Songs; songs with chamber orchestra, piano works.

WAGNER, JOSEF—Pianist. *Education:* Pupil of Bronislaw von Pozniak and Hindemith. Winner of First Prize, Bluethner Tonkuenstler, Dresden; International Chopin Prize, Warsaw. *Appearances:* As soloist with symphony orchestras, New York and St. Louis; concert tours. *Compositions:* String Trio, Suite for Pianoforte (premieres, Yaddo Festival, 1938). *Management:* Milton Bendiner, Steinway Hall, 113 W. 57th St., New York City.

WAGNER, JOSEPH FREDERICK—Organist, Conductor. Born in Springfield, Mass., 1900. *Education:* New England Conservatory of Music; Boston University College of Music; pupil of Nadia Boulanger, Monteux, Weingartner. *Degree:* Mus. B., Boston University College of Music. *Appearances:* Organ recitals and concerts; as Conductor, Boston Civic Symphony Orchestra. *Radio:* CBS. Founded Boston Civic Symphony (1924); organized Chamber Music Guild of Boston (1934). Conductor, Boston Civic Symphony (since 1924). *Compositions:* Works for the theatre, orchestra, chorus, chamber music and piano, including *The Birthday of the Infanta* (1935), *A Fugal Tryptich* (1936), *Under the Double Eagle*. *Address:* 43 Larch St., Brighton, Mass. *Management:* R. D. Dow, 725 Boylston St., Boston, Mass.

WAGNER, MARIE LOUISE—Soprano. Born in Cincinnati, Ohio. *Education:* Cincinnati College of Music; Juilliard School of Music; pupil of E. Roxas, Walter Rothwell, Florence Witherspoon, Lilli Lehmann and Karl Elmendorff. *Debut:* In concert, Berlin (1926). *Appearances:* Salzburg Festival; concertized throughout the United States and Europe. Maintains own studio in New York. *Recordings:* Franz songs (Columbia). *Address:* 243 Riverside Dr., New York City.

WAGNER, OSCAR—Pianist, Teacher. Born in Corydon, Ia., 1893. *Education:* Graduate, Cosmopolitan School of Music, Chicago; pupil of Hutcheson. *Appearances:* In concert tours of the United States, Canada, Hawaii, Australia and other countries. Member of faculty, Cosmopolitan School of Music (1917-19); Eureka College (1918-24), Director (1922-24). Member of faculty, Juilliard Institute (since 1925); Assistant Dean (1928-37); Dean (since 1937). *Member:* Theta Kappa Nu, The Bohemians Club, Sinfonia. *Address:* 130 Claremont Ave., New York City.

WAHLBERG, ARTHUR GUSTAVE—Teacher, Conductor. Born in Boston, Mass., 1874. *Education:* Fresno State College; University of California; Columbia University. *Appearances:* Guest Conductor at various music festivals. Choirmaster and baritone soloist, various churches in Boston and Fresno (1888-1923): Supervisor of Music, Fresno City (1906-1916); Head of Music Department, State College, Fresno (1911-1940); Music Director, Fresno Male Chorus, Elk's Glee Club and First Presbyterian Church. Member of faculty, Fresno State College. *Member:* State Music Teachers Association, California; California Western School Music Conference. *Address:* Fresno State College, Fresno, Cal.

WAINER, LEE—Composer. Born in Philadelphia, Pa., 1907. *Education:* University of Pennsylvania, Columbia University; pupil of Albert Meller and Nathaniel Watson. *Degrees:* B.S., LL.B., University of Pennsylvania; M.A., Columbia University. Musical Director, Copake Theatre, Craryville, N. Y. (1936-39). *Compositions:* Scores for "Living Newspaper" productions of Federal Theatre, New York, including *Power* and *One-Third of a Nation;* incidental music for radio and ballet. Engaged in research on "creative approach to music education." *Member:* Phi Mu Alpha-Sinfonia. *Address:* 310 Riverside Dr., New York City.

WAKEFIELD, HENRIETTE—Contralto, Teacher. Born in New York City. *Education:* Miss Moore's School, New York; pupil of Emily Winant. Member of Metropolitan Opera (25 years). At present, teaching. *Recordings:* Victor and Edison. *Address:* 2057 Norwalk, Norwalk, Conn.

WALD, MAX—Composer. Born in Litchfield, Ill., 1889. *Education:* Pupil of Walter Keller, Arthur Olaf Andersen in Chicago and Vincent d'Indy in Paris. Theatre conductor (1908-09); teacher of theory at American Conservatory, Chicago (1921); lecturer on modern music in Florence, Italy (1925) and throughout the United States. Chairman of Theory Department, Chicago Musical College (since 1936). *Compositions:* Symphonic poem, *The Dancer Dead,* awarded NBC prize (1932); operas (own librettos); *Rhapsody,* for small orchestra (1938); other orchestral works; *October Moonlight,* song cycle for soprano, string quartet and clarinet (1937); sonatas for piano, violin and piano; songs. *Address:* Chicago Musical College, Chicago, Ill.

WALDMAN, DOROTHY JEANNETTE—Pianist. Born in Cincinnati, O. *Education:* Graduate, Post-Graduate and Advanced Normal, Cincinnati Conservatory of Music; Marcian Thalberg, Paris (piano), Stillman Kelley, Cincinnati (counterpoint, canon and fugue, composition); Philipp, Paris (piano); Mme. Marguerite Melville Liszniewska; George A. Leighton, Cincinnati (harmony, analysis and form); Ralph Lyford (opera). Recipient of Gold Medal, L'Ecole de Musique. *Appearances:* New York, Chicago, Cincinnati, Cleveland, Miami, St. Louis, Washington, Richmond, Atlanta, Toronto, Montreal, Indianapolis, Quebec and other cities of the United States and Canada; other appearances before Rotary, Masonic, and Kiwanis Clubs; local, state and national Federations of Women's Clubs; Daughters of American Revolution, Daughters of American Colonists, United Daughters of the Confederacy, Colonial Dames, American Legion, and benefit concerts for charities, including the American Red Cross; lecturer and writer on Ancient Music, American Folk Music of the period of the American Revolution, and church music. Founder and first editor of *The Trio,*

official magazine of Three Arts Club, Cincinnati. *Radio:* Concert broadcasts, WGST, WSAI, WLW, WSB, WMH; broadcasts opening stations WSAI and WMH, Cincinnati; and WGST, Atlanta. At present appearing in concert in principal cities of the United States and Canada. *Member:* Three Arts Club of Cincinnati, Paris and London; Pi Mu National Music Society; Epsilon Chapter of Georgia (President); Progressive Series Institute (Director); Woman's Board of Hillside Cottages Home for Children; Waldman Pianists Club (Director); Rabun-Gap Nacoochee Junior Guild (Chairman); Girl Scouts of America (Music Consultant); Needlework Guild of America; Junior Group of D.A.R. (Atlanta Chapter); American Red Cross; Georgia Council of Federated Church Women; Atlanta Council of Federated Church Women; Second Ponce De Leon Baptist Church; Honorary Life Membership in the "Mystic Circle," elected for outstanding service to children. *Address:* 739 Park Drive, N.E., Atlanta, Ga.

WALDO, HAROLD—Saxophonist, Clarinetist, Tenor. Born in Chicago, Ill., 1912. *Education:* Tom Brown Music School. At present appears with dance bands . *Address:* 2651 Roosevelt Rd., Chicago, Ill.

WALKER, CORNELIA GREER (MRS. J. FROST, SR.)—Pianist, Singer, Choir Director. Born in Union County, South Carolina. *Education:* Clifford Seminary; Converse College; University of Tennessee; Winthrop College. *Degree:* A.B., Clifford Seminary. Director of Grace Methodist Church choir. Has held executive posts in various musical clubs. *Member:* South Carolina Federation of Music Clubs (President); D.A.R.; others. Member, Board of State Editors, *Who Is Who In Music (1940-41).* *Address:* Union, S. C.

WALKER, EDYTH—Mezzo-Soprano. Born in Hopewell, N. Y., 1870. *Education:* Pupil of Aglaia Orgeni in Dresden and Marianne Brandt in Vienna. *Debuts:* Concert, Gewandhaus, Leipzig; operatic, as *Fidès* in *"Le Prophète,"* Berlin Opera (1894); American, as *Amneris* in *"Aida,"* Metropolitan Opera, New York (1903). *Appearances:* With Vienna Opera (1895); guest appearances in operatic roles throughout Europe; with Metropolitan Opera Company (1903-06); with Hamburg Opera. Teacher in Paris and New York.

WALKER, LEONARD—Conductor. Born in London, 1887. *Education:* Trinity College, London; pupil of Nikisch and Hans Richter. Conductor, Long Beach Symphony Orchestra (1924-30); Los Angeles Symphony Orchestra (1931-37); London Symphony, London Philharmonic, Halle Orchestra, Liverpool Philharmonic, others (1937-39); guest conductor, Los Angeles Philharmonic at Hollywood Bowl; Los Angeles Festival. At present, Conductor, Los Angeles Metropolitan Symphony Orchestra. *Management:* L. G. Sharpe, 14 Langham Place, London, England; Frank Heim, c/o L. E. Behymer, 5th St., Los Angeles, Cal.

WALKER, VESEY—Bandmaster. Born in Yorkshire, England, 1895. *Education:* Juilliard Institute; United States Bandmasters School. Winner, World's Band Direction and Concert Band Contest in Geneva, Switzerland (1924). *Appearances:* Tours throughout the United States and Europe. Former Bandmaster, Marquette University, Milwaukee City Band and Milwaukee Legion Band. At present maintains own studio; Bandmaster, Los Angeles Elks Symphonic Band; Sheriff's Boys Band and California Boys Band. *Compositions:* Marches and other works for band and solo instruments; clarinet methods. *Member:* California Bandmaster Association (Honorary Life President); others. *Address:* 2324 W. 7th St., Los Angeles, Cal.

WALLACE, JAMES BREVARD—Organist, Choral Director. Born in Westminster, S. C., 1915. *Education:* University of Mississippi; Westminster Choir College, Princeton, N. J. *Degrees:* A.B., University of Mississippi; Mus. B., Westminster. *Radio:* Organ concerts, WSLI, Jackson, Miss. Former Minister of Music, various churches; Director, Philadelphia Bach Society (1938). At present, Dean of Music, Belhaven College; Minister of Music, Central Presbyterian Church; Director, Belhaven A Cappella Choir. *Address:* Belhaven College, Jackson, Miss.

WALLACE, LOWELL—Violinist, Violist. Born in Schaler, Ia., 1917. *Education:* Birmingham Conservatory of Music, University of Alabama, Birmingham Southern College, Mississippi State College; at present, studying at Juilliard Institute. Formerly with Commonwealth Woman's Symphony, Boston, Mass. Member of Antonia Brico Symphony Orchestra. *Address:* 38 Barrow St., New York City.

WALLACE, ROBERT—Violinist. Born in Bedford, O., 1903. *Education:* Cleveland Institute of Music, Hirma College, Cleveland School of Education of Western Reserve University; also studied in Europe. Former Head of Violin Department, University School, Cleveland; Musical Director, United States Lines. Member of Stephen Foster Concert Group, Carnegie String Quartet. *Address:* 357 W. 58th St., New York City.

WALLACE, WELDON—Music Critic. Born in Oklahoma City, Okla., 1912. *Education:* University of Texas; Columbia Graduate School; pupil of Carl Friedberg and Hans Weisse. Music Critic, Baltimore *Sun.* *Address:* 1104 N. Charles St., Baltimore, Md.

WALLENSTEIN, ALFRED—Violoncellist, Conductor. Born in Chicago, Ill., 1898. *Education:* Pupil of Klengel. Member of San Francisco Symphony (1914); member of Los Angeles Philharmonic; member of orchestra touring with Pavlowa. Concertized in South America, then joined the Chicago Symphony as solo 'cellist (1922-29). Member of faculty, Chicago Musical College (1922-29); solo 'cellist, New York Philharmonic-Symphony (1929-36). Conductor of radio orchestras, including the Wallenstein Sinfonietta. Musical Director, WOR, New York. *Address:* 1440 Broadway, New York City.

WALLER, FRANK LAIRD—Conductor. Born in St. Paul, Minn. *Education:* University of Wisconsin. *Degrees:* A.B., Mus. D. *Appearances:* Assistant Conductor, Boston Grand Opera and Chicago Opera; guest conductor of Dresden, Berlin, Munich and Vienna Orchestras; First Conductor, American Opera Company (1924); guest conductor, Cincinnati Symphony (1925); guest conductor of Lamoureux Orchestra, Paris (1926); Minneapolis Orchestra (1929); founder and Conductor of Milwaukee Philharmonic (1929-35); Conductor, Chicago City Opera; guest conductor, New York Civic Symphony; Grant Park Concerts, Chicago (1935-36); San Carlo Opera and Illinois Symphony (1936); Conductor, Tri-City Symphony. *Address:* 917 Kimball Bldg., Chicago, Ill.

WALLER, GILBERT R.—Teacher of String, Brass and Woodwind Instruments. Born in Carbondale, Ill., 1903. *Education:* Teachers College; Chicago Musical College; University of Michigan; pupil of Max Fischel, Joseph Gustat, R. M. Zotterelle, Anthony Whitmire, Louis Druzinsky. *Degrees:* Mus. B., Mus. M., University of Michigan. *Radio:* WBAP. At present, Conductor of Symphony Orchestra, East Texas State Teachers College. *Address:* East Texas State Teachers College, Commerce, Texas.

WALSH, HARRY S.—Conductor, Baritone. Born in Birmingham, Ala. *Education:* Northwestern University. Director, "The Northerners," Lake Shore Male Chorus, Carnegie-Illinois Male Chorus, Medinah Temple Chanters, Montgomery Ward & Co. Chorus, Irving Park M. E. Church Choir, Northern Trust Co. Chorus, Gary Works Carolers and the Universal Atlas Chorus. *Address:* 25 E. Jackson Blvd., Chicago, Ill.

WALTER, BRUNO—Conductor. Born in Berlin, 1876. *Education:* Sternsches Conservatory; pupil of H. Ehrlich, L. Bussler, R. Radecke. *Appearances:* As conductor in Germany and Austria; Conductor, Vienna Hofoper (1901-12); Music Director, Munich (1913-22); Conductor, Berlin State Opera (1925-29); Gewandhaus, Leipzig (1929-33). Guest conductor throughout the world. *Radio:* New York Philharmonic Broadcasts, CBS; NBC Orchestra. *Recordings:* Victor, Columbia. *Compositions:* choral setting for Schiller's *Siegesfest;* piano quintet, string quartet, trio, violin sonata, symphonies and songs.

WALTON, WILLIAM TURNER—Composer. Born in Oldham, England, 1902. *Education:* Christ Church College, Oxford; pupil of Hugh Allen, Dent, Busoni and Ansermet. *Compositions: The Winds* (1918), *Bucolic Comedies, Tritons,* and other songs; *Passionate Shepherd,* for voice and orchestra (1920); *Dr. Syntax,* pedagogic overture (1921); *Facade,* recitative with music (1922); Toccata, for violin and piano (1923); *Portsmouth Point,* overture (1925); *Sinfonia Concertante,* for piano and orchestra (1927); Concerto, for viola and orchestra (1928-29); other works for orchestra and chorus; chamber music.

WARBURG, GERALD FELIX—Violoncellist, Conductor. Born in New York City, 1901. *Education:* Juilliard Institute. *Debut:* Carnegie Hall (1928). *Appearances:* Vienna Chamber Orchestra. Founder of Stradivarius Quartet. *Address:* 1109 5th Ave., New York City.

WARD, CHARLES A.—Conductor. Born in New Rochelle, N. Y., 1916. *Education:* Eastman School of Music; pupil of Paul Eisler, S. Stojowski and others. *Debut:* Conducting Westchester Bach Society (1938). With Westchester Bach Society. *Address:* 353 Riverside Drive, New York City.

WARD, FRANK EDWIN—Pianist, Organist. Born in Wysox, Bradford County, Pa., 1872. *Education:* New York College of Music; Columbia University; Scharwenka Conservatory of Music (organ). Mosenthal Fellowship in Music, Columbia University (1902-04); National Federation of Music Clubs Prize for String Quartet (1917). Organist, Choirmaster, Church of the Holy Trinity (1905-1940); Organist, Choirmaster, Temple Israel, New York City (1902-40); Organist, Choirmaster, Columbia University (1902-13); Asso-

ciate in Music, Columbia University, teaching harmony and counterpoint (1909-19); Head of Theory Department, Trinity School of Church Music (1915-17); Head of Theory Department, Guilmant Organ School (1937-40). *Compositions:* Sonata for Violin and Piano, (1904); Passion Cantata, *The Saviour of the World,* (1909); Christmas Cantata, *The Divine Birth* (1910); others. *Address:* 924 West End Ave., New York City.

WARD, LOFTUS HUME—Educator, Baritone, Organist, Choral Director. Born in Pueblo, Colo., 1892. *Education:* Drake University, University of California; pupil of Holmes Cowper, Arthur Foote, Frederick Chapman and Addie Barnette. *Degree:* B.S., Drake. *Appearances:* As soloist, various musical entertainment companies; concerts throughout the northwest. *Radio:* KGHL; staff soloist, WCMA. Former soloist, churches in Washington, D.C., and Peoria, Ill. Member of faculty, Culver Military Academy (1925-26); Dean of Music, Billings Polytechnic Institute (1926-33); State Director of Recreation, South Dakota W. P. A. (1936-38); Director, Huron Civic Recreation Project (since 1934); Director, Huron College School of Music (since 1933); Director, Huron College Choir and Band; Director, Huron Elks Male Chorus; Director, All State Elks Chorus; Director, South Dakota P.T.A. Chorus. *Address:* Huron College, Huron, S. D.

WARD, T. LANE—Percussionist, Violoncellist, Horn Player. Born in Hammondsport, New York, 1897. *Education:* University of Wisconsin, School of Commerce; pupil of Carl Bruchner, Chicago Symphony Orchestra. *Degree:* B.A., Wisconsin. *Appearances:* Madison Civic Symphony, Zor Temple Band and University of Wisconsin Summer Session Orchestra. Chairman, Trade Practice Committee, National Association of Sheet Music Dealers; Editor, Wisconsin School Musician; President, Ward-Brodt Music Co. *Address:* 208 State St., Madison, Wis.

WARE, HARRIET—Composer. Born in Waupun, Wis., 1877. *Education:* Pillsbury Academy, Minnesota; pupil of William Mason in New York (piano); Mme. La Grange (voice), Stojowski in Paris (composition) and Kaun in Berlin. *Appearances:* As composer-pianist. *Compositions:* Piano concerto; works for voice and orchestra, songs and piano works.

WARE, HELEN—Violinist, Composer. Born in Woodbury, N. J., 1887. *Education:* Pupil of Frederick Hahn (violin), Clarke (counterpoint); Sevcik, Vienna and Hubay, Budapest. *Debut:* Recital, Budapest (1912). *Appearances:* Recitals in Europe and the United States. *Compositions:* Works for violin, piano; songs. *Author of: The Poetry and Power of Hungarian and Slav Music;* articles for musical periodicals.

WARING, FRED—Conductor (Popular). Born in Pennsylvania. *Education:* Pennsylvania State University. Organized own band. *Appearances:* Theatres, hotels, night clubs of the United States. *Radio:* Chesterfield program, NBC (1940). *Address:* 1697 Broadway, New York City.

WARING, TOM—Baritone, Composer. *Appearances:* New York; soloist, Cumberland (Md.) Choral Club; Penn State Glee Club (1940); others. *Compositions: Jonah* (Words and Music, Inc.); *Ol' Darkie,* and *Susan Simpson* (Sprague-Coleman); *Countin' My Blessings* (J. Fischer), *Desire* (M. Witmark). *Management:* Wm. Neill, Inc., 119 W. 57th St., New York City.

WARNER, ARDELLE—Contralto. Born in Cleveland, Ohio. *Education:* Pupil of John Colville Dickson. *Appearances:* Roles with San Carlo Opera Company; soloist in presentation of Strauss's *Elektra* with Cleveland Orchestra under Rodzinski; recitals and concerts. *Management:* Vera Bull Hull, 101 W. 55th St., New York City.

WARNKE, HEINRICH—Violoncellist. Born in Wesselburen, Germany, 1870. *Education:* Hamburg Conservatory, Leipzig Conservatory; pupil of Gowa, Hamburg; Klengel, Leipzig. *Appearances:* Concerts in Germany (1890-98); first cellist, Kaim Orchestra, Munich (1898-1905); member of Weingartner Trio (1898-1905); first cellist, Boston Symphony Orchestra (after 1905); member, Boston Symphony Quartet (1905-07).

WARREN, GLADYS ETHELWYN—Pianist, Teacher. Born in Great Bend, Kan., 1894. *Education:* New England Conservatory, University of Iowa; pupil of Matthay, others. *Degrees:* Mus. B., Lake Erie College; M.A., University of Iowa. *Appearances:* Recitals at colleges. Director of Music Department, Georgia State Woman's College. *Address:* 1700 N. Patterson St., Valdosto, Ga.

WARREN, KENNETH—Violinist, Authority on Violins. Born in Erie, Pa., 1899. *Education:* Rollins College; Graduate, Chicago Musical College. Former member, Zoellner String Quartet. Affiliated with chamber music organizations. *Address:* 111 S. Wabash, Chicago, Ill.

WARREN, LEONARD—Baritone. Born in New York City. *Education:* Columbia University; also with private teachers. Winner, Metropolitan Auditions of the Air (1938). *Debut:* Metropolitan Opera, as the *Elder Germont* in *"La Traviata"* (1938). *Appearances:* Metropolitan Opera, in *Simon Boccanegra, Boris Godounoff,* and others; Cleveland Metropolitan Concert; recitals in Eastern States; soloist with New York Philharmonic; operatic performances in Boston, Dallas, Philadelphia, and New Orleans. *Radio:* Radio City Glee Club; "Magic Key," "Consolidated Edison Hour," NBC (1940); series of appearances, "Musical Americana" (1940). Member of Metropolitan Opera. *Management:* Haensel and Jones, 113 W. 57th St., New York City.

WARWICK, ARTHUR—Teacher of Piano. Born in Millerton, N. Y., 1894. *Education:* Leipzig Conservatory; Columbia University. *Degree:* A.B., Columbia University. Maintains own studio. *Address:* 113 W. 57th St., New York City.

WASSERMAN, JOYCE—Violinist. Born in the United States. *Education:* Cincinnati Conservatory of Music; Juilliard Graduate School. Awarded Fleischman Scholarship. *Degrees:* Mus. B. and Diploma in Violin, Cincinnati Conservatory. *Appearances:* As soloist, Beethoven Association, Town Hall Club, Ohio Society of New York, Advertising Club of New York, New York World's Fair; as soloist with Frank Simon's Armco Radio Band on tour; soloist, various symphony orchestras in the United States and Europe; in concerts, Florida and elsewhere. *Radio:* NBC, CBS, MBS. *Address:* 210 E. 77th St., New York City. *Management:* George Leyden Colledge, 30 Rockefeller Plaza, New York City.

WASTERLAIN, VEOLA—Violinist. Born in Seattle, Wash. *Education:* Scholarship pupil of Gregor Cherniavsky, Cesar Thomson and Paul Kochanski. *Debut:* In recital, Town Hall, New York (1937). *Appearances:* Vancouver, Portland, and Seattle Symphonies; soloist, San Diego Exposition; Canada, Alaska; in Pennsylvania and other cities throughout the United States. *Radio:* Sibelius Series, Erno Rapee conducting, NBC. At present concertizing, teaching. *Address:* 315 W. 57th St., New York City. *Management:* Bernard R. La Berge, Inc., 2 W. 46th St., New York City.

WATERMAN, CARL JOHN—Teacher of Voice, Choral Conductor. *Education:* Graduate, Lawrence Conservatory; American Conservatory; Columbia University; Chicago Musical College; pupil of Herbert Witherspoon, Graham Reed, D. A. Clippinger, Karleton Hackett, others. *Degree:* Mus. D., Centenary College, La. (1929). Teacher, Public School Music and Voice, Lawrence Conservatory (1910-20); member of summer faculty, Chicago Musical College (1928-29-30). At present Dean, Lawrence Conservatory; Teacher of voice and choral music; Director, Lawrence College A Cappella Choir. *Address:* Lawrence Conservatory of Music, Appleton, Wis.

WATERS, CRYSTAL—Mezzo-Soprano, Teacher. Born in Chicago, Ill., 1888. *Education:* University of Southern California, pupil of Mme. Cahier, Braggiotti and others. *Degree:* B.S., Columbia University. *Appearances:* Soloist with New York Symphony, concerts for New York Historical Society. *Author of:* Articles for *Etude. Member:* New York Singing Teachers Association. *Address:* 405 E. 54th St., New York, N. Y.

WATERS, GEORGE MARO—Pianist. Born in Atlanta, Ga., 1917. *Education:* Atlanta Conservatory. *Appearances:* Atlanta Music Club; Georgia Federation of Music Clubs; Emory University; Columbia, S. C.; Jacksonville, Fla. *Radio:* Staff pianist, WSB. *Address:* 20 Collier Rd., Atlanta, Ga.

WATERS, NADINE—Soprano. Born in Wyoming, Ohio. *Education:* New England Conservatory of Music, Boston, Mass.; Louis Zucca Academy of Dramatic Art, Paris; pupil of Clarence B. Shirley, Vincent Hubbard, Louis Charles Battaille, Gabriel Grovlez (voice); Nadia Boulanger (composition); coaching with Milano Petrovic, New York. Winner, National Federation of Music Clubs Prize (1929). *Appearances:* With Boston People's Symphony; Pasdeloup Orchestra, Paris; Town Hall recital, New York (1936); recitals at Brooklyn Museum, Boston Symphony Hall; also at Paris Salle Chopin, Salle Gaveau, Theatre des Champs-Elysees. *Recordings:* French and English songs (Paris Vera Voix); aria from *Aida* (Decca). *Address:* P.O. Box 60, Brooklyn, N. Y.

WATSON, MABEL MADISON—Teacher of Violin and Piano. Born in Elizabeth, N. J. *Education:* Metropolitan College of Music, New York; Fontainebleau; Paris Conservatoire; pupil of Kate Chittenden, Harry Rowe, Philipp, Robert Casadesus, Sevcik and others. Maintains own studio. *Compositions:* Teaching material for piano and violin (published by Theodore Presser, Arthur P. Schmidt Co.). *Member:* Synthetic Guild of Piano Teachers; Music Teachers Association and Music Teachers Forum, Philadelphia; Music Teachers National Association; Piano Teachers Forum, New York; Progressive

Education Association, Washington, D.C. *Address:* Dorset Road, Devon, Pa.

WATTS, HARRY WILLIAM—Pianist, Teacher. Born in Poughkeepsie, N. Y., 1901. *Education.* Juilliard Institute and Juilliard Graduate School. *Appearances:* Soloist with Rochester Civic and Philharmonic Orchestras; Syracuse Symphony. Music Supervisor, Rhymond Riordon School of Highland, N. Y.; Organist and Choirmaster, Calvary Baptist Church, Rochester, N. Y.; member of faculty, Eastman School of Music. *Radio:* Major networks. *Address:* Eastman School of Music, Rochester, N. Y.

WATTS, WINTTER—Composer. Born in Cincinnati, O., 1884. *Education:* Juilliard Institute; pupil of Percy Goetschius. *Compositions: Young Blood, Two Etchings;* incidental music for *Alice in Wonderland;* songs, including the cycles, *Vignettes of Italy* and *Wings of Night. Address:* 138 W. 65th St., New York City.

WAUGH, HARVEY RICHARD—Educator, Violinist. Born in Clarksville, Iowa, 1902. *Education:* Grinnell College; Chicago Musical College; University of Iowa; pupil of David Peck, Leon Sametini and P. G. Clapp. *Degrees:* B.A., Grinnell College; M.A., University of Iowa. *Appearances:* Violin soloist, Waterloo Symphony Orchestra (1933); guest conductor, Minnesota WPA Symphony (1937); violin soloist at Canadian Music Teachers Convention, Winnipeg (1937); former member of Nashville (Tenn.) and Waterloo (Iowa) Symphonies. Former member of faculty, Fisk University, Dickinson Seminary, University of Iowa, Grinnell College and Iowa State Teachers College. At present, Head of Music Department and Chairman of the Arts and Music Division, St. Cloud State Teachers College. *Member:* Pi Kappa Lambda, Phi Mu Alpha, National Music Educators Association (Minnesota Chairman). *Address:* St. Cloud State Teachers College, St. Cloud, Minn.

WAYNE, FRANCES—Music Critic. Born in La Porte, Ind. *Education:* With private teachers. At present feature writer and Music Editor, Denver *Post. Address:* Denver Post, Denver, Colo.

WAYNE, MARTHA—Vocalist. With Jerry Livingston's Orchestra (1940). *Appearances:* In eastern states with orchestra. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

WEAVER, PAUL JOHN—Pianist, Organist, Conductor, Teacher. Born in Reedsburg, Wis., 1889. *Education:* University of Wisconsin; Northwestern University; pupil of Wilhelm Middelschulte, Ethan Allan Taussig, others. *Degree:* A.B., University of Wisconsin (1911); A.A.G.O. (1917). *Appearances:* Organ recitals in Wisconsin, Missouri and North Carolina (1910-30); as Conductor, University of North Carolina Glee Club in the United States and Europe; as conductor of opera, chorus and orchestra, at University of North Carolina (1919-29) and Cornell University (1929-40). *Radio:* Lectures, WHCU - CBS; Concerts, NBC and Paris. At present Head of Music Department, Cornell University; Director, Sage Chapel Choir, Cornell University. *Recordings:* With University of North Carolina Glee Club (Brunswick). *Address:* 320 Wait Ave., Ithaca, N. Y.

WEAVER, POWELL—Organist, Composer. Born in Clearfield, Pa., 1890. *Education:* Institute of Musical Art, New York; pupil of Remigio Renze and Ottorino Respighi. *Appearances:* Tours as accompanist with Johanna Gadske, Paul Althouse, Mario Chamlee and others; recitals throughout the middle west. *Compositions:* Works for organ, piano and organ, piano, choral groups and orchestras; songs. *Address:* 4146 Warwick Blvd., Kansas City, Mo.

WEBB, FRANCIS WAYNE—Trombone Player. Born in Colonia Dublain Chih, Mexico, 1907. *Education:* Chicago Musical College and Brigham Young University. *Appearances:* With Horace Heidt Orchestra and Guy Lombardo. *Radio:* With D'Artiga. *Address:* Route 5, Box 577, Tucson, Ariz.

WEBBER, AMHERST—Coach, Composer. Born in Cannes, France, 1867. *Education:* Marlborough College, New College, Oxford; Paris Conservatoire; pupil of J. L. Nicodé in Dresden (composition), Guirand in Paris. Pianist and coach, Covent Garden Opera, London; Metropolitan Opera Company, New York. *Compositions:* Symphony (performed by Warsaw Philharmonic and Boston Symphony); one-act opera *Fiorella; Scherzo sinfonico,* for organ; part-songs, duets.

WEBER, HENRY—Conductor. Born in Chicago, 1901. *Education:* Pupil of Ferdinand Loewe, Josef Marx and Richard Strauss. *Appearances:* Conductor, Vienna; Conductor, Chicago Civic Opera (1924-29); Conductor, American Opera Company, Paris (1925). *Radio:* Commentator for Chicago Symphony Orchestra broadcasts; Conductor of concert orchestra, WGN, Chicago. Musical Director, WGN. *Address:* Station WGN, Tribune Tower, Chicago, Ill.

WEBER, MAREK—Conductor. Born in Vienna, 1897. *Education:* Pupil of Joachim and others. *Debuts:* Recital, Vienna (1909); as conductor, Berlin (1914). *Appearances:* As conductor in Holland and various European musical centers; concert tour of the United States (1936). *Radio:* Conductor, "Contented Hour," NBC (1937); others. *Address:* National Broadcasting Company, RCA Bldg., New York City.

WEBSTER, BEVERIDGE—Pianist. Born in Pittsburgh, Pa., 1908. *Education:* Pittsburgh Conservatory; Paris Conservatoire; pupil of his father and Philipp, Paris. First American to win Grand Prix, Paris Conservatoire. *American Debut:* 1934. *Appearances:* Soloist with New York Philharmonic-Symphony, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, Chicago, St. Louis, and Pittsburgh Symphonies; tours of Europe and the United States in concert and recital. *Address:* 137 E. 60th St., New York City. *Management:* NBC Artists' Service, RCA Bldg., New York City.

WEBSTER, VERA—Pianist. Born in Dublin, Ireland, 1913. *Education:* Packard Institute; Berkeley Institute; Paris Conservatoire; pupil of Alexander Lambert, Arthur Friedheim, and Isidor Philipp. Winner of Gold Medal, New York Music Week Association. *Appearances:* Recital at the Barbizon-Plaza, New York; Vassar College University Club; soloist with the Little Symphony, Philip James conducting. *Radio:* NBC, WOR. At present, appearing in recital and concert throughout the eastern states. *Address:* 507 Hunt Lane, Manhasset, Long Island, N. Y.

WECHSLER, JEROME BERYL—Bass - Baritone. Born in Chicago, Ill., 1915. *Education:* University of Chicago and Conservatory of Milan; pupil of Franz Proschowski and Malatesta. *Debuts:* European, Massa, Italy (1934); American, Grant Park, Chicago, Ill. (1936). *Appearances:* Milwaukee, Wis.; Orchestra Hall, Chicago; others. *Address:* c/o Meltz, 4939 N. Winthrop, Chicago, Ill.

WEDDELL, RICHARD Q.—Critic. Born in Hinsdale, Ill., 1909. Musical consultant for Lyon & Healy, Inc.; record critic for *Music News* and *Varsity.* Contributor to *Who Is Who In Music* (1940-41 Edition).

WEDERTZ, C. GORDON—Organist, Pianist, Teacher. Born in Chicago, Ill., 1887. *Education:* Chicago Musical College. Director, Cheney Church Choir, Scottish Rite Cathedral, Englewood Temple Chorus, Englewood Commandery Band and La Grange Sunday Evening Club. Member of faculty, Chicago Musical College (since 1905). *Address:* Chicago Musical College, 64 E. Van Buren St., Chicago, Ill.

WEDGE, GEORGE ANSON—Organist, Teacher, Author. Born in Danbury, Conn., 1890. *Education:* Juilliard Institute. Organist, churches in Connecticut and New York City. Teacher, various music schools in New York. Dean, Juilliard Institute. *Author of: Advanced Ear Training and Sight Singing, Keyboard Harmony, Rhythm in Music, Applied Harmony, The Gist of Music. Address:* 120 Claremont Ave., New York City.

WEED, MARION—Soprano. Born in Rochester, N. Y., 1870. *Education:* Pupil of Lilli Lehmann. *Debut:* American, as *Brünnhilde* in *"Die Walküre,"* Metropolitan, New York (1903). *Appearances:* Operatic roles at Hamburg, Bayreuth, Cologne and Metropolitan. Member of faculty, Eastman School of Music, Rochester, N. Y.

WEEDE, ROBERT—Baritone. Born in Baltimore, Md. *Education:* Eastman School of Music; in Italy; pupil of George Castelle and Adelin Fermin. Winner of National Federation of Music Clubs Contest (1927); Caruso Memorial Foundation Award (1929). *Debut:* As *Tonio* in *"I Pagliacci,"* Metropolitan Opera (1937). *Appearances:* With Eastman Theatre Co. (1927-28); La Scala Opera Co., Philadelphia; St. Louis Grand Opera Co. and Cincinnati Summer Opera Co.; soloist with Philadelphia Orchestra, New York Philharmonic-Symphony, Worcester Festival and Schola Cantorum. *Radio:* NBC (1939). Radio City Music Hall and "Music Hall of the Air" (since 1933). Member of Metropolitan Opera (since 1937). *Address:* Metropolitan Opera Co., New York City. *Management:* Arthur Judson, Inc., 113 W. 57th St., New York City.

WEEGAND, RUTH—Supervisor. Born in Denver, Colo. *Education:* Columbia University Summer School; New York University, Emory University, Columbia School of Music, Chicago; Oglethrope University and Sherwood Music School. *Degrees:* A.B. in School Music, Columbia School of Music; A.B. in Ed., Oglethorpe. At present, Supervisor of Music of Elementary Schools, Atlanta, Ga. *Member:* National Music Educators Association and Atlanta Philharmonic Society; others. *Address:* 12th Floor City Hall, Atlanta, Ga.

WEELANS, LESTER D.—Pianist. Born in Trenton, N. J., 1901. *Education:* Beaver College of Music, Beaver, Pa.; Geneva College, Beaver Falls, Pa. *Radio:* KDYL, KLZ, KDKA, KFEL. Formerly Accompanist, Soloist, Announcer and Traffic Manager, KOA, Denver. Music Director, KLZ, Denver (since 1935). *Address:* KLZ, Denver, Colo.

WEEMS, TED—Orchestra Conductor (Popular). Born in Baltimore, Md.

Education: University of Pennsylvania. *Appearances:* L'Aiglon Café, Philadelphia; Palmer House and Aragon Ballroom, Chicago; Waldorf-Astoria and Pennsylvania Hotels, New York; Muehlbach Hotel, Kansas City; President Harding's Inaugural Ball, Washington, D.C.; colleges, hotels and ballrooms throughout the United States. *Radio:* NBC. *Address:* National Broadcasting Company, RCA Bldg., New York City.

WEHREND, WILLIAM R.—Clarinetist, Oboist. Born in Moline, Ill., 1895. *Education:* University of Minnesota, University of Michigan and University of Oklahoma. *Degree:* B.S., University of Minnesota. *Appearances:* Indianapolis Symphony, St. Paul Philharmonic, Oklahoma City Symphony and Concert Bands; Director, University of Oklahoma Bands; Head of Department of Instrumental Music Education, University of Oklahoma. *Address:* University of Oklahoma, Norman, Okla.

WEICHER, JOHN—Violinist. Born in Chicago, Ill., 1904. *Education:* Prague Conservatory and American Conservatory; also studied in Berlin; pupil of Henry Feld, Herbert Butler and Carl Flesch. Concertmaster, Chicago Symphony Orchestra; first violin, Philharmonic String Quartet, Chicago. *Address:* Orchestra Hall, Chicago, Ill.

WEIGERT, HERMANN O.—Conductor. Born in Breslau, Germany, 1890. *Appearances:* Conductor, Staatsoper, Berlin (1914-33). Teacher of Flagstad, Huehn, Cordon and other members of Metropolitan Opera. At present, Conductor, Metropolitan Opera Company. *Address:* Metropolitan Opera House, New York City.

WEIGL, KARL—Composer, Teacher. Born in Vienna, 1881. *Education:* Vienna Conservatory and Vienna University; pupil of Zemlinsky; Adler (musicology). *Degree:* Ph.D., Vienna University (1903). Member of faculty, New Vienna Conservatory (1918). *Compositions:* Symphonies, piano concerto, violin concerto, orchestral works, choral works, sonatas, piano pieces and songs. At present, living in the United States.

WEIL, HERMANN—Baritone. Born in Karlsruhe, Germany, 1877. *Education:* Karlsruhe Conservatory; pupil of Smolian (piano), Krehl (theory), Mottl (conducting) and Adolf Dippel in Frankfort (voice). *Debuts:* European, *Wolfram* in *"Tannhaeuser,"* Freiburg, (1901); American, as *Kurwenal* in *"Tristan und Isolde,"* Metropolitan, New York (1911). *Appearances:* Operatic roles throughout Germany; Bayreuth Festivals (1909-12); with Metropolitan Opera Company (1911-17), and various concert appearances.

WEIL, LE ROY WILLIAM—Baritone, Teacher, Choral Conductor. Born in Kenosha, Wis. *Education:* Northwestern University; Rutgers College; Fontainebleau, France; pupil of Barnes, Rockford, Ill.; G. A. Grant-Schaeffer, Evanston, Ill.; John D. Mehan, Frank La Forge and Caroline Mehan, New York; Salignac, Fontainebleau; Bloch (conducting). New York District winner, National Federation of Music Clubs Young Artist Contest (1921). Teacher's Certificate, Fontainebleau (1926). *Appearances:* In recital and as church soloist, Paris and London; soloist in Christian Science churches in Detroit, Buffalo, New York, North Jersey; Philadelphia Musical Club (1922); Aeolian Hall, Brooklyn Academy (1924); Duo-Art Concerts (1924-27); soloist, Metropolitan, New York (1926); Detroit Women's Club Musicale (1926); Town Hall, New York (1938); Bridgeport Oratorio Society 1938); Ridgewood, N. J. (1939). Choir Director, Christ Reformed Church, Newark (since 1923); Director and Music Chairman, Newark Orpheus. Conductor, Montclair W. C. Chorus; Little Falls, W. C. Chorus; Newark Evening News Operetta Society; Elizabeth Oratorio Society; Bloomfield W. C. Chorus. Founder and Editor, *The Octave*, New Jersey Federation of Music Clubs monthly magazine. *Address:* 83 Second Ave., Newark, N. J.

WEILL, KURT—Composer. Born in Dessau, Germany, 1900. *Education:* Pupil of Busoni, Humperdinck and others. *Compositions: Fantasy, Passacaglia and Hymn, for orchestra* (1923); *The Protagonist, Mahagony, The Threepenny Opera, The Czar Photographs Himself, The Man Who Says Yes, Marie Galante, Seven Cardinal Sins,* operas; works for orchestra, chamber and choral groups; incidental music to Maxwell Anderson's *Knickerbocker Holiday,* and *Ulysses Africanus;* works for radio; incidental music for *The Eternal Road* and *Johnny Johnson. Address:* Suffern, N. Y.

WEINBERG, JACOB—Pianist, Composer. Born in Odessa, Russia, 1879. *Education:* Moscow Conservatory; pupil of Leschetizky in Vienna. Professor, New York College of Music; member of faculty, Philadelphia Musical Academy. *Compositions:* Piano concerto, violin sonata; *A Night in Palestine* and *The Pioneers,* operas; *Gettysburg Address,* ode for chorus and orchestra (1937); songs, chamber music, other works. *Member:* Scholarship Committee, New York Philharmonic Symphony Society. *Address:* 135 W. 84th St., New York City.

WEINBERGER, JAROMIR—Composer. Born in Prague, Czechoslovakia, 1896. *Education:* Pupil of Hofmeister, Kricka and Reger. Professor of Composition, Ithaca Conservatory, N. Y. (1922-26); conductor and teacher, Eger, Moscow and Vienna. *Compositions: Schwanda the Bagpiper,* opera (1927); *Die Geliebte Stimme,* opera (1930); *Fruehlingssturme,* operetta (1932); *Don Quixote; Variations on "Under The Spreading Chestnut Tree,"* for orchestra; other works for the theatre, orchestra, piano, organ, and violin. At present, composing in New York City. *Author of:* Various articles in periodicals.

WEINER, LAZAR—Composer, Conductor. Born in Kieff, Russia, 1897. *Education:* Kieff State Conservatory; pupil of Schilling, Bennet and others. Organizer, Freiheit Singing Society (1923); Jewish Culture Society (1929); former Conductor, Mendelssohn Symphony Orchestra, Brooklyn; Workmen's Circle Chorus (1931). *Compositions: Once upon a Time,* musical comedy (1932); *Legend of Toil,* cantata (1933); Theme and Variations, for orchestra (1937); other works for chorus and the theatre, and chamber music. *Member:* American Musicological Society.

WEINER, LEO—Composer, Teacher. Born in Budapest, Hungary, 1885. *Education:* Landesakademie, Budapest; studied in Vienna, Berlin, Leipzig and Paris; pupil of Koessler. Winner of Franz-Josef Jubilaeumspreis. Former teacher of theory, Landesakademie; Coach, Comic Opera, Budapest. *Compositions: Serenade,* for orchestra; *Fasching,* humoreske for orchestra; Ballade, for piano and clarinet; Sonata, for violin and piano; incidental music for Vorosmarty's *Gongor e Tuende:* other works for orchestra; chamber music; transcriptions for orchestra.

WEINRICH, CARL—Organist. *Appearances:* Recitals throughout the United States. Head of Organ Department, Westminster Choir College, Princeton, N. J. Instructor in Organ, Wellesley College, Wellesley, Mass. *Recordings:* Bach Trio-Sonatas (Musicraft); Early Organ Music (Musicraft); Bach Passacaglia in C minor (Musicraft); Bach Six Schuebler Chorales (Musicraft). *Management:* Bernard R. La Berge, 2 W. 46th St., New York City.

WEINSTOCK, HERBERT—Critic, Author. Born in Milwaukee, Wis., 1905. *Education:* University of Chicago; with private teachers. Former Critic, Milwaukee *Leader. Author of:* Articles on Mexican music for various periodicals; *Men of Music* (1939), with Wallace Brockway. Translated Carlos Chavez' book, *Toward a New Music* (W. W. Norton, 1937); co-editor, *Renascent Mexico* (Covici Friede, 1935). Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 19 E. 48th St., New York City.

WEIS, EZRA H. F.—Pianist, Teacher. Born in Reddick, Ill., 1887. *Education:* Evanston Academy, Northwestern University and Columbia University. *Degree:* B.S., M.A., Teachers College, Columbia University. Ph.D., Columbia University. *Appearances:* Tour with Guilford College A Cappella Choir annually. Teacher and Director, College Music Department, Guilford College; Director, A Cappella Choir, Guilford College; Church Choir. Chorus, Orchestra. *Member:* M.T.N.A.; Phi Alpha-Sinfonia. *Address:* Guilford College, Guilford College P.O., N. C.

WEISMANN, DIEZ—Violinist, Violist, Teacher. Born in Wiesbaden, Germany, 1900. *Education:* Technische Hochschule, Breslau, Germany; Staatliche Hochschule fuer Musik; pupil of Carl Flesch, Maxim Jacobsen and Willi Hess. *Appearances:* Concert tours of Germany, Italy, Holland, Finland, Esthonia, Poland, Russia, Rumania, Bulgaria; concerts with Blech, Schuricht, Scheinpflug, and Ansermet conducting; appeared with New Friends of Music, New York City (1939). Director of Violin Department, State Conservatory, Guatemala City, C. A. (1935-39); member of faculty, Chatham Square Music School, New York. *Radio:* Musical director, TGWA Guatemala City. *Address:* 6646 Booth St., Forest Hills, N. Y.

WEISS, ADOLPH—Composer. Born in Baltimore, Md., 1891. *Education:* Pupil of Weidig, Rybner, Lilienthal and Arnold Schoenberg in Vienna. Awarded Guggenheim Fellowship (1932). *Appearances:* As bassoon player, New York Symphony, New York Philharmonic, Chicago Symphony and Rochester Symphony. One of organizers of "Conductorless Orchestra," New York. Now teaching and composing in Hollywood and New York. *Compositions: I Segreti, American Life; Theme and Variations,* for orchestra; *Kammersymphonie* for chamber orchestra; chamber music. *Address:* 1803½ N. Bronson Ave., Hollywood, Cal.

WEISS, WALTER O.—Guitarist, Banjoist. Born in New York City, 1902. *Education:* Pupil of Jules Levy (harmony). *Appearances:* With Eddie Leonard (1922-23); others. At present appearing with dance orchestras in night clubs. *Recordings: River Boat, Shuffle*

(Best. 1925). *Address:* 404 W. 47th St., New York City.

WEISSMANN, FRIEDER—Conductor. Born in Germany. *Education:* Munich University. *Degree:* Ph.D., Munich. *American Debut:* Guest Conductor, Cincinnati Symphony (1937-38). *Appearances:* As conductor, throughout Germany (1920-33); as conductor, Concertgebouw Orchestra, Amsterdam (1934); as conductor, opera, Teatro Colon, and symphony concerts, Buenos Aires (1934); South America (1935-36-37); Holland (1935-36-37-38); Wagner series, New York City Symphony Orchestra (1939); New York Philharmonic, Lewisohn Stadium, New York (1939, 1940). *Radio:* AVRO, Holland. Conductor, State Opera, Berlin (1920-25); First Conductor, Muenster and Konigsberg Operas; Conductor, Dresden Philharmonic, and Guest Conductor, orchestras in Frankfort, Stuttgart and Hamburg (1928-31); Conductor, Berlin Symphony, and Guest Conductor, merged Berlin Symphony and Berlin Philharmonic (1931-33). Conductor, New Jersey Symphony Orchestra (since 1939).

WELCH, ROY DICKINSON—Educator, Author, Composer. Born in Dansville, N. Y., 1885. *Education:* University of Michigan, University of Munich, University of Vienna; pupil of Lhevinne. *Degrees:* B.A., University of Michigan; Hon. Mus. M., University of Michigan School of Music. Member of faculty, University of Michigan (1907-10 and 1912-14); Assistant Professor of Music, Smith College (1914-18); Associate Professor (1918-21); Professor (1921-35); visiting Professor, Harvard University Summer Sessions (1923-34); visiting Professor of Music, Princeton (1934). Professor and Head of Music Department, Princeton University (since 1935). *Author of: Study of Music in American Colleges, Appreciation of Music* (Harpers); essays (published by Norton, Oxford Press, Princeton University Press, others). *Member:* Phi Beta Kappa, Music Teachers National Association, and A.M.A. *Address:* 141 McCormick Hall, Princeton, N. J.

WELD, ETHEL ROSS—Lecturer, Writer. Born in Breckenridge, Minn., 1905. *Education:* Hamline University, St. Paul; Fargo Conservatory of Music. *Appearances:* Lecture-recitals and dramatic programs, on tour for musical organizations, and in radio. Writes on musical subjects for newspapers. *Member:* Minnesota Federation of Music Clubs (President). Member of Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 2030 Second Ave., Hibbing, Minn.

WELGE, GLADYS—Conductor, Violinist, Violist. Born in Chicago, Ill., 1902. *Education:* Chicago Musical College; pupil of Sametini, Louis Victor Saar, and Borowski. *Degree:* Mus. M., Chicago Musical College. *Appearances:* Principal second violin (13 years), Assistant Conductor (8 years), Associate conductor (1 year), Conductor (1 year), Woman's Symphony Orchestra of Chicago. Conductor of Oak Park-River Forest Symphony Orchestra (9 years); conducted Woman's Symphony, Grant Park Summer Concerts (1936); Symphony Concerts, Navy Pier (1937-38); others. *Address:* 1040 N. Humphrey Ave., Oak Park, Ill.

WELK, LAWRENCE—Accordionist. Born in Strasburg, N. D., 1904. *Appearances:* Hotel William Penn, Pittsburgh (1938); Chicago Theatre (1939); Edgewater Beach Hotel, Chicago (1939). Leader of Lawrence Welk Orchestra, known as "The Champagne Music of Lawrence Welk." *Composition: Bubbles in the Wine* (Paramount, 1939); *My Donna Lee. Address:* c/o Frederick Bros., 520 N. Michigan Ave., Chicago, Ill.

WELKE, WALTER CARL—Conductor, Teacher. Born in Detroit, 1905. *Education:* University of Michigan. *Degree:* B.A. in Music Ed. Teacher of instruments, Cass Technical High School, Detroit (1922-23); Assistant to Joseph E. Maddy, University of Michigan (1925-29); Assistant Supervisor of Music, Ann Arbor, Mich., Public Schools (1928-29); Director, Freshman Men's Glee Club, University of Michigan (1928-29). At present, Director, University of Washington Bands; Head of Instrument Department, University of Washington; Chairman, Regions 1 and 5, National School Music Competition-Festivals. *Address:* University of Washington, Seattle, Wash.

WELLERSON, MILA—Violoncellist. Born in New York City, 1916. *Education:* Conservatory of Paris; pupil of Rubios, André Hekking, Klengel, Willeke, Casals. *Debut:* With Cincinnati Philharmonic (1921). *Appearances:* Soloist with major orchestras throughout the United States and Europe. *Radio:* Concerto series, WQXR and WNYC, New York. At present concertizing throughout the United States. *Compositions:* Arrangements of violin concertos for cello. *Address:* 110 Riverside Dr., New York City.

WELLESZ, EGON—Composer, Musicologist. Born in Vienna, Austria, 1885. *Education:* Vienna University; pupil of Adler, Fruehling, Schoenberg, and Walter. *Degree:* Ph.D., Vienna University. Member of faculty, Neues Konservatorium (1911-15); Privat Dozent, Vienna University (1915-28). Professor of Music History, Vienna University. At present, teaching in England. *Compositions: Die Prinzessin Girnara,* opera; *Alkestis,* opera; *Persian Ball, Das Wunder der Diana, Achilles auf Skyros,* ballets; *Der Abend, Eklogen, Epigrams* and other works for piano; *Gebete der Maedchen zu Maria,* for soprano, chorus and orchestra; other works for orchestra, chorus and the theatre; chamber music; songs.

WELLS, HOWARD—Pianist, Teacher. Born in Rockford, Ill. *Education:* Studied in Vienna, Paris and Chicago; pupil of Leschetizky, Bauer and others. *Debut:* Berlin (1910). *Appearances:* Soloist with Chicago Symphony Orchestra; recitals and concerts in middle west. Teacher of piano in Berlin (1909-14). Conducts own studio in Chicago. *Author of: Ears, Brain and Fingers* and *The Pianist's Thumb. Member:* Society of American Musicians. *Address:* 410 S. Michigan Ave., Chicago, Ill.

WELLS, JOSEPH WILLIAM—Teacher. Born in Madisonville, Ky., 1908. *Education:* Ithaca College, Ithaca, N. Y.; pupil of Patrick Conway and Ernest S. Williams. *Degree:* B.S., Ithaca College. *Appearances:* Member of concert band and symphony orchestra of Ithaca College. Former Director, Ithaca College Little Theatre Orchestra; Teacher of Music, Groton and Ludlowville public schools, Trumansburg Central High School; Choir Director, First Methodist church, Trumansburg; Director, Watkins Glen Union High School. At present, Director of Clifton High School Band, Clifton, Ariz. *Member:* Music Educators National Conference. *Address:* City Schools, Clifton, Ariz.

WELSMAN, FRANK S.—Conductor, Teacher of Piano. Born in Toronto, Canada, 1873. *Education:* Pupil of Krause, Schreck, Hoffman and A. Mendelssohn. Former member of faculty, College of Music, Toronto; Toronto Conservatory; Founder and Conductor, Toronto Symphony (1906); member of faculty, Canadian Academy (1918). Director, Canadian Academy (since 1922).

WELTI, WALTER—Teacher of Voice. Born in Cincinnati, Ohio, 1899. *Education:* Cornell University; pupil of Eric Dudley, Isadore Luckstone, Paul Althouse, Edgar Schofield. *Degrees:* B.A., M.A., Cornell University. *Appearances:* Wanamaker Auditorium, N. Y. (1926); Bailey Hall, Ithaca (1932); Willard Straight Auditorium (1933) and U. S. A. C. Summer School (1936). *Radio:* KSL. Member of faculty, Utah State Agricultural College. *Address:* Utah State Agricultural College, Logan, Utah.

WENDELIN, ANDREW—Violinist, Violist, Teacher. Born in Denver, Colo., 1894. *Education:* Riga Conservatory of Music; Chicago Musical College; pupil of Maurice Goldblatt, Harold Maryott, Felix Borowski (musical history), Czerwonky (conducting). Member of faculty, Finney School of Violin, Chicago (1920-30); Cragun School of Music, Chicago (1926-28); Orchard School of Music, Chicago (1928-31); Chicago Public School Instructor of Violin Classes (1920-22); Conductor of String Choir, Finney School of Music (1925-27); Conductor of Cragun School of Music Symphony Orchestra (1926-27); Chicago Lutheran Children's Orchestra (1929); Lutheran Symphony Orchestra of Greater Chicago (1932-38); Illinois College of Music Symphony Orchestra (1932-34); Southtown Civic Orchestra (1934-35); lecturer on choral and church music, Northwestern University; founder, Lutheran Symphony Orchestra of Greater Chicago (1932). Member of faculty, Arcadia Music School, Walther League Camp, Arcadia, Mich. (since 1939); instructor of stringed instruments, Greater Chicago Lutheran Schools (since 1936); Conductor, All-Lutheran School Orchestra of Greater Chicago (since 1938). Maintains own studio. *Compositions:* Transcriptions for violin and piano; for symphony orchestra. *Author of:* Articles on music for various periodicals. *Editor of: The Lutheran School Musician.* Has compiled catalogs of sacred music. *Member:* Lutheran Band and Orchestra Directors Guild (President since 1936); Northern Illinois District Walther League Talent Quest Adjudicator (since 1937). *Address:* 6546 S. Peoria St., Chicago, Ill.

WENDELL, BRUCE—Pianist. Born in Antigua, West Indies. *Education:* Keble College, Oxford; pupil of Violet Clarence, George Coleman and Frederic Lamond. *Debuts:* European, in recital, London (1926); American, Town Hall, New York (1937). *Appearances:* Recitals throughout British Isles (1926-36); tour of West Indies, British Guiana, Dutch Guiana, Bahamas, Bermuda (1936-37); with Boston Symphony at "Pop" Concert, Fiedler conducting (1939). *Radio:* WJZ, NBC. *Management:* George W. Lattimore, 110 W. 47th St., New York City.

WENDLAND, NORALEE MAYHEW (MRS. R. E.)—Violinist, Teacher, Patron. *Education:* Pupil of Venth, Sevcik, and Andrea Proudfoot. Member of faculty, McMurry College, Abilene,

Texas (until 1924). *Member:* Texas Federation of Music Clubs (President); Mu Phi Epsilon; Texas State Board of Applied Music. Member, Board of State Editors, *Who Is Who In Music* (1940-41 Edition). *Address:* 1204 North Third St., Temple, Texas.

WERLÉ, FREDERICK CHARLES—Pianist, Theorist. Born in New York City, 1910. *Education:* New York University; New School for Social Research; Cincinnati Conservatory; Curtis Institute; Eastman School of Music; pupil of Harold Morris, Ernest Toch, New York; Rosario Scalero, Italy; Jean Batalla, Robert Casadesus, Nadia Boulanger and Igor Stravinsky, Fontainebleau, France. *Degrees:* Mus. B., Cincinnati Conservatory; Artist's Diploma, Curtis Institute; M.M., Eastman School of Music. *Appearances:* As soloist with orchestras, in recitals and lecture-recitals. Church organist. At present, conducts own studio in Philadelphia, and is engaged in musicological research. *Address:* 405 Presser Building, 1714 Chestnut St., Philadelphia, Pa.

WERRENRATH, REINALD—Baritone. Born in Brooklyn, N. Y., 1883. *Education:* Pupil of Carl Dufft, Frank King Clark, Arthur Mees and Percy Rector Stephens. *Debut:* Worcester Festival (1907). *Appearances:* In recital and concert; as member of Victor Opera Quartet. Member of Metropolitan Opera (1919-20).

WESCHLER, ANGELA E.—Pianist. Born in Vienna, Austria, 1900. *Education:* Conservatory of Vienna. *Degree:* Professorship, awarded by Austrian Government (1935). *Debut:* Vienna Philharmonic Orchestra (1915). *Appearances:* Recitals; soloist with Budapest Philharmonic Orchestra (1920); Prague Symphony Orchestra; others. *Radio:* WNYC, New York. Member of Faculty, Vienna Conservatory of Music; New York College. At present, appearing in lecture series, WNYC. *Address:* 215 W. 91st St., New York City.

WESCOTT, MARCY—Soprano. Born in Chicago, Ill., 1918. *Education:* University School for Girls; Faulkner School, Chicago; pupil of Hanna Butler, Chicago, and Lucien Muratore, Fontainebleau, France (mise en scene). *Debut:* In operetta, *Two Bouquets,* New York (1938). *Appearances:* In *Boys From Syracuse* (1938); *Too Many Girls* (1939-40). *Address:* 101 W. 57th St., New York City.

WESSEL, MARK—Composer, Teacher. Born in Coldwater, Mich., 1894. *Education:* Northwestern University; pupil of Arnold Schoenberg. Recipient of Guggenheim and Pulitzer scholarships. Former member of faculty, Northwestern University. At present, Professor of Piano and Composition, University of Colorado. *Compositions: Symphony Concertante,* for orchestra (1929); *Holiday,* for orchestra (1933); Sonatine and *Green River,* for piano; other works for orchestra, piano and the theatre; chamber music.

WEST, EDITH ADAIR—Pianist, Teacher. Born in Savannah, Ga., 1913. *Education:* Bell-Carroll School of Music; St. Louis Institute of Music; graduate, Washington Seminary, Atlanta, Ga. *Debut:* Recital, Atlanta (1934). Conducts residence studio. *Member:* Beta of Georgia, Pi Mu; Young Artist Division, Atlanta Music Club; Georgia Federation of Music Clubs. *Address:* 94 Inman Circle N.E., Atlanta, Ga.

WEST, EVERETT—Tenor. Born in Chicago, Ill., 1913. *Education:* Crane Junior College, Chicago; Northwestern University. *Appearances:* With Chicago Operetta Co. (1934); as Director, California Varsity Eight. Chicago World's Fair; vaudeville tour of the United States; with *Ziegfeld Follies* and at Fort Worth Exposition; with Billy Rose's *Show of Shows;* in *Knights of Song;* at night clubs in Hollywood, San Francisco and Chicago. *Radio:* With "Al Pearce and His Gang," NBC. Organized the California Varsity Eight. *Address:* National Broadcasting Company. RCA Bldg., New York City.

WESTBERG, J. ORVILLE—Choral Conductor. *Appearances:* As director, Bel Canto Club, Spokane, Wash. (1937). Organized Spokane Madrigal Singers and Spokane Civic A Cappella Choir (1938). Director, Spokane Madrigal Singers and Spokane Civic A Cappella Choir (since 1938). *Management:* John Huneke, Old National Bank Bldg., Spokane, Wash.

WETTERGREN, GERTRUD—Contralto. Born in Eslov, Sweden, 1896. *Education:* Royal Academy of Music, Stockholm. *Debuts:* European, *The Marriage of Figaro,* Royal Opera, Stockholm; American, Metropolitan Opera, New York (1935). *Appearances:* Covent Garden, London (1936); Prague and Vienna; concertized throughout the United States. Member, Royal Opera, Stockholm (1925-35); member, Metropolitan Opera (1935-36); member, Chicago City Opera (1936-37). Repertoire includes roles of *Brangaene, Amneris, Venus, Carmen, Orfeo, Fricka, Dalila,* others.

WETTLING, GEORGE—Percussionist. Born in Topeka, Kansas, 1907. *Education:* Pupil of Roy Knapp, Chicago, Illinois. *Appearances:* Bud Freeman Trio; with Eddie Cantor. *Radio:* With Paul Whiteman. *Address:* 17 E. 45th St., New York City.

WETZEL, LE ROY—Choral Conductor. Born in Chicago, Ill. *Education:* Chicago Musical College, American Conservatory, University of Chicago, De Paul University; pupil of Herman DeVries, Victor Heinze. *Compositions: Knight of Bethlehem, Magnificat, Indian Serenade, Prayer, When the Herds Were Watching, In the Merry Month of May, Ring Out With Bells, Sanctus et Benedictus, Ave Marie. Address:* 1127 N. Dearborn St., Chicago, Ill.

WETZLER, HERMANN HANS—Composer, Conductor, Organist. Born in Frankfort, Germany, 1870. *Education:* Pupil of Heermann, Humperdinck, Schumann and Scholz. Organist, Trinity Church, New York (1892-1901); Organizer, Wetzler Symphony Orchestra; conductor of opera and concert, in the United States and Germany. Now in the United States. *Compositions:* Overture to *As You Like It* (1917); *Assisi,* legend for orchestra (1924); *The Basque Venus,* opera (1929); *Magnificat,* for chorus (1936); other works for orchestra, chorus and the theatre; chamber music.

WEYMER, GRACE—Harpist. Born in the United States. *Appearances:* Throughout America as member of Salzedo Harp Ensemble, Lawrence Harp Quintette; solo recitals, guest soloist with symphony orchestras. First harpist, Syracuse Symphony Orchestra. Head of Harp Department, College of Fine Arts, Syracuse, N. Y. *Author of: Four Year Course in Harp to be Used in Colleges; Outline of Four Year Course in Harp to be Used for Credit in High Schools. Member:* National Association of Harpists, Inc. (Board of Directors). *Management:* Willard Matthews, 333 E. 43rd St., New York City.

WHALEN, MARY A.—Mezzo-Soprano, Teacher. Born in New York City, 1908. *Education:* New York College of Music; Columbia University; pupil of Mursell, Dykema, and Gildersleeve. *Degrees:* B.A., M.A. in Mus. Ed., Columbia. *Appearances:* Director of Christmas Musicale of Knights of Columbus, New York (1939). At present, with *Educational Music Magazine. Author of: Music in the Activity Program* in *Education* (1936). *Member:* In and About Club. *Address:* 3273 Parkside Pl., Bronx, New York City.

WHISTLER, HARVEY S.—Educator. Born in Fresno, Cal. *Education:* Fresno State Teachers College; pupil of Mishel Piastro, Ondricek (violin); Hummel (composition). *Degrees:* A.B., Fresno State Teachers College; M.S., University of Southern California. Head of Music Department, Fresno State Teachers College (1928-30); Selma High School (1930-38); Pasadena School System (1938-39). At present, doing research work in Graduate School of Ohio State University. *Compositions:* Fanfares, instruction books, manuals, others (published by Carl Fischer, Inc.; Rubank, Inc.; Theodore Presser Co., Oliver Ditson Co. and Volkwein Bros.). *Address:* Box 3046, Ohio State University, Columbus, Ohio.

WHITE, ALMA—Soprano, Composer. Born in Lewis County, Ky., 1862. *Education:* Millersburg Female College, University of Denver and Vanceburg Seminary, Kentucky; with private teachers. *Degree:* A.B., Millersburg. Founder and Bishop, Pillar of Fire Denomination. *Compositions:* Hymn tunes. *Author of:* Various works, including *Looking Back From Beulah* (1902) and *The Sword of the Spirit* (1937); texts for hymns. Editor of Pillar of Fire magazines and *The Dry Legion. Member:* Board of Trustees, Pillar of Fire Church (President). *Address:* 1845 Champa St., Denver, Colo.

WHITE, CLARENCE CAMERON—Composer, Violinist. Born in Clarksville, Tenn., 1880. *Education:* Oberlin Conservatory; pupil of Zacharewitsch and Coleridge-Taylor. Recipient of David Bispham Prize. *Compositions: Ouanga,* opera (1933); *Negro Rhapsody;* string quartet; Negro spirituals, and others.

WHITE, FRANCIA—Soprano. Born in Greenville, Tex. *Education:* Occidental College, Los Angeles, Cal.; pupil of Phoebe Ara White and Louis Graveure. *Debut:* "Opera-of-the-Air" radio series (1933). *Appearances:* Several seasons with Civic Light Opera, Los Angeles and San Francisco; soloist with Los Angeles Philharmonic Orchestra; soloist at Hollywood Bowl; Los Angeles and San Francisco Grand Opera Companies (1934); singing double for *Jenny Lind* in motion picture, *"The Mighty Barnum." Radio:* Star of "Beauty Box Theater"; Nelson Eddy program; Fred Astaire series; Ford "Summer Hour"; and several others. Now appearing on A. T. and T. program with James Melton, NBC. *Address:* 405 E. 54th St., New York City. *Management:* A. and S. Lyons, 515 Madison Ave., New York City.

WHITE, PAUL—Conductor, Composer. Born in Bangor, Me., 1895. *Education:* New England Conservatory; University of Maine. *Degree:* Mus. D., University of Maine. *Appearances:* As guest conductor throughout the United States. Associate Conductor, Eastman School

Symphony Orchestra, Rochester Civic Orchestra. *Radio:* Eastman Symphony, Rochester Civic Orchestra, NBC. *Compositions:* Overtures, Suites, Tone Poems, for orchestra; *Voyage of Mayflower*, for chorus and orchestra; Sonata for Violin and Piano, String Quartet. *Address:* Eastman School of Music, Rochester, N. Y.

WHITE, PHOEBE ARA—Contralto, Teacher. Born in Mason City, Iowa. *Education:* Studied in London; Paris; New York. *Appearances:* Soloist in Minneapolis, New York; toured in concert, directed choirs. Conducts studio. *Address:* 808 S. Broadway, Hollywood, Cal.

WHITE, RAY BRIDWELL—Baritone, Choral Conductor. Born in Mount Morrison, Colo., 1892. *Education:* Columbia University, Princeton. *Degree:* A.B., Columbia University; A.M., Princeton. Hon. D.D. Sings with and directs choral groups in hymnals. *Radio:* With religious orchestras, WAWZ, Zarephath, N. J., and KPOF, Denver. *Address:* 1845 Champa St., Denver. Colo.

WHITE, WILLIAM BRAID—Piano Technician, Sound Engineer, Teacher. Born in Thursley Hall, Halsemere, England, 1878. *Education:* King's College, London; Cambridge University; Chicago Musical College. *Degree:* Mus. D., Chicago Musical College (1930). Has lectured at Princeton, Illinois, Minnesota, Northwestern, Wellesley, Vassar. Director of Acoustic Research, American Steel and Wire Co. (1927-38). Founder, School of Pianoforte Technology, Chicago (1938). Principal, School of Pianoforte Technology (since 1938). *Author of: Theory and Practice of Pianoforte Building* (1906), *Piano Tuning and Allied Arts* (1st edition, 1917; 2nd edition, 1927; 3rd edition, 1938); *Piano Playing Mechanisms* (1925); articles in periodicals. Technical Editor, *Music Trade Review*, New York (1904-29). Technical Editor, *Piano Trade Magazine*, Chicago (since 1938). *Member:* American Association for the Advancement of Science (Fellow); Acoustical Society of America (Fellow); American Society of Mechanical Engineers; American Physical Society; Institute of Musical Instrument Technology, Great Britain; Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 5149 Agatite Ave., Chicago, Ill.

WHITE, WILLIAM CARTER—Conductor, Arranger. Born in Centerville, Utah, 1886. *Education:* New England Conservatory of Music; Institute of Musical Art, New York. *Appearances:* Massed Shrine Bands, Washington, D. C.; guest conductor of Sousa's Band (1926). Assistant Principal and later Principal of the United States Army Bandleaders School (1915-28). *Radio:* WMCA, New York. With Sixteenth Infantry United States Army Band. *Compositions: Martinez* (Cundy-Bettoney, 1916); *El Supremo* (1917), *Saracen Guard* (1923), *Kiwanians* (1925), *The Call of the Clarions* (1932), and *Regimental Heralds* (1932) (all published by Carl Fischer); *American Doughboy* (George F. Briegel, Inc., 1939). *Author of: Scales, Chords and Rhythmic Studies for Military Bands* (1921); *Military Band Arranging* (Carl Fischer, Inc., 1924); *The History of Military Music In America* (1940). Contributor to *Who Is Who In Music* (1940-41 Edition). Address: Fort Jay, New York City.

WHITEHEAD, HENRY COWLES—Conductor. Born in Amherst, Va., 1910. *Education:* Curtis Institute of Music. *Degree:* Mus. B., Curtis. *Appearances:* Radio City Music Hall. *Radio:* NBC; Director of Orchestra, WTAR. Conductor, Norfolk Symphony Orchestra. *Address:* WTAR Radio Corporation, Amherst, Va.

WHITEMAN, PAUL—Conductor. Born in the United States, 1891. *Appearances:* Violist, Denver Symphony Orchestra; Conductor, forty piece orchestra in United States Navy during World War; leader of own dance orchestras throughout the United States. Conductor of "symphonic jazz" programs in New York City. *Radio:* NBC, CBS. *Recordings:* Paul Whiteman and his Orchestra, Whiteman's Concert Orchestra (Victor).

WHITEZEL, LEE BOND—Basso, Teacher. Born near Peru, Ind., 1899. *Education:* Muncie Conservatory of Music; American Conservatory, Chicago. At present, second soloist, Our Lady of Sorrows Church, Chicago. Maintains own studio. *Address:* 310 S. Michigan Ave., Chicago, Ill.

WHITHORNE, EMERSON—Composer. Born in Cleveland, O., 1884. *Education:* Pupil of Rogers, Leschetizky and Fuchs. Teacher, Music Critic for *Pall Mall Gazette*, London (1907-15); Executive Editor, Art Publication Society, St. Louis (1915-20); vice-president, Composers Music Corporation (1920-22). *Compositions: New York Nights and Days*, suite (1923); *Sooner and Later*, ballet (1925); *Saturday's Child*, for tenor, soprano and orchestra (1926); *Fata Morgana*, symphonic poem (1927); Violin Concerto (1931); *The Grim Troubadour; El Camino Real*, for piano (1937); other works for orchestra, piano, violin and the theatre; chamber music.

WHITLOCK, VERA—Musicologist, Educator. Born in the United States. *Education:* McKendree College, Lebanon, Ill.; Chicago Musical College; pupil of Rosenwald, Ganz and Margolies. Former teacher of piano and voice; choral conductor. At present, Head of Music Department, High Point College, N. C. *Member:* Mu Phi. *Address:* High Point College, High Point, N. C.

WHITMER, THOMAS C.—Composer. Born in Altoona, Pa., 1873. *Education:* Franklin and Marshall College; pupil of Gilchrist, Jarvis and S. P. Warren. Music Director, Stephens College, Mo. (1899-1909); Pennsylvania College for Women, Pittsburgh (1909-19); teacher at Pittsburgh Musical Institute (1916-19). Organist, Sixth Presbyterian Church, Pittsburgh (after 1916). *Compositions:* For orchestra, chorus and chamber ensembles. *Author of: Considerations on Music, The Way of My Mind* (1918); contributor to various music periodicals.

WHITMIRE, ALICE GIDEON—Educator. Born in Omaha, Neb., 1891. *Education:* University of Nebraska, University of Chicago (School of Education); Columbia School of Music; studied voice and piano; did research work in western folk music in Wyoming. *Degrees:* Mus. B., Columbia School of Music. Compiled Wyoming version of cowboy folk songs, *Highways and Byways* (Silver Burdett Co., 1936). Contributor, *Who Is Who In Music* (1940-41 Edition). *Addresses:* Business, Seward School, 4600 S. Hermitage, Chicago, Ill.; residence, 907 E. 52nd St., Chicago, Ill.

WHITMORE, ROGERS—Violinist, Conductor. Born in Ilion, N. Y., 1902. *Education:* Ithaca College; Utica Conservatory; Ecole des Hautes Etudes Musicales; Fontainebleau; pupil of Auer, Sevcik, Cesar Thomson, Hewitt and Lucien Capet. Member of faculty, University of Missouri (since 1925). Chairman of Music Department (since 1936). *Member:* Phi Mu Alpha (National Executive Committee); Missouri Music Teachers Association (President); Misscuri Music Educators Association; University of Missouri Concert Series Association (President). *Address:* University of Missouri, Columbia, Mo.

WHITNEY, EDITH—Violinist. Born in Chicago, Ill., 1916. *Education:* American Conservatory, Chicago Musical College; pupil of Herbert Butler, Leon Sametini, Radie Britain. *Debut:* Radio (1930). *Appearances:* Whitney String Quartet, Woman's Symphony Orchestra, Chicago. *Address:* 6054 Stony Island Ave., Chicago.

WHITNEY, EDNA—Violist. Born in Chicago, Ill., 1914. *Education:* American Conservatory, Chicago. *Debut:* In concert (1931). *Appearances:* Tours of the United States with various ensembles. Member of Whitney Quintet and Whitney String Quartet, Woman's Symphony of Chicago. *Address:* 6054 Stony Island, Chicago, Ill.

WHITNEY, JOAN—Pianist, Mezzo-Soprano. Born in Pittsburgh, Pa., 1917. *Education:* Finch College; with private teachers. *Appearances:* In *Kiki*, others, with Marc Connelly; soloist with Will Osborne's and Enric Madriguera's orchestras. *Address:* 580 Fifth Ave., Broadcast Music Inc., New York City.

WHITNEY, MAURICE C.—Pianist, Organist, Educator. Born in Glen Falls, N. Y., 1909. *Education:* New York University, Ithaca College. *Degrees:* B.S., Ithaca College (1932); M.A., New York University (1939). *Member:* New York School Music Association (Vice-President); National Music Educators Conference (New York State Chairman). *Address:* Hudson Falls Public Schools, Hudson Falls, N. Y.

WHITNEY, NOREEN—Violinist. Born in Chicago, Ill., 1909. *Education:* American Conservatory of Music, Chicago Musical College; pupil of Sametini, and Sowerby. *Debut:* With Whitney Trio (1927). *Appearances:* With Whitney Trio and Whitney String Quartet throughout the United States; Chicago Woman's Symphony. *Radio:* WMAQ, Chicago; others. *Address:* 6519 University Ave., Chicago, Ill.

WHITNEY, ROBERT S.—Composer, Conductor. Born in Newcastle, England, 1904. *Education:* Pupil of Reuter, Oberndorfer, Sowerby, Stock and others. *Radio:* WMAQ (1924-31); NBC. Director, Whitney Trio and Whitney Chamber Music Ensemble. District Supervisor, Federal Music Project, Chicago. *Compositions:* Concerto Grosso (1933); Symphony (1935); suite for orchestra (1937), and chamber music.

WHITTINGTON, DORSEY—Pianist. Born in Effingham, Ill., 1899. *Education:* University of Southern California; Juilliard Institute; pupil of Carl Friedberg, Ernest Hutcheson, Edwin Hughes and Percy Goetschius. *Degrees:* Artist's Diploma, Institute of Musical Art; Hon. Mus. D., Boguslawski College of Music. *Debut:* American, Aeolian Hall, New York (1922); European, Wigmore Hall, London (1926). *Appearances:* Tours of America and Europe as piano recitalist; in duo-piano recitals with wife, Frances Whittington. At present, conductor of Birmingham (Ala.) Civic Symphony; member of faculty, Birmingham Conservatory of Music. *Address:* Birmingham Conservatory of Music, Birmingham, Ala.

WICKHAM, FLORENCE—Contralto. Born in Beaver, Pa., 1882. *Education:* Pupil of Alice Groff in Philadelphia; Mme. Mallinger and Franz Emerich,

Berlin. *Debuts:* European, as *Fides,* Wiesbaden; American, as *Kundry* in Savage's English *"Parsifal"* (1904). *Appearances:* Operatic roles in Germany, and Covent Garden, London; Metropolitan Opera Company (1908-12). *Compositions:* Operetta, *Rosalynd,* based on Shakespeare's *As You Like It,* produced at Carmel, N. Y. (1938). *Address:* 1215 Fifth Ave., New York City.

WIDDOP, WALTER—Tenor. Born in Norland, near Halifax, 1892. *Appearances:* Barcelona International Season (1927); concerts and festivals in Holland, Germany, England and the United States; operatic roles at Covent Garden, London; tours with British National Opera Company. *Recordings:* Victor.

WIDENOR, DAVID KENNETH—Organist, Pianist, Conductor, Teacher. Born in Omaha, Neb. *Education:* Juilliard Institute; Municipal University of Omaha; Columbia University; pupil of Cecil Berryman, Percy Goetschius. *Degrees:* B.S., M.A., Columbia; A.A.G.O. *Appearances:* Organist in theatres (20 years); Publix, Loew, RKO, Warner Circuits, Rivoli and Criterion Theatres, New York. Radio: WDAF, WOW, WHAM, WINS, WNEW. Organist, Choirmaster, Grace Episcopal Church, Rutherford, N. J. *Address:* 239 Passaic St., Hackensack, N. J.

WIENKE, EVELYN—Soprano, Teacher of Voice. Born in Woodstock, Ill. *Education:* University of Wisconsin, Columbia School of Music, American Conservatory; pupil of George Nelson Holt, Theodore Harrison, Ellen Kinsman Mann. *Appearances:* Soprano soloist, First Methodist Church, Chicago; Director, Orionis Vocal Ensemble. *Member:* Musician's Club of Women; Mu Iota Chapter of Mu Phi Epsilon. *Address:* Kimball Bldg., Room 500, Chicago, Ill.

WIER, ALBERT E.—Editor, Author. Born in Chelsea, Mass., 1879. *Education:* Harvard University and New England Conservatory. Editor, various publishing companies in New York. Compiler of the *Macmillan Encyclopedia of Music and Musicians. Author of:* Book on the piano (1940), and others. *Editor of: Whole World Music Series; Master Composer Series; Ideal Home Music Library; What Do You Know About Music?*

WIESEMANN, CARL—Organist, Educator. Born in Brooklyn, N. Y., 1892. *Education:* Hochschule fuer Musik, Berlin. *Appearances:* Recital tours; soloist with Guilmant and Dallas Symphonies; others. Director, Schubert Club (12 years), Trio Club (4 years), Dallas Texas; Organist, St. Matthews Cathedral (20 years). *Member:* Texas Music Teachers Association; State Department of Education Music Advisory Board (Organizer, Executive Secretary); A.G.O. (Dean, Texas Chapter); Music Teachers National Association (Legislative Committee), and others. *Address:* 5100 Ross Ave., Dallas, Texas.

WIGENT, JOHN—Conductor. Born in Chicago, Ill., 1915. *Education:* Northwestern University. *Degrees:* B. Mus. Ed., Mus. M., Northwestern. *Debut:* Choral conductor, NBC (1936). *Appearances:* Chicago Civic Orchestra; Garv Municipal Chorus, as conductor. *Radio:* NBC. *Recordings:* D'Arcy. *Address:* North Park College, Chicago, Ill.

WIGGINS, VERONICA—Vocalist. Born in New York City. *Education:* Montclair Private Schools. *Radio:* "Album of Familiar Music" (78 weeks); "Hoffman Hour" with Nelson Eddy (52 weeks); A. & P. Gypsies (26 weeks). Member of Moonbeams Trio. *Address:* 235 W. 71st St., New York City.

WIGMAN, MARY—Danseuse. Born in Hanover, Germany. *American Debut:* New York (1930). Assistant to Rudolf von Laban (1913-19).

WILCOX, JOHN C.—Teacher of Voice. Born in Sebewaing, Mich., 1870. *Education:* Mehan School of Vocal Art, Detroit. *Degree:* Hon. M. M., Denver College of Music (1922). *Appearances:* In concert and oratorio throughout the United States. Former Director, Denver Municipal Chorus, Denver A Cappella Choir and Fortnightly Club Chorus, Greely, Colo.; Wilcox Concert Choir, Denver. At present, member of faculty, American Conservatory. *Author of: The Adult Singing Voice, The Adolescent Singing Voice, The Speaking Voice, Training Voices in Class Groups* (Carl Fischer, Inc.). *Member:* American Academy of Teachers of Singing and Chicago Council of Teachers of Singing. *Address:* American Conservatory, Kimball Building, Chicago, Ill.

WILD, EARL—Pianist. Born in Pittsburgh, Pa., 1917. *Education:* Carnegie Institute of Technology, Pittsburgh. *Debut:* In concert, Carnegie Institute of Technology. *Appearances:* Carnegie Institute. *Radio:* NBC. *Address:* 325 W. 57th St., New York City.

WILD, JULIANNA M.—Supervisor. *Education:* Chicago Teachers College, University of Chicago, Chicago Musical College, University of Wisconsin, Loyola University. *Degrees:* Ph.B., University of Chicago (1915); A.M., University of Chicago (1934). Former teacher in Chicago public grade schools; teacher in Tilden Technical High School, Chicago; Director of Choral Club and operettas, Tilden Technical High School. At present, Supervisor of Music, District 6, Chicago public schools. *Author of: Range and Change in the Adolescent Boy Voice* (1934). *Address:* 4642 Ellis Ave., Chicago, Ill.

WILDE, EDWIN ERNEST—Organist, Pianist, Educator. Born in Calais, Me., 1887. *Education:* Brown University. Lecturer in Music, Brown University (7 years); Instructor, Columbia University Summer School (5 years). Organist, Choirmaster, Grace Church, White Plains. *Address:* 7 Greenridge Ave., White Plains, N. Y.

WILDERMANN, MARIA BERNADETTE—Pianist, Teacher. Born in Vienna, Austria. 1892. *Education:* Benedictine Academy; Vienna University; Royal Conservatory of Vienna; pupil of Leschetizky, Godowsky and Maurice Aronson. *Debuts:* European, Vienna (1908); American, Carnegie Hall, Pittsburgh (1914). *Appearances:* Tours in concert and recital throughout the United States and Europe. Founder and Director of the Wildermann Institute of Music. At present, concertizing throughout the east and western states. *Author of: Illustrated Fundamentals for Instrumentalists and Singers; Illustrated Fundamentals of Memorizing; Illustrated Fundamentals of Rhythm; Expectations of Life. Address:* 3242 Decatur Ave., Bronx, N. Y.

WILKS, NORMAN—Pianist, Teacher. Born in Birchington, England. *Education:* Conservatory of Brussels; pupil of Lamond, Schnabel, Breithaupt, Prout and Michael Hambourg. *Degree:* Hon. R.C.M., Royal College of Music, London. *Appearances:* Tours throughout Europe, Canada and the United States, in concert and recital. *Radio:* CBL, Toronto. Former member of staff of the Royal College of Music. Member of faculty, Toronto Conservatory of Music (since 1928); executive officer (since 1936). *Member:* Savage Club, Military Institute; Arts and Letters Club. *Address:* Toronto Conservatory of Music, Toronto, Canada.

WILLARD, CAROLYN—Pianist. Born in Erie, Pa. *Education:* Oberlin Conservatory; pupil of Ernst Jedliczka, Otto Boise, and Fanny Bloomfield-Zeisler. *Degree:* Mus. B., Oberlin Conservatory. *Debut:* Recital, Chicago. Appearances: Recitals in Aeolian and Steinway Halls, New York; Beethoven Saal, Berlin; London; soloist with Chicago and Detroit Symphony Orchestras; recitals throughout Michigan, for Federated Music Clubs. Former member of faculty, Bush Conservatory, Chicago; Battle Creek College. Conducts own studio in Battle Creek. *Address:* 149 Capitol Ave., N.E., Battle Creek, Mich.

WILLEKE, WILLEM—Violoncellist. Born in Holland, 1878. *Education:* The Hague Conservatory; pupil of Hartog. *Appearances:* As solo cellist, Riga Orchestra (1896); European tours; solo cellist, Leipzig Philharmonic (1901-03); Covent Garden; Royal Opera, Vienna. Former member of faculty, Duesseldorf Conservatory; member, Kneisel Quartet (1907-17); Founder and Cellist, Elshuco Trio. Director, Berkshire Music Colony, Pittsfield, Mass.; member of faculty, Juilliard Institute.

WILLIAMS, ALEXANDER—Music Critic. Born in Needham, Mass., 1909. *Education:* Harvard; Fontainebleau, France (piano). *Degrees:* A.B., Harvard (1931); A.M., Harvard (1932). Assistant Music and Dramatic Critic, Boston *Herald* (1933-34). Music Critic, Boston *Herald* (since 1934). *Address:* Boston Herald, Boston, Mass.

WILLIAMS, FREDERIC ARTHUR—Teacher of Piano. Born in Oberlin, Ohio, 1869. *Education:* Studied with Rogers, Smith, Clemens, and Sherwood. *Compositions:* Teaching material, *Wrist and Forearm Studies* and *Octave and Chord Studies.*

WILLIAMS, JEAN—Pianist, Soprano, Teacher. Born in England. *Education:* University of Chicago; Conservatory of Music, University of Toronto; St. Louis Institute of Music; pupil of Gottfried Galston, William Shakespeare, others. *Appearances:* In the United States. Former member of faculty, Toronto Conservatory (10 years); Supervisor of Music, Cleveland Public Schools; member of faculty, Progressive Teachers College, St. Louis. At present, conducts Williams-Tholen Studio, Portland, Ore.; Vice-President, Symphony Society of Portland Philharmonic Orchestra. *Compositions: Tyrolean Dance, The Boys Are Marching, Indian Lullaby* (Schirmer & Co., 1935). *Author of: A Modern Method of Piano Instruction* (Art Publication Society, 1932). *Member:* Oregon Music Teachers Association (State President); Music Teachers National Association. *Address:* 315 N. E. 41st Ave., Portland, Ore.

WILLIAMS, MAHLON—Clarinetist, Saxophonist. Born in Mancelona, Mich., 1886. *Appearances:* Honey Boy Minstrels, Neal O'Brien Minstrels, Barnum Show, Ringling Brothers; others. At present with Sunset Corner Symphony. *Radio:* WHO. *Address:* 701 Leland, Des Moines, Ia.

WILLIAMSON, ALIX B.—Writer, Editor, Publicity Director. Born in New York City, 1916. *Education:* Hunter College. *Degree:* A.B., Hunter (1935). Editor, *New York Amusements* (1935-36); Account Executive, Constance Hope Associates (1936-38); founded firm, Alix B. Williamson—Publicity,

Promotion and Public Relations (1938). Head of firm (since 1938). *Author of: Metropolitan Portraits,* in Metropolitan Opera Program (1939-40); articles in periodicals. *Member:* Sigma Tau Delta. *Address:* 67 W. 44th St., New York City.

WILLIAMSON, JOHN FINLEY—Conductor. Born in Canton, Ohio, 1890. *Education:* Otterbein Conservatory of Music, Westerville, Ohio; Wooster University; pupil of David Bispham and Herbert Witherspoon. *Degrees:* Mus. D. (1928), LL.D. (1935), Otterbein College. *Appearances:* European tours. Founder, Conductor, President, Westminster Choir College (since 1926); Editor, *Westminster Series* (Schirmer, Inc.); Dean, Ithaca Conservatory. *Address:* Westminster Choir College, Princeton, N. J.

WILLITS, SCOTT ALLISON—Violinist, Teacher. Born in New Boston, Ill., 1896. *Education:* Knox College, Galesburg, Ill.; graduate, Metropolitan Conservatory, Chicago; pupil of Harry Dimon and Sevcik (four years). Sevcik's first American representative in America. *Appearances:* Concerts in Europe and principal cities of the United States. Taught at Ohio University and in New York. Faculty member, American Conservatory, Chicago. Teacher of Fritz Siegal, Herman Clebanoff, Ruth Rubinstein, Theodore Silavin, Frank Fiatarone, Sidney Miller. *Address:* 500 Kimball Bldg., Chicago, Ill.

WILLMAN, ALLAN ARTHUR—Composer, Pianist. Born in Hinckley, Ill., 1909. *Education:* Knox College Conservatory of Music, Chicago Musical College; pupil of Boulanger. Recipient of Paderewski Award (1935). *Degree:* Mus. M., Chicago Musical College. Former member of faculty, Chicago School of Music. Member of faculty, University of Wyoming. *Compositions: Solitude,* symphonic poem (1935); *A Ballade of the Night,* for string quartet; suite for violin and piano (1937); other works for orchestra and piano.

WILLMORE, ARTHUR—Concert Manager. Born in New York City. Former Manager, Wharf Theatre, Provincetown, Mass.; with concert firm, Berkhard & McFarlane, New York. Founded firm of Willmore and Powers, with Rhea Powers (1934).

WILLOUGHBY, WINIFRED D.—Supervisor. Born in St. Clair County, Ill., 1878. *Education:* Northwestern, Washington and Columbia Universities; Lieber Conservatory; pupil of Oliver Clark, Dudley Buck. *Degrees:* Mus. B. Ed., Northwestern; M.A., Teachers College, Columbia. *Appearances:* As director of a cappella choirs and church choirs. Supervisor of Musical Education, East St. Louis schools. *Address:* Board of Education, East St. Louis, Ill.

WILLSON, MEREDITH—Flutist, Conductor, Composer. Born in Mason City, Ia., 1902. *Education:* Damrosch Institute of Musical Art, New York; pupil of Bernard Wagenaar, Henry Hadley, Mortimer Wilson. *Debuts:* As flute soloist with John Philip Sousa (1921); as Conductor, with Seattle Symphony (1929); as composer-conductor, with San Francisco Symphony (1936). *Appearances:* On tour with Sousa (1919-22); solo flutist, New York Philharmonic, under Toscanini, Mengelberg, Furtwaengler, Riesenfeld, others (1925-29); Conductor, Seattle Symphony; others. *Radio:* With regional network in northwest; Musical Director, Western Division, NBC (1932-39). At present, Musical Director, "Good News of 1940," NBC. *Compositions:* Three symphonies; *O. O. McIntyre Suite, Song of Steel, Radio City Suite;* others (published by Fischer, Witmark, Robbins). *Author of: What Every Young Musician Should Know* (Robbins). *Address:* Chateau Elysee, 5930 Franklin Ave., Hollywood, Cal.

WILSON, GEORGE CLAY, JR.—Violinist, Violist, Conductor. Born in Champaign, Ill., 1908. *Education:* University of Illinois; Teachers College, Columbia University. *Degrees:* Mus. B., B.S., Illinois; M.A., Columbia. *Appearances:* Tucson Symphony Orchestra, University of Arizona Bands. *Address:* University of Arizona, Tucson, Ariz.

WILSON, HARLIE E.—Accompanist, Concert Manager. Born in Morrisville, Vt., 1896. *Education:* University of Vermont; also studied with private teachers. *Radio:* WCAX, CKAC, WQDM, WDEV. Organist, Methodist Church, Burlington (5 years); College St. Church (7 years); First Congregational Church (8 years). Pianist and Organist, Vermont State Symphony Orchestra. Maintains own studio and appears as accompanist. *Member:* Berkshire Symphonic Festival (Advisory Committee); Vermont State Symphony Orchestra (Board of Directors). *Address:* 54 Clarke St., Burlington.

WILSON, HARRY ROBERT—Conductor, Composer. Born in Salina, Kan., 1901. *Education:* Wichita College of Music; Kansas State College; Teachers College, Columbia University; Juilliard Graduate School; pupil of Rubin Goldmark (composition) and Albert Stoessel (conducting). *Degrees:* B.S., Kansas State College; M.A., Ed. D., Teachers College. *Appearances:* As Conductor, performance of *The Messiah* (1939). *Radio:* NBC; Vass Family and Hal Gordon programs. At present, Conductor of Teachers College Chorus; Director of Teachers College Singers; member of faculty, Teachers College. *Compositions:* Choral works and arrangements (published by Hall and McCreary, G. Schirmer, and Presser & Co.). *Address:* Teachers College, Columbia University, New York City.

WILSON, LLOYD H.—Vocalist, Saxophonist. Born in Darlington, Wis., 1899. *Appearances:* Leif Ericson Orchestra, Mae and Her Swing Billies, Darlington Firemens Band. *Address:* 332 S. Main St., Darlington, Wis.

WILSON, M. EMETT—Teacher, Organist. Born in Wisconsin, 1894. *Education:* University of Minnesota, University of Chicago and Ohio State University. *Degrees:* B.A., Minnesota; M.A., Chicago; Ph.D., Ohio State. Lecturing on music and music education (1940). *Address:* Ohio State University, Columbus, Ohio.

WILSON, MURIEL—Soprano. Born in New York City. *Education:* Pupil of William H. Reiger. *Appearances:* Recitals and concerts throughout the middle west and New England; duet recitals with Fred Hufsmith, tenor. *Radio:* As Mary Lou in "Show Boat," NBC; other commercial and sustaining programs, NBC, CBS. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

WILSON, MRS. R. WAYNE—Pianist, Teacher. Born in Camden, S. C., 1854. *Education:* Dalcroze Temple of Art, Dresden, Germany; attended classes of Leschetizky. Conducts piano studio in Atlanta (since 1871). *Address:* 1040 Peachtree St., N.E., Atlanta, Ga.

WILSON, ROGER C.—Composer, Editor. Born in Dayton, Ohio, 1912. *Education:* University of Southern California. Associate Editor, Lorenz Publishing Co. *Compositions:* Cantatas, operettas, organ works, anthems; arrangements. *Address:* Lorenz Publishing Co., Dayton, Ohio.

WILSON, WILLIAM LLEWELLYN—Organist, Choral Conductor. Born in Baltimore, Md., 1887. *Education:* Morgan College, Universities of Pennsylvania and Columbia; pupil of W. G. Owst, H. D. Phillips and others. *Degree:* A.B., Morgan College. *Appearances:* Concerts and organ recitals; as conductor of National Choral Symphony; Director of Music, Douglass High School, Calhoun and Baker Streets, Baltimore, Md.

WINDINGSTAD, OLE—Conductor. Born in Norway, 1886. *Education:* Oslo Conservatory, Leipzig Royal Conservatory. Decorated by King Hakon VII of Norway with Order of St. Olav (1929). *Appearances:* As conductor, Scandinavian Symphony Orchestra (1913-39), Carnegie Hall, New York, and Academy of Music, Brooklyn, N.Y.; United Scandinavian Singers and United Norwegian Singers of New York, tour of Norway (1926); Oslo Philharmonic (1923, 1926); Symphony Orchestra, Philadelphia Sesquicentennial Exposition (1926); Richard Wagner Symphony Orchestra of New York (1930); Brooklyn Symphony Orchestra (1930-32); Promenade Concert Symphony Orchestra at Mecca Auditorium, New York (1931); NBC Symphony Orchestra (1935); New York Civic Orchestra (1936); Long Island Little Symphony, Westchester Philharmonic and Brooklyn Symphony Orchestra (1937); Knickerbocker Symphony Orchestra, performances in upstate New York, including Albany, Troy, Poughkeepsie, Hudson, others (1937-39); Federal Symphony Orchestra of New York (1938); Metropolitan Opera Orchestra in Festival Concert to Crown Prince and Crown Princess of Norway, Metropolitan Opera House (1939); New York Civic Orchestra in concerts and broadcasts, including appearances at New York World's Fair (1939); New Orleans Symphony Orchestra (1939-40). At present Conductor, New Orleans Symphony Orchestra. *Compositions:* Symphonic works for orchestra. Contributor to *Who Is Who In Music* (1940-41 Edition). *Address:* 613 Common St., New Orleans, La.

WINDSOR, HELEN—Pianist. Born in Michigan, 1909. *Education:* Oberlin College Conservatory; Institute of Musical Art; in Germany. *Degree:* Mus. B., Oberlin College. *Appearances:* In Germany, Holland, England; Barbizon recitals (1931, 1932); others. *Radio:* WQXR, New York. At present, conducts studio in New York. *Address:* 66 E. 93rd St., New York City.

WINKLER, EMIL—Pianist. Born in Leipzig, Germany, 1866. *Education:* Royal Conservatory of Music, Leipzig; pupil of Richter, Reinecke, Schreck, Jadassohn, and others. *Appearances:* With Nashville Symphony Orchestra (1904); recitals at Willamette University (1895); Nashville University (1897); Ward Conservatory (1910); Ward-Belmont School of Music; Ebell Club, Los Angeles; Highland Park Conservatory of Music (1927-28). *Compositions:* Two Caprices; Theme and Variations; *At the Seashore; Fantasie-Impromptu; Mazurka;* Paraphrase on Motif from *"Tristan and Isolde"; Dreams of Childhood,* twelve progressive pieces; also violin and piano works. *Address:* 520 North Ave., 54, Los Angeles, Cal.

WINSTON, MARGARET GROVER—Mezzo-Soprano, Teacher. Born in Chicago, Ill. *Education:* Kemper Hall, St. Timothy's School and American Con-

servatory; voice with Van Grove, Lucie Lennox, Louise Gilbert, Elaine De Sellem, Zerline Muhlman Metzger, Chicago; D'Aubigny in Paris; also in Germany and Italy. *Appearances:* Concerts in Europe and the United States; Chicago World's Fair (1933); Kimball Hall (1940). *Radio:* As guest artist, WGN, Chicago. *Compositions: April, Life* and other songs. *Address:* Seneca Hotel, 200 E. Chestnut St., Chicago, Ill.

WINTER, ERNEST W.—Percussionist. Born in Melrose, Minn., 1905. *Education:* University of Minnesota. *Member:* St. Paul Musicians Association (President, 1940). *Address:* St. Paul Musicians Association, St. Paul, Minn.

WINTERS, EMMANUEL—Violinist. Born in Malmoe, Sweden, 1919. *Education:* Cornell University, Ithaca Conservatory. *Degrees:* A.B., LL.B., Cornell University. *Appearances:* Cornell Symphony, Wilkes-Barre Scranton Sinfonietta. Former member of Cornell String Quartet. Correspondent, *Musical America;* Columnist, Anthracite *Tri-District News. Author of: The Becoming of Oswald Or Wake Up and Loaf. Member:* Phi Beta Kappa, Phi Kappa Phi, Curia. *Address:* Deposit Savings Bank Bldg., Wilkes-Barre, Pa.

WIRGES, BILL—Conductor, Arranger. Born in Buffalo, N. Y., 1900. *Education:* Pupil of John Lund, Mme. Leginska. Has conducted orchestral accompaniments to Al Jolson, Harry Richman, Belle Baker, Jessica Dragonette, Jane Froman, James Melton, George Jessel and others. *Radio:* WOR, NBC, CBS. Musical Director, Brunswick Recording Co. (1926-31); Musical Director, WFBM, Indianapolis. *Compositions: Mississippi Lament, Valse Viennoise;* works for piano; songs; also has arranged music for radio programs. *Address: 22* W. 48th St., New York City.

WIRSEN, EDITH CLAUDIA—Soprano. Born in Eksjo, Sweden, 1882. *Education:* Sherwood Music School, Chicago; pupil of John Hall, Belle Forbes Cutter, Lara. *Appearances:* Concerts in Gothenburg and Stockholm, Sweden (1909, 1911, 1920); and tours of the United States in concert and recital. *Compositions: Elegy* (Wesley Webster), awarded first prize in Schubert Club contest (1934). At present, maintains own studio. *Member:* MacDowell Club, Europe Opera Reading Club, Pro Musica Schubert Club and National Federation of Music Associations. *Address:* 530 N. Orlando Ave., Hollywood, Cal.

WISE, B. FRED—Tenor, Teacher of Voice. Born in Winfield, Iowa, 1896. *Education:* Parsons College, University of Chicago, Northwestern University; pupil of James N. Dodge (theory); T. N. McBurner (voice); Dudley Buck; Trobadelo, Paris (voice); Edgar Nelson, Herman DeVries; also with coaches of Paris Opera-Comique. *Degrees:* B.M., Parsons College; Ph.B., University of Chicago. *Appearances:* Soloist with Chicago Symphony, Apollo Musical Club, Swedish Choral Club; recitals at the University of Mississippi, University of Chicago, University of Illinois, North Park College, and many music centers of the middle west. At present, member of faculty, American Conservatory, Chicago; Director of Music, International Convention of Disciples of Christ; Director of Music, University Church, Disciples of Christ, Chicago. *Address:* Kimball Bldg., Chicago, Ill.

WITMARK, ISIDORE—Music Publisher. Born in New York City, 1869. *Address:* 315 Central Park West, New York City.

WITTGENSTEIN, MILTON—Flutist. Born in New York City, 1900. *Education:* College of the City of New York; pupil of Georges Barrere. Founder and flutist of Oxford Ensemble. *Radio:* Staff member, CBS; performances on NBC, WABC, and WOR. *Recordings:* Two Mozart Quartet albums; J. C. Bach's Quartet for Flute and Strings (Musicraft, Decca). *Address:* 875 West End Ave., New York City.

WITTGENSTEIN, PAUL—Pianist. Born in Vienna, Austria, 1887. *Education:* Pupil of Leschetizky. *Appearances:* Concerts throughout Europe, the United States and Canada. At present, concertizing in the United States.

WITWER, KATHRYN—Soprano. Born in Coatesville, Pa. *Education:* De Young Studios; pupil of Richard De Young, Chicago; Frank La Forge, Oscar Seagle, Louis Bachner, New York; Marie Gutheil-Schoder, Salzburg; also studied in Paris. Winner of National Federation of Music Clubs Prize and National Opera Prize. *Debuts:* With Chicago Symphony Orchestra; operatic, with Chicago Opera Co. *Appearances:* Soloist with Cleveland Orchestra, Sokoloff conducting; soloist, Bach B minor Mass, Chicago Symphony, Stock conducting; American premiere performance of Holst chamber opera, *Savitri,* Kruger conducting. Annual tours of the United States (since 1928). At present, prima donna of the "Pageant of Melody," conducted by Henry Weber, WGN-MBS. *Member:* Arts Club, Cordon Club, Tri Kappa, Sigma Alpha Iota (national honorary member). *Address:* 721 N. Michigan Ave., Chicago, Ill.

WITZEL, FRANK—Oboist, English Horn Player. Born in Amsterdam, N. Y., 1916. *Education:* Juilliard School of Music, New York City. *Appearances:* Good-will tour of Canada, with National Symphony (1938). At present, member of National Symphony Orchestra, Washington, D. C. *Address:* National Symphony Orchestra, Washington, D. C.

WOESSNER, JULIUS—Violinist, Conductor. Born in Lorrach, Germany, 1893. *Appearances:* Lowell Philharmonic Orchestra. Organizer, Director, Manager, Lowell Philharmonic (15 seasons). *Address:* 263 W. Merrimack St., Lowell, Mass.

WOHLMUTH, HANS T.—Teacher, Stage Director. Born in Vienna, 1900. *Education:* University of Vienna; pupil of Rainer Simons. *Degree:* Ph.D., University of Vienna. *Appearances:* Vienna Schoenbrunner Schlosstheater (1925); Reichenberg, C.S.R., Basel, Switzerland; Volksoper Vienna; Salzburg (1937). At present, Stage Director Philadelphia Opera Co.; member of faculty, Curtis Institute of Music. *Address:* Curtis Institute of Music, Philadelphia, Pa.

WOLF, ARTUR—Teacher of Voice. Born in Russia, 1885. *Debut:* Vienna. *Appearances:* Germany and Austria. Former member of faculty, Vienna Conservatory. Title of Professor conferred by Austrian Government. At present, maintains own studios in New York and Philadelphia. *Author of: Gymnastik des Gesangsapparates* and *Kritik der einseitigen Gesangsmethoden. Addresses:* 716 Steinway Bldg., New York City; 207 Presser Bldg., 1714 Chestnut St., Philadelphia, Pa.

WOLF, HANS—Conductor, Theorist. Born in Hamburg, 1912. *Education:* Universities of Hamburg and Vienna; New Vienna Conservatory; pupil of Heinrich Schenker. *Degrees:* Conductor's Diploma, New Vienna Conservatory; Ph.D., University of Vienna. *American Debut:* As Conductor of *The Messiah,* Oskaloosa, Ia. (1938). *Appearances:* As conductor of college choruses in performances throughout the middle west. *Radio:* WHO, Des Moines, and WSUI, Iowa City. Teacher of theory; Conductor of chorus, band, and orchestra, John Fletcher College. *Address:* John Fletcher College, Oskaloosa, Ia.

WOLFE, JAMES—Bass. Born in Riga, Latvia, 1890. *Education:* Riga Conservatorium; pupil of Ott, Vienna. *Debuts:* European, Riga Opera House (1906); American, Metropolitan Opera Co. (1923). *Appearances:* Tours with major opera companies throughout the United States and Europe. At present, member of the Metropolitan Opera Association. *Address:* Metropolitan Opera Association, New York City.

WOLFE, LILLIAN REZNIKOFF—Pianist, Clavichordist, Coach. Born in New York City, 1901. *Education:* Graduate, Juilliard Institute; Institute fuer Auslaender, Berlin (1929); pupil of Edwin Fischer, Walter Gieseking, Curt Sachs, and others. Collaborator with Reuven Kosakoff and Stella Nahum in compilation of *Piano and Musicianship Courses, Music Study Method for Class and Individual Instruction* (J. Fischer & Bro.). Conducts studios in Brooklyn and New York City. *Addresses:* 1379 Union St., Brooklyn, N. Y.; 113 W. 57th St., New York City.

WOLFES, FELIX—Pianist, Conductor. Born in Hannover, Germany. *Education:* Leipzig Conservatory, Strassbourg Conservatory; pupil of Max Reger, Hans Pfitzner. *Appearances:* Conductor, opera in Cologne, Mannheim, Frankfurt, Breslau, Essen, Dortmund, Monte Carlo; Konzertverein Munich; Sidney, Australia. Assistant Conductor, Metropolitan Opera House, New York City. *Address:* 228 W. 71st St., New York City.

WOLFF, ALBERT LOUIS—Conductor. Born in Paris, France, 1884. *Education:* Paris Conservatoire. Chorusmaster, Opéra-Comique; Conductor, French repertoire, Metropolitan Opera, New York (1919-21); Chief Conductor, Opéra-Comique (1922); Conductor, Concerts Lamoureaux (1928-34), and Conductor, Concerts Pasdeloup.

WOLFF, ERNST—Baritone. Born in Baden-Baden, Germany. *Education:* Hoch's Conservatory, Frankfort-am-Main (piano, conducting); pupil of Vittorino Moratti, Milan (voice); Johannes Willy, Frankfort (voice). *Appearances:* As pianist in concert, recital, and as accompanist, early in career; lieder recitals throughout Europe and the United States and Canada (since 1933). Brought to the United States by Max Reinhardt and Kurt Weill for role and musical assistant in *Eternal Road* (1935). Musical Director of Opera School at Hoch's Conservatory; Conductor, Frankfort-am-Main Opera House (1928-33); guest conductor, International Modern Chamber Music Festivals, under direction of Paul Hindemith, at Baden-Baden, and elsewhere in Europe; member and touring artist of Concert Project of the Association of American Colleges, New York. At present appearing in lieder recitals, New York (accompanying himself at the piano), and conducting master classes at universities and colleges; also concertizes in Europe. *Recordings:* Columbia. *Addresses:* Hotel Wellington, New York City; Villa Bella Vista, Lugano-Breganzona, Switzerland.

WOLFF, ERNST VICTOR—Pianist, Harpsichordist. Born in Berlin, 1898.

Education: University of Berlin, Harvard University; pupil of Philipp, Scharwenka. *Degree:* Ph.D. *Appearances:* With Schola Cantorum, New York; soloist with symphony orchestras in Europe and the United States; Boston Symphony, Koussevitzky conducting. Boston and New York. *Radio:* With Alfred Wallenstein, WOR, New York. *Recordings:* Piano and harpsichord solos, ensemble recordings (Columbia, Gamut, Musicraft, U. S. Records). *Address:* 257 W. 86th St., New York City.

WOLFF, WERNER—Conductor, Teacher, Writer on Music. Born in 1883. Conductor, Hamburg Staatsoper (1917-32); Conductor, Italy. *Compositions:* Chamber works and songs. At present, concertizing in the United States.

WOLF-FERRARI, ERMANNO—Composer, Teacher. Born in Venice, Italy, 1876. *Education:* Pupil of Rheinberger. Director, Liceo Benedetto Marcello, Venice (1902-07). *Compositions: La Sulamite,* for soli, chorus and orchestra (1899); *Rispetti,* for soprano and piano; *Le donne curiose* (1902), *The Secret of Susanne* (1909), *The Jewels of the Madonna* (1912), *L'Amore Medico* (1913), *Il Campiello* (1935), operas; other works for the theatre, chorus and orchestra; chamber music.

WOLFFERS, HARRIETTE—Violinist. Born in Boston, Mass. *Education:* Juilliard Institute; pupil of Felix Winternitz in Boston, Auer and Toscha Seidel. *Appearances:* Recitals and concerts throughout the United States and Europe; violin and piano recital with husband, Jules Wolffers in Town Hall, New York; other joint recitals in New York and Boston. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

WOLFFERS, JULES—Pianist. Born in Antwerp, Belgium. *Education:* Pupil of David Levine, London, Julia Aerts, Brussels, Hans Ebell, Boston, (piano); Otto Straub, Hugo Leichtentritt, Boston (theory), and Henry Gideon (organ, choral conducting). *Appearances:* Recitals and concerts in England, and New England states; joint violin and piano recitals with his wife, Harriette Wolffers. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

WOLPE, STEFAN—Composer. Born in Berlin, Germany, 1902. *Education:* Pupil of Richter, Taubman, and Juon. At present teaching and composing in New York. *Compositions: Schöne Geschichten,* and other operas; *The Passion of a Man, On the Education of a Man,* and *The Prophets,* oratorios; Andante for piano; *Two Fables; Four pieces on Grundtonreihen;* Nonett; Sonata for Oboe and Piano; *Song of Songs,* for alto, piano, and instrumental obbligati; two *Chinese Epitaphs, Four Songs after the Prophet Micah;* a Dance Symphony, for orchestra; *Jeremiah,* for singing and speaking voice and piano; settings for Sixty-fourth Psalm and Thirty-fifth Chapter of Isaiah; cantata for chorus, solo and orchestra.

WOLTMANN, FREDERICK—Composer. Born in Flushing, N. Y., 1908. *Education:* Eastman School of Music; MacDowell Colony; American Academy, Rome. Recipient of Juilliard Fellowship (1937). *Compositions: Song of the Forest Dweller* (1932); *Rhapsody,* for horn and orchestra (1935); *The Pool of Pegasus,* tone poem (1937); *Songs for Autumn,* for baritone, soprano and orchestra (1937); other works for orchestra; chamber music.

WOOD, ANNABELLE—Teacher of Piano. Born in Gloversville, N. Y. *Education:* Graduate, American Institute of Applied Music, New York; Tobias Matthay Pianoforte School, London; Harold Bauer Master Classes, New York; pupil of Kate S. Chittenden and Tobias Matthay. Former member of faculty, American Institute of Applied music. Annual judge, Music Education League contests, New York. Director and Head of Piano Department, Hartley House Music School, New York; Director, Normal School for Piano Teachers, New York; instructor in piano, Vassar College. *Member:* American Matthay Association. *Address:* The Osborne, 205 W. 57th St., New York City.

WOOD, BARRY—Singer, Saxophonist. *Education:* Yale University. *Radio:* With "Your Hit Parade," CBS. *Address:* Columbia Broadcasting Company, 485 Madison Ave., New York City.

WOOD, CARL PAIGE—Composer, Organist. Born in Taunton, Mass., 1885. *Education:* Harvard University, Northeastern Conservatory. *Degrees:* A.B., A.M., Harvard. Director, School of Music, University of Washington. *Compositions: Serenade* (Boston M. C.); *Lads of Liège, Canzonetta* (H. W. Gray); Postlude, and *Abide With Me* (Ditson). *Author of: The Texture of Music* (Bruce Humphries Inc.); *Ear Tests in Harmony* (American Book Co.). *Address:* University of Washington, Seattle, Wash.

WOOD, MARY KNIGHT—Pianist, Composer. Born in Easthampton, Mass., 1857. *Education:* Pupil of Lang, Parsons, Cornell and Huss. *Compositions:* Songs.

WOOD, RUSSELL A.—Composer, Teacher of Voice, Arranger. Born in Lansing, Mich., 1912. *Education:* Hans Wilde Conservatory, Lansing. Former member of faculty, Detroit Conservtory. *Radio:* Arranger for orchestral and choral groups, WXYZ and WWJ. At present member of voice faculty, Central Y.M.C.A. College, Chicago. Teacher of Ray Charles, Judy Miller, Norman Luboff, and others. *Compositions:* Piano sonata; *Studies in Rhythm for Piano;* songs, on text by Beaudelaire; violin sonata; *Phantasy,* for oboe and piano; others. *Address:* 1234 Kimball Hall, Chicago, Ill.

WOOD, SIR HENRY JOSEPH—Conductor. Born in London, England, 1869. *Education:* Royal Academy of Music; pupil of Prout and Garcia. *Degree:* Hon. Mus. D., Oxford University. *Appearances:* As conductor, various opera groups; festivals and choral groups throughout England; Conductor, Promenade Concerts; Nottingham City Orchestra; Liverpool Philharmonic; International Society of Contemporary Music Festival, Zurich (1921); Wiesbaden (1925); California. Member of faculty, Royal Academy of Music (since 1923).

WOODBURY, "BY"—Woodwind Player, Conductor (Popular). Born in Salt Lake City, Utah, 1908. *Education:* Basle Conservatory of Music, McCune School of Music. *Appearances:* Orpheum Theatre, Salt Lake City. *Radio:* NBC; KDYL, Salt Lake City. At present, conducts own orchestra (Woodbury's Orchestra). *Compositions: By the By* (Paramount, 1940). *Address:* KDYL Playhouse, First S. and Second E., Salt Lake City, Utah.

WOODBURY, FRANCES MARION—Violinist. Born in South Portland, Me., 1912. *Education:* American Conservatory, Fontainebleau, France; pupil of Hewitt, Pascal, Bazelaire, Morel, Boulanger and Guidi. *Debuts:* American, Concert in Mars Hill, Me. (1920); European, soloist at Salle Faure, Fontainebleau, France (1934). *Appearances:* Concerts in Brunswick, Augusta, Lewiston, Providence, West Newton, Bronxville, Fontainebleau, and others. At present, violinist in Portland Concert Trio. *Member:* The Portland Rossini Club, and Marston Club. *Address:* 24 Tremont St., Portland, Me.

WOODBURY, MAX ST. CLAIR—Trumpet Player, Teacher. Born in Ogden, Utah, 1907. *Appearances:* Indianapolis Symphony; Cleveland Orchestra (1929-34). Trumpet instructor, Indiana University; Cleveland Settlement School (1931-33). *Address:* Murat Theatre, Indianapolis, Ind.

WOODMAN, RAYMOND HUNTINGTON—Organist, Composer. Born in Brooklyn, N. Y., 1861. *Education:* College of the City of New York; pupil of Dudley Buck and Cesar Franck. *Degree:* F.A.G.O. *Appearances:* Organ recitals at Chicago World's Fair (1892-93). Organist of First Presbyterian Church, Brooklyn (40 years); former member of faculties of Packer Institute and Master School of Music; Editor, Church Music Department, New York *Evangelist;* Head of Music Section, Brooklyn Institute of Arts and Sciences. *Compositions:* Cantatas, anthems, works for piano, songs (published by G. Schirmer, Oliver Ditson, H. W. Gray, A. P. Schmidt Co.). *Member:* Brooklyn Institute of Arts and Sciences; A.G.O. *Address:* 131 Hicks St., Brooklyn, N. Y.

WOODSIDE, LULA B.—Pianist, Harpist. Born in Baton Rouge, La. *Education:* Belhaven College; pupil of W. B. Clark, Elizabeth D. Giltner. *Member:* National Federation of Music Clubs (Member of Board); South Carolina Music Teachers Association (Charter Member); Music Forum of Greenville (Vice-President); others. *Address:* 113 Crescent Ave., Greenville, S. C.

WORK, JOHN WESLEY—Composer, Teacher. Born in Tallahoma, Tenn., 1901. *Education:* Fisk University, Columbia University, Juilliard Institute and Yale University. *Degree:* A.B., Fisk University; Mus. B., Yale University; M. A., Columbia University. Member of faculty, Fisk University. *Compositions:* Choral Music. *Address:* Fisk University, Nashville, Tenn.

WORTH, MAYNARD—Baritone. Born in Chicago, Ill., 1921. *Education:* De Paul University; pupil of Marjorie Montell. *Appearances:* As soloist with nationally known bands, Grant Park Summer Concerts, Chicago. Winner of radio vocal contests. *Radio:* As soloist and in dramatic sketches. Now on tour as soloist in summer concerts. *Management:* Concerts Bureau of America, Inc., 45 W. 57th St., New York City.

WORTHINGTON, FLOYD—Baritone. Born in St. Joseph, Mo. *Education:* Missouri State Teachers' College; Juilliard Music School. Winner, Atwater Kent District Award (1930). *Appearances:* Juilliard Opera Performances; Cosmopolitan Opera Co.; New York Madrigal Society (by competition); National Music League; Chautauqua Opera Co.; New York Oratorio Society and Schola Cantorum. *Radio:* Guest artist, Radio City Music Hall, NBC.

WREN, LORNA—Flutist. Born in Orlando, Cal., 1915. *Education:* University of California, Susquehanna University, Juilliard Institute and Juilliard Graduate School. *Degree:* Diploma, Juilliard Institute. *Debut:* With Orchestrette Classique, Carnegie Hall (1937). *Appearances:* Soloist, with

Nassau Philharmonic Society (1939); tours throughout the United States in concert and recital. At present, first flutist, "Hour of Charm" program, NBC. *Member:* Phi Beta National Fraternity of Music and Dramatic Art; Nassau Philharmonic Society and Susquehanna Symphonic Society. *Address:* 536 W. 113th St., New York City.

WRIGHT, EDYTHE—Vocalist. Born in Highland Park, N. J., 1916. *Education:* New Jersey College, New Brunswick, N. J. *Appearances:* With Frank Daly's dance orchestra; tours of the United States with Tommy Dorsey's orchestra. *Radio:* With Tommy Dorsey's orchestra, NBC.

WRIGHT, LAURA MAE—Soprano, Teacher. Born in Huntsville, Ala. *Education:* Cincinnati Conservatory; pupil of Don Biddoe, Howard Brown and Frank La Forge. At present, member of faculty, Cincinnati Conservatory of Music. *Address:* Cincinnati Conservatory, Cincinnati, Ohio.

WRIGHT, NORMAN S.—Composer, Organist, Choir Director. Born in Moorhead, Minn., 1905. *Education:* Dakota Conservatory of Music; Concordia College; Sorbonne, Paris; pupil of Marcel Dupre (organ); Noel Gallon and E. Robert Schmitz (piano), Jeanne Herschmer-Clement, Ravel, Respighi, DeFalla (composition). *Appearances:* Soloist, Gaumont Palace and Paramount Theatres, Paris (1926-29). *Radio:* NBC, CBS. At present, Choir Director and Organist, First Methodist Church, Hollywood, Cal. *Compositions: Twenty-Third Psalm* (Carl Fischer, Inc., 1937); *Tired Cowboy,* (Willis Pub. Co., 1938); music for *David The Shepherd Boy Who Became King,* New York Centennial Pageant (1934); Cleveland Centennial Pageant (1936); works for piano, strings and voice. *Recordings:* Popular and ballad organ solos (Pathe, Paris, 1926-1929). *Member:* Authors Club. *Address:* First Methodist Church, Hollywood, Cal.

WURLITZER, RUDOLPH H.—Manufacturer of Musical Instruments. Born in Cincinnati, O., 1873. *Degree:* Hon. Ph.D., University of Berlin. At present, Chairman of Board, Rudolph Wurlitzer Company. *Member:* Beethoven Association, New York. *Address:* 121 E. 4th St., Cincinnati, O.

WYCKOFF, LEAH EHRICH—Teacher of Piano and Voice. Born in New York. *Education:* Pupil of Rubin Goldmark, William Sherwood. Has lectured on history of music. At present, conducts own studio in New York. *Address:* 45 E. 55th St., New York City.

WYNN, NAN—Singer. Born in West Virginia, 1919. *Appearances:* Theatres and motion pictures; at night clubs with Hal Kemp. *Radio:* At present, in "Concert in Rhythm" program. *Address:* Columbia Broadcasting System, 485 Madison Ave., New York City.

WYSOR, ELIZABETH—Contralto. Born in Easton, Pa., 1912. *Education:* Juilliard Graduate School; Staatliche Akademie der Tonkunst, Munich; pupil of Paul Bender and Margarete Matzenauer. *Debuts:* In concert, Town Hall, New York (1935); in opera, as *Fricka* in *"Die Walkuere"* with Cincinnati Symphony (1935). *Appearances:* Soloist with Boston Symphony (six times, 1935); Toronto Symphony (1938); Chicago Symphony and Philadelphia Orchestra (1939); Cincinnati May Festival (1937); North Shore Festival (1939); Ann Arbor Festival (1939); American Society of Ancient Instruments, Philadelphia (1936-37-38); Washington Opera Co. and Cincinnati Summer Opera (1939); Town Hall recitals (1935, 1937-38); recital tours of the United States and Canada; radio broadcasts. *Compositions:* Songs: *Norse Lullaby, Gifts, Fifteenth Century Carol, Remembrance, Weary the Cry of the Wind;* also arrangements. *Member:* League of American Pen Women, Lehigh Valley Vocal Teachers Association. *Address:* Hotel Ansonia, New York City. *Management:* Columbia Concerts Corporation, 113 W. 57th St., New York City.

Y

YALKOVSKY, ISABELLE—Pianist. Born in Philadelphia, Pa., 1907. *Education:* Studied in Chicago; Juilliard Graduate School; pupil of Olga Samaroff. *Debut:* With New York Philharmonic-Symphony (1929). *Appearances:* In concert and with orchestras throughout the United States.

YANOVA, NAOMI—Pianist. Born in Toronto, Canada, 1908. *Education:* Hambourg Conservatory, Toronto; Toronto Conservatory of Music; Parkdale Collegiate Institute and University of Toronto; pupil of Paul Wells, Mona Bates. *Debut:* In duo-piano recital with Etta Coles, Barbizon-Plaza Concert Hall, New York (1934). *Appearances:* Soloist with Etta Coles; Rochester Civic, Buffalo, Montreal and Toronto Symphonies; two-piano recitals. *Radio:* Soloist with CBC String Orchestra; two-piano recitals; NBC. *Management:* George Mitford Limited, 68 King St. East, Toronto, Canada.

YATES, BILLY—Orchestra Leader (Popular), Vocalist. *Appearances:* With band at The Willows, The Show Boat, and The Pines, Pittsburgh; Castle Farm, Cincinnati; Edgewood Club, Albany, N. Y.; Bangor Cave Club, Birmingham, Ala.; Chez Ami, Buffalo; El Tivoli, Dallas; Coronado, Houston, and Blue Moon, Wichita, Kan. *Radio:* Vocalist, "Lucky Strike Dance Hour," Ethel Shutta-Walter O'Keefe program and with Jack Benny, NBC. *Management:* Stanford Zucker, 501 Madison Ave., New York City.

YEISER, FREDERICK—Music Critic. Born in Cincinnati, Ohio, 1898. *Education:* Princeton University; Cincinnati Conservatory; pupil of Louis Saverne, George Leighton; Egon Wellesz, Vienna; H. J. W. Tillyard, Cardiff, South Wales. Music Critic of the Cincinnati *Enquirer;* correspondent for *Musical America. Address:* The Cincinnati Enquirer, Cincinnati, Ohio.

YINGLING, ROBERT WRIGHT—Tenor, Choral Conductor. Born in Old Fort, O., 1900. *Education:* North Central College, Ill.; Oberlin College; Gunn School, Chicago; Lamont School, Denver; University of Kansas and University of Wisconsin; pupil of William Shakespeare (voice). *Degrees:* B.A., North Central College; M.A., Oberlin. *Radio:* KDKA, Pittsburgh. At present with Town and Gown Choral Society, Storrs, Conn.; Director, University of Connecticut Glee Club. *Address:* University of Connecticut, Storrs, Conn.

YON, PIETRO—Organist, Composer. Born in Piedmont, Italy. *Education:* Royal Conservatories of Milan and Turin; Academy of St. Cecilia in Rome; pupil of R. Renzi (organ), A. Bustini and G. Sgambati (piano), and C. de Sanctis (composition). King Victor Emanuel of Italy conferred upon him the honor of knighthood and later the title of Officer of the Crown of Italy; made Knight of St. Sylvester by Pope Pius XI (1936). *Debut:* As substitute organist at the Vatican and the Academy of St. Cecilia (special prize medal by the Italian Minister of Public Instruction). Appointed Organist and Choirmaster of the Church of St. Francis Xavier, New York (1907); Honorary Organist of the Vatican (1921); Organist and Music Director of St. Patrick's Cathedral in New York (1926). *Compositions:* Choral works, songs; piano, organ and orchestral works. Contributor, *Who Is Who In Music* (1940-41 Edition). *Address:* Institute of Concert Virtuosi, 852 Carnegie Hall, New York City.

YORK, FRANCIS L.—Organist, Editor, Composer. Born in Ontonagon, Mich., 1861. *Education:* University of Michigan; pupil of Guilmant in Paris. *Appearances:* Organ recitals throughout the United States. Member of faculty, University of Michigan School of Music (1892-96); State Normal School, Ypsilanti (1895-1902); President, Detroit Conservatory (1902-27). Chairman of Board, Detroit Institute of Musical Art (since 1927). *Compositions: The Inca,* comic opera; *Spring Song,* for organ; church music, transcriptions. *Author of: Harmony Simplified, Counterpoint Simplified; Report on Music Schools in America,* for the French Government (1905); articles for various periodicals. *Editor of:* Schirmer Library. *Member:* Detroit Orchestral Association, The Bohemians, Pro Musica and Michigan Composers Club. *Address:* 52 Putnam, Detroit, Mich.

YOST, DIXIE—Pianist, Teacher, Author. Born in Eastland, Texas, 1899. *Education:* Phoenix Junior College, New Mexico State Teachers College and University of Arizona. *Appearances:* Recitals in Prescott, Yuma, Tucson and elsewhere in Arizona. *Radio:* KOY, Phoenix. At present, teaching in Phoenix; Music Critic, Phoenix *Gazette. Member:* Phoenix Piano Teachers Association (Founder, with Bertha Kirkland); Musicians Club of Phoenix. *Address:* 1338 W. Roosevelt, Phoenix, Ariz.

YOUNG, MOZELLE HORTON—Pianist. Born in Senoia, Ga., 1906. *Education:* Converse College, Spartanburg, S. C.; Chicago Musical College; pupil of William C. Mayfarth, Converse; Hugh Hodgson, Atlanta; Rudolph Ganz, Chicago. *Degree:* Mus.B., Converse. *Appearances:* Piano recital, Converse College (1927); concerts throughout Georgia; concert, Piedmont Driving Club, Atlanta (1939). Music Editor, Atlanta *Constitution* (since 1931). At present, conducts own studio in Atlanta; Assistant Organist, St. Luke's Episcopal Church, Atlanta. *Member:* Atlanta Music Club; A.G.O.; Atlanta Young Artists Club (Program Chairman, 1938-40). *Address:* 712 Loews Grand Bldg., Atlanta, Ga.

YOUNG, VICTOR—Pianist, Composer. Born in Bristol, Tenn. *Education:* College of Music, Cincinnati; New York University; pupil of Pomer Corno, Louis Saar and others. *Debut:* As soloist with Russian Symphony Orchestra, New York; recital, St. Georges Hall, Liverpool, England. *Appearances:* Tours of the United States as soloist and accompanist. Former Director, Thomas A. Edison phonograph activities. *Compositions: Scherzetto,* for orchestra; operettas and songs (published by Presser, Schirmer, Willis and others); children's songs in *World of*

Music, textbook (Ginn & Co.). *Member:* ASCAP and Edison Pioneers. *Address:* 41 W. 54th St., New York City.

YOUNG, WILLARD—Tenor. Born in Brookline, Mass. *Education:* Curtis Institute, Philadelphia, and Juilliard Graduate School. *Appearances:* Concerts and recitals throughout eastern and southern states; with Chautauqua Opera. *Radio:* "Beauty Box Operettas," Colgate Hour, others, NBC. *Management:* Willard Matthews, 333 E. 43rd St., New York City.

YOUNGDAHL, CARL R.—Organist, Choral Director. Born in Wisconsin, 1887. *Education:* Gustavus Adolphus College; Chicago Musical College. *Degrees:* M.M., Mus.D., Chicago Musical College. *Appearances:* With Augustana College A Cappella Choir, concerts throughout the United States, including New York, Chicago, Boston, Washington, Cleveland, Omaha, Seattle, Baltimore, others. Director of Augustana College Choir, Sioux Falls, S. D. (since 1921). *Compositions:* Choral numbers (published by Augsburg Publishing House, Minneapolis, and by Kama Co., Chicago, 1939-40). *Address:* Augustana College, Sioux Falls, S. D.

YOUNGFELT, FREDRIC SEWARD—Theorist. Born in Omaha, Neb., 1897. *Education:* Sherwood Music School; pupil of Clarence Eidam, Leo Podolsky, Leon Rosenbloom, Rossetter Cole and Walter Keller. *Degree:* M.M., Sherwood Music School. At present, Head of Theory Department, Sherwood Music School. *Compositions:* Two scherzos; *Pastoral* Suite, for orchestra; Quintet, for oboe and strings; *Fantasie,* for two pianos; songs and piano pieces. *Address:* 410 S. Michigan Ave., Chicago, Ill.

YVETTE—Vocalist. Born in Alabama, 1923. *Education:* Sacred Heart of Mary Convent, Louisiana; pupil of her father. Sings French and Creole songs. *Radio:* Staff artist, NBC. Appeared in Paramount "short," *Have You Met Yvette? Address:* 350 W. 85th St., New York City.

Z

ZADOR, EUGENE—Composer, Teacher. Born in Bataszek, Hungary, 1895. *Education:* Vienna Conservatory of Music, Leipzig Conservatory; pupil of Reger, Schering, Volbach; others. *Degree:* Ph.D. *Appearances:* Throughout Europe. Former Dean of Vienna Conservatory, Professor at Academy of Music in Budapest. Winner, Grand Hungarian State Prize for Chamber Music, others. *Compositions:* Operas, Ballet, symphonic music, songs, others. *Address:* Metro-Goldwyn-Mayer, Culver City, Cal.

ZADORA, MICHAEL—Pianist, Composer, Teacher. Born in New York City, 1882. *Education:* Paris Conservatoire; pupil of Busoni and Leschetizky. *Appearances:* Throughout Europe and the United States, in recitals and concerts. Teacher of master-class, Lemberg Conservatory (1911-12); Professor, Juilliard School of Music, New York (1913-14); other master classes in European and American music centers. *Compositions: Kirgish Sketches,* and Preludes, for piano; arrangements for piano of organ and violin works. *Member:* Busoni Society (Founder). At present, teaching, composing and on tour throughout the United States. *Address:* 323 W. 74th St., New York City.

ZADRI-GALILIT, HANNAH—Soprano. Born in Lutzke, Poland. *Education:* Conservatory of Vienna, Austria; pupil of Artur Wolf. *Debut:* Soloist with symphony orchestra, Vienna. *Appearances:* In recital, Poland, Paris, Palestine; Chicago and New York. *Address:* 335 W. 71st St., New York City.

ZADRI, NICOLAS—Violinist, Teacher. Born in Russia, 1893. *Education:* Conservatories of Odessa and Petersburg, Russia; Royal Academy of Music, Vienna. Received First Prize, Imperial Academy of Music, Vienna. *Appearances:* Soloist with Orchestre Symphonique de Paris, Pierre Monteux, Director; Orchestre Colonne, Albert Wolff, Director; Orchestre Symphonique de Jassy, Bucharest, Weingartner and Nedbal, Directors; State Orchestra of Odessa, Glazounow, Director; also appeared with symphony orchestras of Holland, Poland, Belgium, Greece, and Palestine; Town Hall, New York. Professor, State Conservatory of Rumania (1920-24), and State Conservatory of Athens, Greece (1924-28). Director, Institute of Music, Jerusalem. *Address:* 335 W. 71st St., New York City.

ZAHLER, LEE—Pianist, Composer. Born in New York City. *Compositions:* Motion picture background music, for more than 1000 photoplays. *Address:* 121 S. Mt. Trail, Sierra Madre, Cal.

ZAKIN, ALEXANDER—Pianist. *Education:* Hochschule fuer Musik, Berlin. Member of First Piano Quartet (since 1928). *Appearances:* With Quartet, throughout Europe and the United States. *Personal Representative:* Savely S. Sheftel, 209 W. 104th St., New York City.

ZANDER, LOUIS—Violinist, Teacher, Conductor. Born in the United States. *Education:* Pupil of Earl Drake, Leopold Auer. Concertmaster, Abom Opera Co.; introduced Children's and Artist's Concerts at World's Fair, Chicago. *Address:* 645 Forest Ave., Glen Ellyn, Ill.

ZARING, IRENE BELDEN—Organist. Born in Illinois. *Education:* Whitman College, Lindenwood College and Northwestern University; pupil of Peter C. Lutkin, Walter Spry, Clarence Eddy, Felix Borowski and others. Former Organist and Director of New England Congregational Church and Church of Holy Comforter, Episcopal. At present teaching at evening public high school; Organist, Third Church of Christ Scientist, Chicago. *Member:* Mu Phi Epsilon; A. G. O.; Chicago Club of Women Organists; Cameo Salon of Chicago. *Address:* 4308 N. Ashland Ave., Chicago, Ill.

ZASLAWSKY, GEORGES—Conductor. Born in Russia. *Debut:* As conductor (1908). *Appearances:* Guest conductor, Paris, Prague and Berlin. Founded Filarmonica Conservatory, Russia; Organizer, Beethoven Symphony, New York.

ZAWISZO, LEON—Violinist. Born in Camden, N. J., 1915. *Degree:* Mus.B., Curtis Institute. *Appearances:* Concertmaster of Indianapolis Symphony Orchestra. Formerly member of Minneapolis Orchestra, Cleveland Orchestra. *Address:* 1550 Louis St., Camden, N. J.

ZEBRANSKA, ELSA—Mezzo-Soprano. Born in Riga, Latvia. *Education:* Riga Conservatory; Ecole Normale, Paris. *Debut:* With Chaliapin Opera Company, Theatre des Champs Elysees, Paris (1929). *Appearances:* In opera in Belgium, Sweden, France, Finland, Spain, and England. Former member, Chaliapin Opera Company. At present, member, Metropolitan Opera Company. *Address:* Metropolitan Opera Association, Inc., Metropolitan Opera House, New York City.

ZECH, FREDERICK—Pianist, Conductor. Born in Philadelphia, Pa., 1858. *Education:* Studied in San Francisco and in Berlin. Former teacher of piano, Berlin and San Francisco.

ZENATELLO, GIOVANNI—Tenor. Born in Verona, Italy, 1876. *Education:* Milan; pupil of Moretti. *Debut:* Manhattan Opera House, New York (1907). *Appearances:* La Scala, Milan; Covent Garden, London; Boston Opera, Chicago Opera.

ZENTAY, MARY—Violinist. Born in Budapest, Hungary, 1897. *Education:* Budapest; pupil of Hubay and Sabathiel. *Debuts:* European, Budapest (1910); American (1915). *Appearances:* London (1914); with Berlin Philharmonic Orchestra, as soloist; tours of Hungary and England.

ZEPPILLI, ALICE—Soprano, Teacher. Born in Menton, France, 1890. *Debut:* Monte Carlo. *Appearances:* Chicago Opera Co., Metropolitan Opera House, others. Teacher (since 1938). *Recordings:* Columbia. *Address:* 319 W. 46th St., New York City.

ZERFFI, WILLIAM A. C.—Baritone, Teacher. Born in Bredbury, England, 1887. *Debut:* Berlin (1913). *Author of: Functional Vocal Disabilities,* pamphlet; articles for musical periodicals. At present, teacher of voice, National Hospital for Speech Disorders, New York City. *Address:* 31 W. 84th St., New York City.

ZIEGLER, EDWARD—Critic, Manager. Born in Baltimore, Md., 1870. *Education:* Zion School and Friends School, Baltimore. Music Critic, New York *World* (1901-07) and New York *Herald* (1907-16); associated with Metropolitan Opera (1916). Assistant General Manager, Metropolitan Opera Association, New York.

ZIEGLER, M. PAUL—Organist, Teacher, Choral Director. *Education:* University, Berlin; Royal High School of Music. Former Director, Conservatory of Music, Bromberg, Posen; former member of faculty, New York Grand Conservatory of Music; Organist and Musical Director, various churches in New York and Pittsburgh; Director of singing societies. *Compositions:* Works for piano, organ and voice. *Address:* Woodstock, N. Y.

ZIMBALIST, EFREM—Violinist, Composer, Conductor. Born in Rostov-on-Don, Russia, 1889. *Education:* St. Petersburg Conservatory; pupil of his father and Auer. *Debuts:* European, soloist with Berlin Philharmonic (1907); American, soloist with Boston Symphony (1911). *Appearances:* In concert and recital throughout Europe and the United States. Head of Violin Department, Curtis Institute. *Compositions: American Rhapsody* for orchestra; Sonata for Violin and Piano; Symphonic Tone Poem, *Daphnis and Chloe; Slavic Dances,* for Violin and Piano; String Quartet; others. *Address:* Curtis Institute, Rittenhouse Square, Philadelphia, Pa. *Management:* NBC Artists' Service, 30 Rockefeller Plaza, New York City.

ZIMMER, EDWARD—Composer, Conductor. Born in New York City, 1893. *Education:* Barnard School; New York University; Institute of Musical Art. *Degrees:* B.S., New York University (1915); M.A., New York University (1931). Music Critic, *World Court* magazine (1915-17). At present, Conductor, West Chester Civic Symphony. *Compositions: Great Smoky, Night Witchery, Ships,* tone poems for orchestra; *Kubla Khan,* for tenor and orchestra (1940); *Saga Overture,* for band

(all published by Elkan-Vogel Co., Inc.); arrangements and transcriptions. *Address:* West Chester State Teachers College, West Chester, Pa.

ZIMMER, NELLIE—Harpist. Born in Newark Valley, N. Y., 1899. *Education:* Pupil of Van Veachton Rogers; Henriette Renié, Paris. *Debut:* With Zimmer Harp Trio, Aeolian Hall, New York (1926). *Appearances:* Soloist, Fitchburg (Mass.) Choral Club (1939); Klifa Club, Burlington, Vt. (1939); Orpheus Ensemble, Jordan Hall, with Boston College Glee Club. At present concertizing throughout the United States. *Recordings:* Aeolian, Victor. *Member:* Woman's Symphony Society of Boston. *Address:* 98 Hemenway St., Boston, Mass.

ZIMMERMAN, WALTER—Composer, Organist. Born in New Glarus, Wis., 1895. *Education:* Dubuque, Ia., and Chicago, Ill.; pupil of Dunham, Delamarter. Plays with Chicago Symphony Orchestra. *Compositions: St. Cecilia Serves* (H. W. Gray Co.). *Address:* 220 S. Michigan Ave., Chicago, Ill.

ZIRATO, BRUNO—Concert Manager. Born in Reggio, Calabria, Italy. *Education:* Royal Institute of Rome, Italy. Secretary to Enrico Caruso (1915-21); Business Manager, *Musical Digest* (1921-26); manager of artists (1926-30). Assistant Manager of Philharmonic Symphony Society of New York (since 1930); Assistant to President of Columbia Concerts Corporation (since 1938). *Address:* 113 W. 57th. St., New York City.

ZOBEL, ROY—Tenor. Born in Chicago, Ill. *Education:* Studied in Italy. *Debuts:* European, in *Madame Butterfly* at Teatro Filodrammatico (1936); American, concert, Kimball Hall, Chicago (1934). *Appearances:* Services at Temple Sholom, Chicago (1939); tours with leading opera companies throughout the United States and Europe. *Radio:* With "The Northerners," WGN. At present, soloist, Baptist Church of Evanston; member of trio, "Millionairs," appearing at clubs, in concerts and recitals. *Address:* 5929 W. Walton St., Chicago, Ill.

ZOELLNER, JOSEPH—Violinist, Teacher. Born in Brooklyn, N. Y., 1862. *Education:* Studied in New York and Dresden. *Appearances:* In recitals; tours of the United States with Zoellner Quartet. Taught in Brooklyn (1882-1903); Brussels (1907-12). Founder, Zoellner Conservatory, Los Angeles (1922).

ZORN, RAY H.—Author. Born in Troy Grove, Ill., 1910. *Education:* North Central College, Naperville, Ill. At present, Manager, Rayco Publications; Editor, *The Tunesmith. Compositions: Sho', Ah Knows,* and *Honey, Come Out From Thar!* (in *Star Collection of Home Songs*, United Music Publishers, 1939). *Author of: A Guide to the Music Publishers* (Rayco). *Address:* Rayco Publications, P. O. Box 626, Troy Grove, Ill.

ZOTTOLA, FRANK—Trumpet Player. Born in Stamford, Conn., 1916. *Education:* New York. *Appearances:* Columbia University Orchestra, Frankie Arch Orchestra, Nat Rhads Orchestra, others. *Address:* 301 Bruce Park Ave., Greenwich, Conn.

ZUCH, ANNETT V.—Pianist. Born in Austria. *Education:* Vienna Conservatory of Music; pupil of Richard Singer, Godowsky and Theopold Wendt. At present, conducts choral groups, teaching. *Author of: Piano Teacher* (1940). *Address:* 123 Carnegie Hall, New York City.

ZUIDEMA, ALLE D.—Organist. Born in Holland, Mich. *Education:* Detroit Conservatory of Music, Chicago Musical College, Peabody Institute and Belgian Carillon School. *Degree:* Mus.D., Detroit Conservatory. *Appearances:* Organ recitals. Former Organist, Preston Methodist, Church of Our Father, Temple Beth El; others. Editor, *The Clef,* Kansas City. At present, Organist and Carilloneur, Jefferson Ave. Presbyterian Church, Detroit. *Address:* 52 Putnam, Detroit, Mich.

ZURKE, BOB—Pianist, Conductor (Popular). Born in Detroit, Mich. *Appearances:* With Oliver Naylor's Orchestra; with Jean Goldkette, Joe Venuti, Seymour Simon, Mike Falk and Bob Crosby. At present, leads own orchestra. Selected as "All-American Piano Player" by Paul Whiteman. *Management:* William Morris Agency, 1270 Sixth Ave., New York City.

ZWEIG, FRITZ—Conductor. Born in Olmuetz, Germany, 1893. *Education:* Pupil of Schoenberg. *Appearances:* As guest conductor, Moscow (1934), Leningrad (1934), Paris Opera-Comique (1935), Covent Garden, London (1937, 1938), Paris Grand Opera (1938); others. Conductor, Mannheim (1913-14, 1919-21); Chief, Barmen-Elberfeld Opera House (1921-23); Grosse Volksoper (1923-25); Staedtische Oper (1925-27); Staatsoper am Platz der Republik (1927-31); Staatsoper Unter den Linden (1931-33). Conductor, German Opera House, Prague (since 1934). At present, concertizing in the U. S.

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WHO IS WHO IN MUSIC IS THE CLEARING HOUSE FOR INFORMATION ON THE CONTEMPORARY MUSICAL WORLD. IT IS THE AIM OF THE PUBLISHERS TO KEEP THEIR FILES UP-TO-DATE AND AS COMPLETE AS POSSIBLE. ALL THOSE ACTIVE IN MUSIC ARE INVITED TO SUBMIT BIOGRAPHICAL INFORMATION; QUESTIONNAIRES WILL BE FURNISHED UPON REQUEST. NEW INFORMATION, SUCH AS CHANGES IN POSITIONS, CHANGES OF ADDRESS, ETC., WILL BE WELCOMED FOR FUTURE EDITIONS.

A Panorama of Modern Music

By HANS ROSENWALD

IN contrasting the music of the past century and *that* of the twentieth which is really new and progressive, there is the difference of nationalism (or pretended nationalism) on the one hand and purposeful internationalism on the other. The music of the early twentieth century is decidedly influenced by romantic thinking—by the doctrines underlying the Wagnerian music-drama and their portrayal in tonal art, by a lofty pathos and a luxurious language of the orchestra, and by an intense intellectualization of musical ideas. Thus, after Berlioz and Liszt had made the symphony a symphonic poem and the Wagnerians the musical stage a medium of philosophy, Mahler tried to wed absolute and vocal music in his symphonic giants; Strauss combined such absolute forms as sonata and rondo with the literary portraits of *Zarathustra, Don Juan* and *Eulenspiegel;* and Hugo Wolf applied the armaments of modern psychology to the composition of song. The impressionists of France neglected the tone as a vehicle of mere description in favor of its use to mirror subtle reactions. Abandoning the aesthetic principles of neoromanticism, they emphasized color in music, employing a new harmonic palette and most subtle dynamic nuances. Debussy, perfumed rather than realistic, dreamy rather than concrete, idyllic rather than heroic, replaced the monstrosity of nineteenth-century language by highest sensivity.

It is under the combined influences of nationalism (paramount idea in nineteenth-century music) and impressionism (both the direct continuation of nationalism and counteraction) that the transition from old music to new music is taking place.

Russia, after the "Russian Five," is powerfully represented by Rachmaninoff, a characteristically bourgeois artist dwelling on comfortable euphony, pathos and richness, easily recognized as repetitious. Medtner defended his own conservative idiom against modernism in his book *Muse and Fashion* as well as in his myriad *Fairy Tales.* Glière, though he turned from the grandiloquent *Ilya Murometz* symphony to Soviet music such as *The Red Poppy* ballet, began and remained—in the essentials—nationalist and impressionist in spite of his revolutionary subjects. Miaskowsky, the most prolific symphonic writer of our epoch, went through the two indicated phases before turning to the more intransigent works of his third period which may be characterized by the somber mood and mellowness of his thirteenth symphony. The esoteric quality of impressionism is manifoldly reflected in Scriabine's career and output. But the creator of *The Divine Poem,* on the summit of mysticism, realizing his isolated position as composer with no public and but few disciples, reacted against his self-imposed style.

In Italy, after the orgies of sensuous pleasure induced by Puccini's operas, Pizzetti tried to counteract the traditional voluptuousness of Italian music-making by emphasis on a dramatic soberness theretofore unknown. Respighi, on the other hand, eager to combine the harmonic innovations of the impressionists with novel tendencies toward strictness of design, used retrospective means and sometimes succeeded in replacing hedonistic euphony by the religious fervor of his ascetic Gregorianism. At the same time the Spaniards, awakened by Pedrell to an awareness of their musical mission, and echoing impressionism in the works of Albeniz and Granados, also decisevely turned toward modernism. Manuel de Falla, as an example, departed from the parochial color of the *Nights in the Gardens of Spain* to the more objective style of *The Puppet Show* and the *Harpsichord Concerto.*

Finland, the youngest of the smaller European countries to join the polyglot chorus of postromantic music, offered Sibelius as a genuine product of the nineteenth century. He feels the elemental forces of nature and is deeply absorbed by the world of myth and legend. Szymanowski, as representative of Poland, fostered a more modern idiom though it did not quite coincide with his innate desire for retrospection. Hungary most aggressively pushed forward to the coinage of a modern musical vocabulary as may be seen in the not too-well known works of Zoltan Kodaly, the spontaneous lyricist who, in contrast to his compatriot Bartok, has remained inimical to audacious experiment. In some of the undeservedly neglected masters of former Czechoslovakia the tendency toward a music which is universal, cosmic and humane, was most pronounced, notably in the dramatic output of the full-blooded melodist Leos Janaček.

Some of the indications of rising modernism may be viewed in the more important works of Vaughn Williams. In his *Symphony in F Minor,* for example, he presented a polytonal study concise in form and contrapuntal in texture which is as modern as many a contribution of the younger neoclassicists. In the *G Minor Mass* he succeeded in creating a study in self-restraint reminiscent of some of the universal masterworks of the a cappella period (16th century). Such departure from the original nationalist and impressionist principles is not to be found in the *Junglebook* by Scott and the contemplative though highly sensitive works of Frederick Delius, or other Englishmen.

Some of our own American masters have worked under the influence of German idealism—Chadwick, Foote, Parker, Converse, and even MacDowell, often compared to Grieg. Others have proved to be standard-bearers of Debussy, as is testified by the noble artistry of Charles Martin Loeffler, John Alden Carpenter's songs, or the hermit-like music of the prematurely deceased Tomlinson Griffes. Howard Hanson might well be considered a prominent representative of the aesthetic catholicity of the old school. There are also quite a few composers of today who, in their endeavor to produce an indigenous American music, have employed nationalistic paraphernalia such as Indian themes which are found in the works of Jacobi, or jazz which emanates from the more important contributions of Gruenberg. George Gershwin deserves mention among those who made Europe listen to the language of an American music. But of all these it is Charles Ives who, with the radicalness of a self-taught composer, achieved that *gleichschaltung* which indicates that America is ready for the production of a new music. If we count Ernest Bloch among our own composers we must place him in this same class, for as both creative artist and teacher he has paved the way toward the realities of intense logic in music.

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Thus far external material has been the working basis in determining the horizon of the creative artist. With the advent of the expressionistic school, the composer himself becomes the spirit of the art work. He subjects the material to his own way of thinking. The situation of new music, characterized by the renunciation of the idols of neoromanticism and impressionism, reveals readiness for experiment, for new experiences. All modern music lacks national spirit because it deliberately rejects the nationalistic viewpoint. It seeks to obviate that cultural isolationism which has destroyed European art. Instead it realizes new responsibilities in the life and the empiric facts of the Machine Age.

A great number of technical innovations characterize the new aesthetic situation. Functional harmony taken for granted during the nineteenth century is expanded to extreme dimensions, is even obliterated. Rhythm is viewed anew, its aesthetic role is that of a nucleus of dynamic energies never intimated before; it becomes manifest in form and technique to such an extent that at times the music-lover sees in modern music only "the music of our rhythmic age." He readily construes relationships between musical rhythm and fast ocean travel, dancing palaces, airplanes and streamliners. Melody, no longer limited to a segment of a scale, but using all twelve tones impartially, is also revaluated in the form of polyphony, that style in which independent voices are wedded to organic simultaneousness. Each voice becomes the bearer of ideas and, going its own way, frequently collides with other voices

with a clash of dissonance. Such collisions, however, produce new thought, new life, new movement. Thus polyphony is viewed as a sturdy check against the hyper-subjectivism of some old fashioned contemporary composers. Tone is no longer symbol or allusion, but material with which to work. New timbres present new problems. Instruments are added to the traditional orchestra, new combinations are invented, the compass of the media extended. Similarly, the human voice becomes the object of intense experimentation. Moreover, to secure a new timbre the division of the half step into two equal parts and even smaller intervals is considered. Finally, forgotten or long-neglected forms are reanimated: the sonata and the concerto grosso, the suite and the fugue, and cabaret, revue, light comedy, jazz, popular hit and movie besiege the strongholds of conventionality in opera. A novel relationship of word and tone is proclaimed in all vocal music.

The school of expressionism is represented by Arnold Schoenberg. His system is one of rigidity. His dodekaphonic technique is synonymous with composition developed from a definite arrangement of all tones of the scale, diatonic and chromatic, in a set order. Such a technique does not accept greater and lesser significance of certain tones, but concludes each invention of a row with utmost mathematical exactitude, with the acerbity of a musical logic. Every measure of the composition deals as authorized representative of the series, its basic form. Schoenberg, the great solitary among present day composers, the prophet of *the* new language of the future, influences Hauer, another theorist of the twelve tone system, Webern who pushes expressionism to an exaggerated phase, Berg, thus far the only composer to succeed in a synthesis of twelve tone technique and old-fashioned emotionalism, and Krenek who, after long wandering and searching, has arrived at a style which makes him the most promising of all living expressionists.

The driving force of Bartok's music was originally the genuine Hungarian peasant idiom. It is this idiom which has urged this great master of the piano to a new harmonic language; his piano works, his string quartets—indeed, they reveal an amazing and a great coolness of spirit.

Apart from the expressionists, another school, essentially French and post-impressionistic, has paved the way for modernism. Though Ravel originally was an impressionist of Debussyan caliber, as many of his most popular works testify, he later gained that decisive intellectual control over his imagination which makes him a pathfinder of the neoclassical style. Roussel dresses his contemplative tenderness as well as his juvenile élan in the concise forms of *clarté latine.* Satie, a grecophile of gentle satire, stands as philosopher in moderateness on the threshold of a school which emphasizes workmanship rather than sentiment. The approach of the younger French school, profoundly lacking in dignity, bears the stigma of disillusionment. Their battle cry is "red flesh and acerb wine." The "Six" found encouragement from Jean Cocteau, the audacious propagator of modern tendencies, from Henri Collet, and from that genius who has done more for modern music than most contemporary musicians, Diaghilev, the creator of the *Russian Ballet.* Milhaud wavers between the ridiculousness of a florist's catalog set to music and the caricature of his sophisticated *Minute Operas* on the one hand, and the superb drama of his spiritual opera *Colomb* on the other. Honegger frees himself from the somewhat superficial effects of *Pacific* and *Rugby* and advances to the grandiose *King David* and a Jean Cocteau adaptation of *Antigone,* a cacophonic oratorio most convincingly rejecting the bombastic monstrosities of hyper-romantic schools. Eventually Stravinsky, originally also captivated by nationalistic themes and nourished by the great masters of the past—whom he ridicules and yet adores—crowns this development with *Oedipus Rex* and the *Symphony of Psalms,* written "to the glory of God," epitomizing economy of expression by perfect negation of the expressive qualities of tone color.

Long is the list of those who work under the influence of the French school. Casella, as pianist, conductor, and champion of new art, opposes the crude methods of Italian *verismo* by invoking the rococo spirit of Scarlatti. Prokofieff, the ironic cacophonist, advertises modern tendencies in his transparent *Classical Symphony.* Dallapiccola joins this phalanx as does Shostakovich whose first symphony epitomizes the tremendous vitality for which the neoclassical composers are generally noted. Among those who enjoyed the direct guidance of Stravinsky, Igor Markevitch and Jean Francaix are undoubtedly the most talented. Martinu, the Czechoslovakian, achieved great significance in this country. Malipiero found salvation from the apparently hopeless hedonism of Italy in the revival of Monteverdi, of baroque and renaissance tendencies, and amalgamated stylistic elements of those eras with his own harmony.

Others such as Vladimir Vogel and Kurt Weill were led to neoclassicism by Busoni who might be considered another harbinger of new sobriety and objectiveness in music. The Englishmen, Arnold Bax, Arthur Bliss and Constant Lambert tried their own devices, none, however, with the success of William Walton who, in his concerto for viola and orchestra for example, shows that even the English school with its conservative trends could not remain aloof from recent developments. A great number of younger talents follow the neoclassical avantgardists: Carlos Chavez the Mexican and Jean Binet the Swiss, Ernest Toch and Karol Rathaus, Lopatnikoff, Mossolov and our own American modernists. Aaron Copland shows the strength of his genuine musicianship in his *Music for the Radio.* Roger Sessions, an unusual intellect, will be listed in American history as one who not only conspicuously departed from the camp of the European romanticists but scorned the American as well. Roy Harris, whose third symphony has aroused the great admiration of the American music-lover, is another commanding voice in the progressive music of today.

Among many composers who, due to the hopeless European music situation, have come to this country and found refuge in our midst is Paul Hindemith. He represents the type of prolific *musikant* who has written music for use in schools and music-lovers' organizations; he has successfully combatted the passiveness of concert and opera listeners "yearning for the marvels of inspiration," and has given a most remarkable account of modern polyphony in both the opera and the symphonic suite *Mathis der Maler,* in his numerous works for orchestra, particularly in those for the viola.

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Blossoming periods in music are those of prolific creation, as well as epochs in which appreciative audiences understand their creative artists. An era just becoming conscious of music as a spiritual force must necessarily show many symptoms of a youthful state. Both concert and opera address themselves to but a limited number of music-lovers and sophisticates. Under the present royalty system the modern composer has to suffer from severe handicaps. Yet even more frequent performing of modern works in concert and opera will be only small help in developing interest in modern composition. Unfortunately modern music still plays but a very small role in picture production though it seems to dawn in some minds that a better type of incidental music to movies does not necessarily interfere with commercial success. The radio has not realized all its potentialities in sponsoring the contemporary composer. The contemporary composer must be given a chance in places where the public-at-large meets music. Church and school must be activated for him. The modern teacher will instill in our youth the respect for the greatness of the old masters but he will also not neglect to confront his charges in due time with contemporary composition so that they will be given an opportunity to train their ears to its language and to form their own opinions. Indeed, upon the humanization of music in the schools the fate of modern music, as of all music, is dependent: here we build genuine music-lovers, the audiences of the future.

Music is the universal language of mankind.—Longfellow

A Tribute to Paganini

1840 ON THE CENTENNIAL OF HIS DEATH 1940

By ARTHUR HARTMANN

ON May 27, 1840, there passed away at Nice one of the most unique figures in musical history, and it is painful and bewildering to see how little the musical world is preparing to celebrate this centennial with all the homage and honors due a truly great creative musician.

To the general public, Paganini is known mostly by monstrous fables of Hollywoodian distortions and by an occasional playing of some of his unaccompanied Caprices by a violinist who firstly secures the prop of a piano accompaniment and who, in almost every case without exception, then performs these compositions with utter disregard of Paganini's own inventiveness of manifold combinations of bowings, accents and even tempo as well. Such performances merely document that particular violinist's inability to play even the few of these genial Caprices *in public,* in their original form, bowings and fingerings. This is instanced when they fail to produce the effects of a spiccato through ricochet—or rebounding bows—up and down-hill, so to speak. Instead, they race through it in a straight wrist-motion spiccato, a thing infinitely easier to do even in the fastest conceivable tempo than one of moderate tempo in which the bow is commanded to bounce three or four notes with the same evenness on the upstroke as on the down. Critics, blandly unaware of these parodies, remain uninformed of Paganini's art, as the public at large is yet ignorant of his greatness as a musician (by which is meant, Paganini's greatness as a creative genius).

Niccolo Paganini, who was born at Genoa, Feb. 18, 1784, passed away in his 57th year, as did his famous contemporary Beethoven (1770—1827) with whose chamber-music works he was thoroughly familiar. He played them privately and studied them with profound understanding and appreciation.

Paganini's greatness as a composer has furthermore remained unknown to the public because he had not contributed to the orchestral literature and because the greater part of his violin works are unplayable to the largest number of violinists of this and all past generations. This is a stupendous statement to make, yet one which, on examination of history, is proven by violinists themselves. Pianists play with great fidelity the Twenty-four Etudes and the 24 Preludes by Chopin, but no one violinist has yet played the 24 unaccompanied Caprices by Paganini without so much as one change in the bowings, accents and positions on the strings, in the upper regions, not to speak of the exact observance of tempi, as originally created by Paganini.

In his violin compositions, Paganini "cut the cloth to fit his own back." It was not alone this part of his anatomy that was ill-shapen and abnormal, for no one had quite the shape, size and flexibility of his hands any more than his super-human power of will to overcome a thoroughly diseased body and command nerves that were of hysterical extremes of weakness and strength. This is primarily the reason why no one is physically fitted to play all of Paganini's music, for they have neither the suppleness of hands and excessive stretches between the fingers, any more than that their right arms are capable of executing (simultaneously with the left) the endless demands of diversified difficulties and highest virtuosity of bowings.

In 1829 the twenty-year-old Chopin heard the forty-five-year-old Paganini once in Warsaw and was so electrified by his unique virtuosity that he resolved then and there to try to create new, nameless effects on the keyboard, like those on the violin in Paganini's hands. From that year dates the composition, if not the publication of a "Souvenir de Paganini" by Chopin and which has since practically disappeared. Even if it must in justice be said that Chopin's own genius was already so complete in its embryo that beyond this impression it developed entirely along its own lines of musical originality, yet the facts remain that in creating a new idiom, new vibrations, on the piano, it was the spark of Paganini that brought these revelations to him, and that Chopin ever after worshipped the genius of Paganini.

Rossini (1792—1868) was his accompanist in 1814 and it is easy to concede the influence which the older musician had on the younger, for, as a matter of fact all composers received greater incentive in their orchestrations, once Paganini had revealed what the violin is really capable of.

The twenty-year-old Liszt heard and met him in 1831, in Paris, and was so completely overwhelmed as to thenceforth begin the arduous work of remodelling his life. Liszt finally achieved for the piano what Paganini had done for the violin, and this was the first result of his influence. Of the yet greater and deeper influence on Liszt's creations and of their importance to the succeeding generations of composers, the space for an extra and lengthy chapter would be required.

Paganini, like Liszt, was a combination of genius and charlatan in his musical expressions (compositions) as in his public life. There is not even an implied reproach in making this estimate, for there are yet many creative musicians—even among the "classics"—to whom this applies. (Of the private and emotional lives of these two quoted geniuses, there is a shelf full of romances, fictional and also largely fictitious, available to the curiosly-inclined). In all of music I know of no instance where a composer places his name with an Opus 1 which consists of twenty-four compositions of such originality and variety of moods and meanings as these Caprices by Paganini. And if this to me has always smacked of charlatanism—for no person attains such mastery of forms and expression of depths of feelings, not to speak of "ésprit," without terrific preparatory work and attempts that must have stuffed many a waste basket—what are we to say when Paganini follows with an Opus 2 and 3, consisting of twelve *Sonatas* for Guitar and violin!

While yet in knee-breeches, the writer studied these Caprices and before the age of seventeen had started to sketch Number Four as a "Marche Funébre" for orchestra, for at first glance one will recognize that this theme presents imitations and later, through genial modulations and changes of mood, many opportunities for good counterpoint and orchestral colours.

The value of anyone's contribution to Art or in musical utterance is not gauged by the quantity of the output but solely by the merit of quality, and enshrined in Immortality is many a single line or phrase because of its lovliness or wealth of meaning. The outstanding force of Paganini's expressiveness lies in his exposition of the dramatic (not the theatrical) and few among the violinists have full realization of this, for instead of *interpretation* they give us notes, notes, notes. What drama and eloquence and epic greatness of simplicity in the slow movement of his First Violin Concerto, with that cry of pain, like the shriek of a malediction, at the end! What greatness of drama occurs in the middle section of the first movement of that same Concerto, and do we ever hear it presented with its tragic force and its plangent appeal as of a being almost crushed by great sorrow and helplessness, and yet defiant and unconquerable?

If the art of violin-playing seems to have lost its way from "the big manner," "the grand style" the art, the dignity and eloquence of interpretation, it is the fervent hope of this writer that these great or heroic qualities will not always be mentioned between quotation-marks and as things having belonged to the Past; and that when some artists 'en vogue' at present will have passed their temporary successes, every violinist will work toward the re-establishment of that style of violin-playing of which Ysaye was the last and the greatest exponent. Thus we find

that this too has its roots in the musical creations of Paganini and directly from him to Ernst, Vieuxtemps and Wieniawski who built the Temple in which the greatest violinists must always bend the knee.

There is no explanation for genius or why it should emerge from a class of people who had neither the love nor the culture of art, and even whose antecedents had neither inclination, means nor the leisure requisite to the acquiring of even an ordinary general education. History furnishes many such instances, among poets, painters, writers, scientists and musicians, among whom we also find Paganini and Debussy. We have always held to the belief that the only logical and satisfactory solution to this enigma (as also the most easy of acceptance) is to be found in the theory of re-incarnation, and that of Paganini inclined to the sardonic, the fantastic and "Satanic." His personality was of the kind that haunted; his Art was sheer wizardry and because his individuality partook of something that was moribund, unwholesome as of sepulchral shadows, his musical individuality had a spiritual force which was revealed to those who had the eyes to see and the soul of understanding. To these artists . . . . Schumann, Berlioz, Liszt, Chopin and others yet to come, the inner meanings and importance of his musical message stood revealed and remained an inspirational beacon for decades after his remains were dragged from one interment and exhumation to another. The fates which pursued him with strange restlessness during his fifty-six years on earth, continued it with an equal number of years after his death. During those years the putrefied remains of this super-human-being were restlessly jolted on land and sea, torn from graves and ditches, until 1896 when the body was laid in its final resting place in the church cemetery in Parma. His sepulchral shadow stayed on earth, one may well say, for more than a century, and can it be claimed that even yet this weird and gruesome figure has entirely vanished from our globe any more than that Paganini's influence or his great service to Music has been outlived?

What was there in the character of the theme to the Twenty-fourth Caprice which intrigued musicians? Paganini himself found eleven transformations in which to interpret it; Liszt found yet others as did Schumann. Thirty or forty years after it was first played, Brahms found such variety of inventiveness in it as to create, in two volumes, consisting of no less than twenty-eight variations, masterpieces of such amazing musical value that they assure him for all time, a place in the front rank among the Masters and equally as one of the greatest of all variationists. These facts are of course known to the musical public and musicians alike, but it yet remains to become known how many unannounced composers have written their own reactions to this miserly little theme, among them Eugene Ysaye with a long series. Rachmaninoff, almost a century after the death of Paganini and despite all the varied expressions given by other composers, is yet intrigued to document his own fantasies with regard to it. I venture the prophesy that more composers will yet arise who will see into the wealth of musical meaning unrevealed to mere players who have not the inner ear nor the eyes which perceive and understand the Soul of Music, and there will yet be complete, and orchestral compositions created from and extended beyond the kernels which yet lie buried and unrevealed: ideas requiring extension to fully expostulate on the drama and the playful, the sardonic and the diabolic, the theatrical and the tragic, as contained in some gems of the Caprices of Opus 1, and other than the immortalized No. 24. Paganini *lives*, both directly and indirectly, and I feel it a great honor and memorable privilege to have the opportunity to humbly place my tribute to the celebration of him who not only bequeathed us violinists inspirational and almost unattainable heights but whose genius was acclaimed by so many of those masters whom the world has learned to venerate and whose music lives in mankind's love and gratitude.

A Tribute to Tschaikowsky

1840 ON THE CENTENNIAL OF HIS BIRTH 1940

By JOHN FREDERICKS

As the world of music celebrates in 1940 the centenary of the birth of Peter Ilich Tschaikowsky, it pays homage to a master who, strange to say, has been more fully understood and appreciated by the general masses of music lovers than by the intellectual élite. The paradox of Tschaikowsky is that he is, at one and the same time, too greatly and too little appreciated: too greatly appreciated by the musical novitiates who derive from him a satisfaction they do not draw even from Beethoven or Bach; too little by the more schooled musicians who insist upon magnifying Tschaikowsky's faults until these faults succeed in obscuring his genius. But of these two opposing judgments of Tschaikowsky, it is the novitiate, and not the trained musician, who has more accurately evaluated the true artistic stature of the great composer; the everyday untutored music lover (who knows what he likes even if he is sometimes at a loss to explain why) has better understood Tschaikowsky than critics, historians or trained musicians. The educated musicians have often—too often!—accepted Tschaikowsky's music apologetically, almost as if they were indulging in an escapade by listening to it and enjoying it. Tschaikowsky, so the musician has often said, has little capacity to enlarge and expand his musical ideas, which were often expressed episodically; Tschaikowsky, he has added, has no subtlety in projecting his dramatic or emotional effects; Tschaikowsky, he concludes, is too much of the earth, too much the Russian peasant.

And yet, it might be said of Tschaikowsky what Francis Bacon once wrote of religion. A little bit of learning brings one away from Tschaikowsky, but a great deal of learning brings one back to him. It is easy to assume an air of condescension to Tschaikowsky, to his morbid self-pity, to his handwringing; to his hysteria, which are the moods so often reflected in his greatest music. However, though he has his faults, there are moments of enchantment in his music which it would be difficult to duplicate elsewhere; moments in which he speaks of the elemental passions of man with a simple directness for all to understand and appreciate. Tschaikowsky's music, personal document that it is, has been an emotional experience for masses of music lovers because he knew how to speak simply and honestly. Thus, these music lovers have been touched by the deep rooted pessimism of the last three symphonies, stirred by the passionate yearnings of Romeo for Juliet, touched by the poignant sweetness of his chamber works (particularly by the elegiac tenderness of the A-minor trio), bewitched by the youthful charm of his *Nutcracker Suite*, swept by the force and strength and drama of his two concertos, one for the piano, and the other for the violin.

If there are composers who are profounder than Tschaikowsky, whose music is more cerebral than his, there are also few composers who have equalled his poignancy of self-expression. For he is above all a sensitive poet who unashamedly spoke his heart. His heart is in his music, and this music is for all those who approached it more with heart than with brain.

It has often been said that Tschaikowsky wrote his autobiography in his

symphonies. Certainly no biographer has so aptly depicted the turmoil and mental anguish of his life as he himself has done in his music. It is for this reason, if for no other, that an intimate acquaintance with Tschaikowsky's life-story is essential for the full appreciation of his music. Only then, does the moving tragedy of his music acquire full significance.

He was born at Votkinsk, a section of Viatka, on May 7, 1840, third child of a mining engineer who, in 1833, had married the daughter of an old French Protestant family. Peter Ilich showed early signs of extraordinary love for music. Tirelessly would he listen to a mechanical instrument owned by his family which tinkled Zerlina's air from *Don Giovanni*. Given some lessons on the piano, he would spend hours at a stretch in imaginative improvisations.

Despite his great love for music, he was trained, not for a musical career, but for law. At the end of his legal studies, he was permitted by his father to study the piano. His teacher, Rudolf Kündinger, once informed Tschaikowsky's father that Peter Ilich had no talent for music whatsoever, and that he must be discouraged in undertaking any serious study in that field.

Given a clerkship in the Ministry of Justice, he held that position for three years. He was, at best, a shiftless and unambitious worker, the despair of his immediate superiors. The truth was that Peter—despite the advice of his teacher—was drifting more and more helplessly toward music. In 1861, he joined the theory class of Nicolas Zaremba, making enough progress to be able to enter Anton Rubinstein's class in orchestra at the St. Petersburg Conservatory the following year. By this time, he knew that his life belonged to music, and to music alone. "Whether I become a famous composer or a poor music teacher is a matter of indifference to me," he wrote to his sister. "At all events my conscience will be clear, and I shall no longer have the right to complain about my lot."

As a graduating exercise, he composed a cantata which won the silver medal. The leading masters of the Conservatory did not think much of the work. But one music student had prophetic vision. "In you," said Hermann Laroche—later to become one of Russia's most astute music critics, "I see the greatest, or rather the only hope of our musical future. Your real works will perhaps only begin five years hence, but those mature works will surpass all that we have had since Glinka."

After his graduation from the Conservatory, Peter Ilich knew a period of great hardship. He had abandoned law and his government post. His father, having suffered severe financial losses, could not support him. Fortunately, at this critical time, Nicholas Rubinstein, director of the newly opened Conservatory in Moscow, offered him a post as professor of harmony. The salary was a meagre one, but it meant protection from actual starvation. And it meant that Tschaikowsky could devote his spare time to composition.

He was working on his first symphony when overwork brought him to the brink of a nervous breakdown. His head stormed with horrible hammer blows. At moments, he thought he was about to go insane. The months that followed were gruesome ones, filled with the terror that any moment he would lose his mind. Even when he recovered from his protracted illness, Tschaikowsky bore its indelible impression. Henceforth, his nervous system was to be highly attuned and sensitive; and his life was to be darkened by periodic depressions and brooding fears.

The tragedy of Tschaikowsky's life now begins to unfold. Illness and the fear of insanity were followed by the pain of having his first works rejected and abused. In February, 1867, two movements of his first symphony were performed in St. Petersburg. The music was badly received. Other performances of subsequent works failed to bring him any measure of encouragement. Even his first masterpiece was a failure. *Romeo and Juliet*, composed in 1869 upon the advice of Balakirev and performed for the first time in Moscow in 1870, appeared to its critics uninspired and unoriginal. Oppressed by discouragement, Tschaikowsky sought some occupation which would support him until that time when his creative works would receive recognition. He became a music critic, work which he detested. For a period of four years, he wrote pieces on music for the papers—and cursed his fate.

But worse luck was to follow. The major tragedy of Tschaikowsky's life took place in 1877. A pupil of the Moscow Conservatory, Antonina Milkyoukova, sent him flattering letters of affection, begging at the same time for an opportunity to meet him. He, of course, gave the girl an interview. That interview proved to be the most fatal mistake of his life. During the course of their conversation the girl fell on her knees, said she loved him and offered to become his servant. The embarrassment, perhaps, or the flattery of her adulation—or need we seek a deeper and profounder explanation? — drove him to make a rash and hasty promise. He would marry the girl. Once having given his word, nothing and no one could dissuade Tschaikowsky from keeping it. It is not necessary to say that the marriage, so thoughtlessly entered upon, was a horrible experience. To escape from it, Tschaikowsky, at one time, stood neck high in the icy river Neva with the hope that pneumonia might bring an end to his trials.

The physicians urged him to separate himself from his wife and to travel, in order to avert another breakdown. For one year, he wandered in Switzerland and Italy. He worked feverishly. Two symphonies—the second and the third; a piano concerto; two string quartets; an opera—*Vakoula;* the famous *Variations on a Rococo Theme,* for violoncello and orchestra; the even more celebrated *Francesca da Rimini* for orchestra.

And then, the one kind turn of fate in Tschaikowsky's life . . . .

While traveling in Switzerland and Italy, he received word that a kind patroness in Russia had decided to endow him. The patroness was Nadejda Filaretovna von Meck, a wealthy widow who loved music passionately. She guaranteed Tschaikowsky three thousand dollars a year, if he devoted himself exclusively to composition.

The relationship between Tschaikowsky and Mme. von Meck remains a mystery which neither time nor their voluminous exchange of letters (only recently revealed to the world have satisfactorily solved. For thirteen years, Mme. von Meck supported Tschaikowsky, gave him encouragement, and was his staunchest friend. For thirteen years, they exchanged letters voluminously, sometimes letters of great friendship, sometimes even tender letters of love. And yet, during these thirteen years, they never once met. It was agreed between them that neither one would make any effort to come into personal contact with the other. Sometimes they were in the same concert-hall, in different parts of the house. Sometimes, even, they were in the same city during their travels. In Florence, which they both visited at the same time, it was agreed between them that at a certain hour each day Tschaikowsky would pass under Mme. von Meck's window, so that she might look out and see him. But never did Tschaikowsky and Mme. von Meck come face to face. How to explain this strange relationship? Could it have been that Mme. von Meck—who idolized Tschaikowsky through his music—feared that personal contact would rob the composer of his glamor? Could it have been that Mme. von Meck, recognizing that their different stations in life made marriage impossible, preferred to keep their relationship at a distance?

Whatever the explanation — the friendship between von Meck and Tschaikowsky resulted in the greatest music that he was to compose. Under her warm encouragement and friendly enthusiasm, he produced the works that have made him an immortal. The Fourth Symphony, dedicated to Mme. von Meck, the violin concerto, and *Eugen Onegin,* were composed in the early years of their friendship.

Then — suddenly and mysteriously — the friendship of Mme. von Meck and Tschaikowsky came to an end. While he was traveling in the Caucasus, he received word that Mme. von Meck, because of severe financial reverses, could endow him no longer. He hurried to reply that he hoped that their friendship could continue, that—by this time having become one of the most famous composers in Russia—he was not entirely dependent on her generosity. This letter, and other letters, remained unanswered. When Tschaikowsky returned to Moscow, he learned that Mme. von Meck had suffered no financial losses whatsoever, that she had used that as a pretext to break off their thirteen year friendship. This realization was a severe blow to him.

In 1891, Tschaikowsky visited the United States, conducting orchestras in New York, Baltimore and Philadelphia. He was given a warm hand of welcome. It was generally conceded that he was one of the masters of the music of the time.

Tschaikowsky's last important work, the *Symphonie pathétique* was composed in 1893, and given a successful first performance that same year in St. Petersburg. In this work, undoubtedly, he poured out his heart, gave voice to the pain and tragedy of his own life. It is almost as if Tschaikowsky, in a reminiscent mood, recalled his tragic marriage, his frequent attacks of illness and nervous ailments, his beautiful relationship with Mme. von Meck which was brought to such a sudden and bitter ending; and recalling these things, he spoke his anguish in immortal music.

The circumstances surrounding Tschaikowsky's death are well known. On November 2, 1893, while eating luncheon with a few friends, Tschaikowsky rashly drank a glass of unboiled water, against the advice of his brother who dreaded cholera. That same night, he was attacked by the fatal illness. Delirium set in. Again and again, he called for Mme. von Meck. And then. . . .

"Peter Ilich suddenly opened his eyes," later wrote his brother. "There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then towards heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was three o'clock in the morning." The day was the sixth of November.

Twelve days later, Napravnik conducted the *Symphonie pathétique* in the memory of its composer. As the audience listened to this music, profoundly moved by its splendid projection of grief, it must have wondered if in composing this work Tschaikowsky had not written his own requiem.

Problems of the Younger Composers of Today

By GARDNER READ

ERUDITE musicologists and other writers on musical history have for years been telling us that of all the workers in the creative arts, the composer is faced with the most difficult problems of bringing his finished product to the attention of the public. So far, few people outside of the composers themselves have taken this fact at its face value, else there would not still be the disheartening obstacles to overcome in getting one's music heard, let alone appreciated.

How is it, one may ask, that the composer's problem differs so from that of the author, the poet, the painter, or the sculptor?

Let us consider for a moment each in turn: An author writes a novel; the finished, typewritten manuscript is accepted for publication; the book goes to press and in a reasonably short time is ready for country-wide distribution; it is advertised and reviewed in the newspapers and trade journals, and the public has only to go to the nearest book-store, buy the novel in question, take it home and read it, retaining ownership as long as is desired. A painter completes a canvas, a sculptor a newly-wrought bronze; they are sold or loaned to an art gallery; people come to examine both at their leisure, returning as many times as they are of a mind to for further acquaintance, just as one may re-read a new book, poem, or play for additional enjoyment or studied analysis. The important thing to remember is — the serious examination of a new canvas or sculpture, the perusal of a recent novel or collection of poems, are all accomplished without the aid of any "interpreter." There the book is in one's hands, the printed page before one's eyes, a reasonable knowledge of the language in which that book is printed sufficing for a minimum degree of understanding and appreciation of what the author has to say. There, too, before us is the picture or statue; we may stand at any distance or angle we choose for contemplation, and feel no need to have the objects "interpreted" for us.

With music, however, all this is not the case, for music requires the services of yet another personality between the creator and the listener — the performer. When a composer finishes a new work, that score is not yet *music*, but simply a series of pages filled with complicated symbols for producing sound. It cannot be music until it is played or sung, for music is purely and above all an aural art, and unless it is *heard* it simply does not function as music at all. From time immemorial music has been called the "universal language." That is true only when those musical symbols are sung or played, and the message buried in them comes to momentary life, for the language of the printed note is as much a mystery to the average music-listener as that of the ancient Greeks. Latin and Greek are today termed "dead languages"; certainly the symbols of musical notation are equally "dead" until they are resuscitated and translated, as it were, into sound, and to do this the composer is dependent upon the performer, the interpreter of the thousands of black notes he has set down on manuscript paper. And therein lies the primary difference between the painter's, the sculptor's, the writer's, and the composer's approach to his public.

But the composer's many problems do not stop, or even begin with his securing an artist to sing his songs or an orchestra to play his symphonies. Before his finished work reaches the stage where it is ready for public presentation, a hundred other difficulties must be met and in some way taken care of. For the sake of illustration, let us watch the evolution of a new orchestral composition by a contemporary young American composer, from the moment it is first conceived until after it has received its premiere by a symphony orchestra. Though this article is mainly concerned with the problems and opportunities of the younger composers, it would not be amiss to consider the following as representative of what *all* American composers must go through, regardless of age, experience, or reputation.

To begin with, the composer obviously starts off with a musical idea, the basic theme with which he will work; whether he does so at the piano or away from it is immaterial, the final result is what the public is interested in, not so much how it was evolved. Our hypothetical composer may make countless first drafts or sketches of his idea and its subsequent developments on a two, three, or four-stave score, with instrumentation and elaboration of accompaniment noted. To any but the composer himself, these preliminary sketches would be well-nigh undecipherable, even to one of his fellow colleagues, for every composer has his own peculiar "short hand" system of notation, and not until he begins to write out the full orchestral score does his music begin even to *look* like anything resembling printed music. Whether or not it will eventually *sound* like music is, of course, a matter of pure conjecture!

Assuming then that the composer has now made his full, complete score, it still remains for him to write out a carefully inked copy, if he has not al-

ready done so, and to extract all the individual orchestral parts, an exhausting and thankless task at best. If he is so fortunate as to be financially able to hire a professional copyist to do this for him, the total cost for such services may well run into hundreds of dollars, and this before the work has even been put before an orchestra for rehearsal! With score and parts copied, our composer now faces the most discouraging problem of all — getting his work performed. If he is a well-established composer, with any degree of local or national fame, securing a first hearing of his new score probably will not prove too difficult, but if he is a young unknown, his task is discouraging indeed, and the only factor definitely in his favor is that his work *is* new, and thus would constitute a "first performance" by the orchestra which undertook to play it. This mania of giving "world premieres" has seemingly attacked every conductor of note in this country — so much so that one is led to believe those gentlemen are more interested in the prestige such a gesture brings them than in the actual unfolding of new, significant music for its own sake. This is a deplorable situation, and so long as it continues the young composer will find himself in difficulty, for once his score has been played, it no longer offers the novel allure of a premiere, and so is more often than not politely shelved to be heard no more. The older composers with firmly established reputations may hope for a few additional performances, but oddly enough, seldom by the *same* orchestra.

There are three methods by which the American composer gets his music performed by our major symphony orchestras: first, by way of influence and pull of the "higher-ups" on the board of directors, by wire-pulling, and such, or because of the composer's prominent local position; secondly, by winning a prize contest, being commissioned for a specific work, or being invited to submit a new score for definite performance, this last being so rare as to constitute a major phenomenon in music history; and thirdly, the most tedious way of all, by sending one's scores personally to conductors all around the country, from one orchestra to the other, until finally one courageous maestro decides to risk a performance.

There are some not too apparent drawbacks to this last method of trying for a performance, mainly financial, for it costs the young composer a good deal to have extra copies of his scores made, while the postage for constantly mailing them out is considerable. Then, too, the majority of conductors, it is regrettable to say, receive the scores without even acknowledging them, and proceed to file them away and forget their existence, which means one less score of the composer available for circulation or eventual performance. Should the work be ultimately performed, the composer can expect no fee for the use of his music, however infinitesimal. Our great orchestras have taken the rather uncompromising attitude that they are doing the young composer a tremendous favor merely to perform his music. That is all very well; a composer must have honor and glory as he must have encouragement to keep on, but he must also live. The law of gravity is not applicable here, for what goes out, financially speaking, does not necessarily come back in — that much the young composer has learned by bitter experience!

So much has been written lately about the golden opportunities for the young American composer, about the frequent prize contests conducted for new native scores, the festivals of American music given in various sections of the country, and the airing of much fine and significant music over the radio by our serious composers, young and old, that this article may very likely sound an unduly sour note in the complacent atmosphere of musical chauvinism that has enveloped our American music of late. It is not my wish or intention to decry in any way what has been accomplished and what is being done at present for the American composer, to give him encouragment, much-needed recognition, and pecuniary reward for his labors. But I do believe the debit side of the ledger should be made known, especially in relation to the younger, and hence less established, composers.

We may dream of a complete musical Utopia, wherein every serious composer is assured of economic security; wherein his scores are played magnificently and frequently by all our top-ranking orchestras; and wherein his status quo remains ever commensurate with the quality of his work. But while this sounds too much like wishful thinking on our part, we at least can cling to our rather stubborn hopes that one day, in the not too distant future, the young American composer will find his perplexing problems fairly met, and as fairly solved.

Is There An American School of Composers?

By RUDOLPH GANZ

MANY may disagree with my statement that the Russian composers from Glinka to Stravinsky represent the most powerful and distinct national school of composers in Europe. During an entire century they have been inspired by the extremely rich treasure box of national Russian songs and dances.

Song and dance are the essentials of self-expression through music. Song and dance are the privilege of the masses to express themselves through music in times of peace and war, in the home, in the church, and in public places.

No one has ever dared to find fault with those inspired masters of Russian music over the fact that many of their most beautiful ideas were born out of known, accepted and often used melodies or rhythms dear to the Russian people. Goethe said, when challenged: "Yes, I have taken many ideas from others, but, see, how noble I have made them." And, thus, Russian masters have always shown great ability and unfailing taste when using folk songs and folk dances. They never altered them and never disturbed their initial meaning.

To a lesser degree we can affirm the same tendencies in the art music of Spain. The Hungarian composers, Bartok and Kodaly, have, during the last 30 years, collected thousands of old Magyar folk tunes and dances which they have used in their works, large or small, their purpose being the establishment of a pure Hungarian expression in music as against the (to them, at least) pseudo-Hungarian idiom of Liszt rhapsodies and Brahms dances. And yet, have not Brahms and Liszt done more to bring that country to the attention of the world than any other individuals?

The music of Chopin is the song and the dance of Poland. As long as the works of this "poet of the piano will live, the spirit of his country will not die."

Melody has been the prominent characteristic of the Italians from Scarlatti to Puccini, via Rossini. The French school, from Rameau to Debussy, has always favored harmony. The German era from Bach to Hindemith is predominantly polyphonic. National songs and anthems appear only in such works that I would call "pieces d'occasion" (Weber: *Jubel-Overture,* Wagner: *Kaisermarsch,* Brahms: *Akademische Festouverture,* etc.). In the French school we find little of that. Naturally I am not speaking of passing citations of themes but of well-known melodies or rhythms used as important thematic material. What of the old church-tune, the "Dies irae" which has been not only used but abused by com-

posers of all nations without, however, interfering with its intrinsic value. May I, at this time, refer again to my pet punishment, the spiritual firing squad, for national anthem harmonizers, as stated in my story on Muck in *Musical Facts* (July 1940). I consider the re-harmonizing, or better, deranging of traditional simple harmonies in folk songs and anthems the lowest crime in music making. The innate taste of the Russians in this direction should be a lesson to all others. It is too easy to be smart at somebody else's expense!

What about American folk songs, anthems, and popular dance music? We, too, have an enormous treasure box to "grab from." For scores of years we have been utilizing this collection of musical riches. As an observer (during practically all of 40 years) of efforts to create "American" music, I can now declare that we have successfully arrived at the end of many kinds of influences that have prevented us from seeing the light of a pure American art expression through music. During the first years after my arrival from Europe I could feel the ebbing of Mendelssohnian and Lisztian influences upon American writers. As early as May, 1901, I had programmed piano pieces by MacDowell, William Mason, and William Sherwood. My share in bringing the native composer to the attention of the musical world is a modest one, I know, although, during my St. Louis conductorship of six years, I performed symphonic works of over 60 different American writers. This interest in the native art represents a very natural and honest expression of gratitude on my part for the splendid opportunities offered me in the pursuit and evolution of my personal artistic ambitions and endeavors. The Mendelssohnian influence, that is, the sentimental, sweet, homophonic side of it still vegetates in the cheap, amateurish, sexless, watery ballads inspired by commercially profitable ideas and harmonized by unskilled arrangers.

The German influenced era was followed by a healthful contamination with the ideas of César Franck and his outstanding disciples d'Indy and Chausson.

While waiting for the crossing of the Atlantic by French impressionism, American composers were exploiting the considerable wealth of native music as collected from the different parts of the country: the songs and dances of the Red-Indian, the Negro spirituals, the tunes from the Bayous, the Spanish-Mexican dance rhythms, the cowboy songs, the hill-billy fidler tunes, and finally the almighty "Jazz." However, when toastmastering for the Victor Talking Machine Company at a memorable banquet in New York in 1928, I proclaimed, as an introductory remark before presenting John Philip Sousa, that American music had gone around the world in the form of the famous lieutenant's stirring marches, that it was again circling the globe with the lively output of Tin Pan Alley, and, finally, that I knew it would, in the not-too-distant future, go on its third and most important around-the-earth cruise as a purely absolute, independent, powerful symphonic expression. That this moment is near, that it is in sight, is my humble prediction.

We seem to have successfully overcome and obliterated Creole, Negro, Indian, Spanish and jazz quotations, imitations, concoctions, and transcriptions. "Jazz" has developed into "Swing," and popular dance music has smartly absorbed many of the good tunes of the masterworks for melodic exploitation. Beethoven has no heirs; there is no copyright for the *Love Dream*. As to the unethical transformation, if not plain mutilation, of well known melodies and rhythmical patterns, how can we protest when we remember—with justified horror—the celebrated *Nibelungen* March of the German Army for the sake of which the most beautiful Wagnerian *Leit motifs* were squeezed into tightly-buttoned army uniforms? Alas, it does not pay to worry about things we are powerless to change. Nature and the good sense of most of the people are the guarantors of final victory of all that is worthy of existence. After all, Father Time is the only unerring, permanent veteran of critics. His judgment makes music—history. What will he say of the present generation of American composers? Deems Taylor, some years ago, suggested in an essay that the American Beethoven may have been born at that moment in Hoboken, New Jersey. An American master born in that suburb of Europe? No! I counter-intimated that a small farm ten miles south of Sleepy Eye, Minnesota, might be a better birthplace for that first great American symphonist. Why not? Think of Haydn! Think of all the humble homes of the great masters!

There has come into the present American expression through music a straightforward simplicity, a natural ruggedness, a desire for brevity, an avoidance of unnecessary complicatedness, a sympathetic search for the new, brief, an attitude of courage, integrity and confidence which we may consider a safe guarantee for ultimate success. Echoes of native melodies and dance music as well as of jazz rhythms will always be welcome when artistically presented. After all, they are in the blood of the average American. Our composers of today are writing in the most difficult forms: chambermusic, the symphony, the opera. In doing so they challenge the past in a general way and the present (as represented by Europe or by Europeans in the United States) in particular.

We are apt to say: There is nothing new in art. The different cycles of expression repeat themselves. We have had melodic, polyphonic, rhythmical eras. A short atonal and twelve-tonal one seems to be on the way out. A melodic one is in the offing, we feel, though it will not be the end of a perfect day, but the perfect dawn of a morrow. We must remember that "there is no progress in music itself, the progress is only in the means of expression." The early Beethoven thrived on Haydn and Mozart, young Wagner on Weber and Meyerbeer. Richard Strauss as a youth was nurtured on a Mendelssohn *(Wind Instrument-Serenade)* and Brahms *(Burleske)* diet. Berlioz, Wagner, Liszt furnished the spices for the final bill of fare on which we find his lasting masterworks, the tone poems, and one, or two operas; they still thrill our audiences. Are our young masters not supposed to lean on anyone; are they expected to sow and reap from untilled ground? It would not be human to expect that. The evolution of music in our country is being quickened by the influx of refugee-composers from the Old World. What with the creative masters like Schoenberg, Hindemith, Krenek, Toch, Hijman, Korngold, Britten, Boulanger, Castelnuovo-Tedesco, Weinberger and many others installed in American institutions of learning where their genius, talent, professional and other cultural experience and background are bound to bear fruit! What with their new enthusiasm born out of the realization of the opportunities offered them by the land of their adoption! American youth will profit by their counsel, and derive inspiration from their refreshed activities and the new works conceived on the soil of their new home. And they in turn, these experienced masters, will work with added impetus in their new surroundings and create values unhampered by political trends, free from dictated coercion and regimentation.

During the past few thousand years the music center of the world has shifted from Egypt to Greece, from well known Italian cities to Paris, Vienna, Berlin, London, until it finally settled in New York after the first World War. No one can deny the supremacy of the musical life of the great American metropolis. However, other American cities have risen as important musical centers, and the country-at-large has become a musical beehive. The symphony orchestras, the music schools, the choral and chamber music organizations, the radio, the phonograph, the public school music system,—they all have contributed to the establishment of standards of execution as well as of instruction that point to a future music life in the United States not equalled by any other country in the past.

The chaos in Europe and its repercussion in other parts of the world will delay the art life in all countries affected by the upheaval. However, the arts do not die. As long as there is one human being living, endowed with imagination and filled with the desire for self-expression, art will go on.

It is not so long ago that the serious American composer was defined as an individual whose works were seldom, if ever, performed, and who therefore could claim income and royalties leading to death by hunger. How this has changed! Today everybody seems to be interested in him. Staunch champions of his worthy cause have come to the fore. Festivals of American music are taking place in all parts of the land. There is hardly a program to be found without the name of a native or naturalized American composer. No greater promise for the immediate future seems possible. Young America is on the way to an absorbingly powerful music-life.

It seems to harbor the will to lasting leadership. An irresistible desire to express themselves has taken hold of some of our living young masters of music, and they are in my opinion the forerunners, the pioneers, of a coming national American school of composers.

It was at a luncheon offered to Arnold Schoenberg by some Chicago musicians several years ago that I had the privilege of translating for the guests the short speech made by the Austrian Master of twelve-tone independence. He had said that while still in Vienna he had realized what fine orchestras the United States must have, to judge from the excellence of phonograph records which he had heard; how astonished he was upon arrival here to find a music-life so extraordinary in every phase of the profession; how he had noticed with great joy the spirit of aggressive progress and daring exploration among some of the young native composers; and how he felt that his coming to America was somewhat *superfluous!* This from the most radical writer of music in our time.

Music and The Dance

By RUTH PAGE

DANCING is fundamentally, of course, the art of movement. But dancing apart from music, in one form or another, cannot exist. In fact, it is truer to say that dancing is the art of movement to music, for, in the last analysis, it is upon the union of the two arts that the expressiveness of the dance largely depends. Certainly nothing is more fundamental or revelatory of the individual dancer's work than his relationship toward music in general and his choice of music to accompany his own performances in particular. Necessarily, therefore, each dancer's attitude toward music is highly personal to him and he need make no apology for expressing his own personal views, likes and dislikes towards music since it is one of the most important of all the means by which he projects his choreographic ideas across the footlights.

Good music, I think, should be essential to good dancing. It seems to me that the ballets which have lived the longest, and the ballets which will live the longest, are those which employ the best music for their background. *The Green Table* is possibly one of the exceptions to this rule, for here is a strong ballet with an important sociological theme. The music is perfectly adequate but not of any great musical value. The ear of most people is more sensitive and better educated than the eye, and the right music can establish the proper mood for a ballet even before the curtain goes up. Naturally, good music, alone, cannot make a good ballet, and the dance should not rely too much on its music, but only the professional dancer knows what a help it can be.

What is it that makes "good" dance music? Perhaps one can only define it by taking examples. Of the older ballets, *Giselle* and *Coppelia*, because of their charming danceable scores, will probably always be in the repertoire of every classical ballet company, while other ballets of the same period will seldom be revived on account of the triviality of their music. In this period in which simple pantomimic stories were used, the success of the ballets depended mainly on the personal charm of the ballerinas. The music had to be equally simple and tuneful so that the ladies could show off their dance technique and be light and airy and charming; and these two scores helped the dancers in every way to do this.

The ballets which the Russian Ballet keeps reviving are the ones with the best musical scores such as *Sylphides, Prince Igor, Petrouschka, Firebird, Carnaval, Coq d'Or, Tricorne,* etc. These scores help the dancers because they are strong rhythmically, they create a mood, and they stimulate the audience as well as the dancers. On the other hand I feel that Massine makes for himself an almost superhuman task when he dances to famous and popular symphonies. Certain parts of many symphonies are certainly danceable (in actuality *all* music *can* be danced), but for a choreographer to maintain in the dance the abstract musical line of an entire symphony seems to be too great a burden for even as great a dance creator as Massine.

Isadora Duncan was, I believe, the first dancer to be inspired by well-known symphonies. She would listen to the music and be so emotionally carried away that the movement would pour from her body in ecstasy as an extemporaneous emotional expression of the music. She was such a great and sincere artist and she was doing something so new and astounding, that she apparently was successful in dancing whole symphonies all alone. This, unfortunately, led in the hands of lesser artists to the school of "interpretative" dancing in which the emotion was limited to the performer rather than projected by the dancer into his audience. It was only natural, then, that Laban and his disciple Wigman ultimately revolted from the feeling that dance had become the slave to music. The premise upon which the modern dancers started sounds very plausible, and I think their complete break with the "music interpretation" idea was necessary at the time, as dancing had certainly become for the most part entirely subservient to the music. But they went to the opposite extreme, deciding that their dances should first be created without music and then having the composer create some kind of sound to accompany them. However, this was not in itself a new idea as most of the music for the ballets in Russia, France and Italy in the pre-Diaghileff era was composed in just this fashion. The composer was told how many bars of music to add or subtract here and there, and if the choreographer did not like the music, the music was instantly changed. The musical results were on the whole negligible, just as today most of the modern dancers have a very sterile kind of musical accompaniment.

It seems to me, therefore, that both Isadora's idea of interpreting symphonic music, and the moderns' accompaniment on instruments of percussion, were both well enough for their day, but wrong for ours. Now that both the musicians and dancers have made their points, there should be a happy collaboration in which neither attempts to dominate the other. The most successful dance scores, so far, seem to have been those that were commissioned or chosen by Serge Diaghileff. Of course he had access to the best musical talent of his day, which was principally due to his uncanny ability in discovering and promoting talent. Almost all of the foremost composers of today had commissions to compose music for ballets for Diaghileff when they were young and before they were famous. The choreographer apparently did not have very much to say until the musical score was completed. This again seems to me to be wrong. However, Fokine was such a thoroughly musical person that he, as we all know, obtained superb results. In creating most of his early ballets he was inspired, as Isadora had been, by music that was already famous, but he persisted in his reform of the strict classical technique which has continued to our own day.

All of this may seem to prove that there can be no set rules to dictate the relationship of music and dance, and each choreographer must decide the problem for himself. For me, the ideal arrangement is to work out the synopsis for the story of the ballet, choose a sympathetic composer of real musical talent rather than just a dance accompanist, show the composer the type of movement I want to use and the approximate length of time needed for the various episodes, and then let him submit the score. If he does not turn out a really good musical score, then I think either the score should be rewritten or the ballet should be abandoned.

I do not mean by this that it is absolutely necessary for the music to stand alone without the dance, although a

great many of the best Russian Ballet scores are a part of the standard repertoire of our leading orchestras. However, I have never heard a single score for the modern dance played independently of the dance. Most of them are just disagreeable noises which do not help the dancers at all except to preserve the rhythm of the dance. There are, of course, exceptions. Lehman Engel, David Diamond, Louis Horst, Henry Cowell, George Antheil, Norman Lloyd, Paul Nordoff, Wallingford Riegger, and others, have written some very "functional," helpful and "good" music for our modern dancers, Graham, Humphrey-Weidman, and Tamiris. To me Kreutzberg has been the most gifted choreographer musically since Fokine. He uses the music to establish the mood of his dance, but without slavishly following its rhythms, with the result that the interplay between dance and music is so subtle that his dance seems almost like a song.

If the choreographer chooses music already written, then the music must suggest the movement rather than have the movement come first. Three of my ballets have been done this way. The *Bolero* of Ravel, which was of course written as dance music, is difficult to choreograph because of the single sustained musical line which steadily mounts from the pianissimo beginning to the frenzied climax at the end. This music dictates a simplicity in idea and concept of movement which most choreographers of the *Bolero* have completely missed. The second, Jacques Ibert's *Divertissement,* I called *Gold Standard.* This humorous sparkling score is ideal dance material, and on its first hearing suggested a gay, humorous story which, with the help of the artist Nicholas Remisoff, worked itself satisfactorily into a neat and tidy whole. The third ballet for which I have taken music already written is *Love Song.* I went over practically everything which Schubert ever wrote and evolved a simple romantic story out of the music which turned out to be ideal material for a romantic ballet. Similarly Massine's ballet *Gaité Parisienne* is a potpourri of Offenbach's music which has made a highly successful score for a gay, charming ballet.

However, the more venturesome way is to "commission" a score. This is at best a gamble but one has all the excitement of a plunge into the unknown. The first ballet music I ever commissioned was the fairy-tale *Cinderella,* composed for me by the French composer Marcel Delannoy. *Cinderella* is a comparatively simple ballet idea, but we had our difficulties with Mr. Delannoy in Paris and the dancers in Chicago. This ballet was not particularly successful, mainly, I think, because it came at a time when classical ballet in America was anathema to critics, if not to audiences. However, the musical score was excellent, and I saw the fiftieth performance of this ballet in Paris at the Opera Comique more than a year ago. It was not particularly well choreographed, but the charming music carried it through. The second ballet for which I commissioned specially written music was *La Guiablesse* by William Grant Still, the Negro composer. I arranged this ballet for Katherine Dunham and fifty negro dancers. It was, I believe, the first time that she was introduced to the West Indian material in which she has recently become so successful.

My next four ballets were all created in collaboration with my gifted partner, Bentley Stone, who is an innately musical dancer and choreographer. Aaron Copland, one of America's foremost composers, wrote *Hear Ye, Hear Ye* for us. This is a satire on the American law courts, and Copland's dry, harsh and, at that time, jazzy music made a great ballet score. However, the music as well as the stage action is so difficult that we have not been able to perform this ballet many times.

Our next three ballets were prepared in close collaboration with Jerome Moross, who is a talented theatre composer. The first, *An American Pattern,* had such a complex social idea that we turned with pleasure to the simple-hearted story of *Frankie and Johnny* for our next ballet. Here music, dance and drama were happily blended in an extremely successful bit of Americana. Our last ballet was a dance version of the opera *Carmen.* To me the Bizet score is superb dance music, and Moross made a clever arrangement of it, interpolating songs of his own with words by the Spanish poet, Garcia Lorca. We have used singing whenever possible with our dances, as the human voice has proved since music first began the success of this primitive combination. How and why the two ever became separated has always been a mystery to me.

It will thus be seen that we have used American composers (with the exception of the Delannoy *Cinderella)* for all of our especially composed ballets; and I think on the whole we have succeeded in getting music of which most musicians would approve. The musical background of the dance has always been extremely important to me, in fact equally as important as the visual element, and I do not see why now the dancer has to fear any longer to use music as a most important inspiration. The days of "interpreting" music are certainly over, but also the days of the renunciation of good music and good composers are over. We dancers must realize that a first-class musical score is indispensable in attaining our individual dance ideals, no matter how diversified those ideals may be.

A Few Words On Conducting

By JOHN BARBIROLLI

A GOOD many years ago now, a young man who has since won great distinction in his own country, W. H. Reed by name, was so moved on hearing one of Elgar's works for the first time that he waylaid him outside the artist's room of the Queen's Hall in London and begged Elgar for some lessons in composition. Elgar, ever modest and truthful, replied, "Well, I don't know much about that sort of thing, my boy, but come along and we'll have a little chat." In discussing conducting I feel rather like that, because some of the greater and more vital aspects of the conductor's art are so intangible and elusive, and it would need a far more practised phrase-maker than I to put them into intelligible form. The functions of the conductor, and in some cases I might add, the abuse of those functions, have increased so much since their inception that it might not be without interest to make a brief historical survey of them.

The history of conducting can be traced back at least to the 15th century, by which time it had become customary to beat time at the "Sistine Choir" in Rome with a roll of paper called a "Sol-Fa." In 1516 we find writings describing performances of concerted vocal music at which "a certain motion made by the hand of the chief singer according to the nature of the marks which motion directs a song according to measure." This rather tends to prove that by the beginning of the 16th century the practice was universal; as does also a passage from Galilei's Dialogo (1583) where he mentions that the ancient Greeks did not beat time "as is customary now."

With the decline of polyphonic music and its attendant rhythmic subtleties the time-beater must have become less necessary, and as the idea of the conductor as an interpreter as well as a time-keeper was not yet born, the practice of directing music with the conducting stick seems to have fallen into disuse.

How and when the change came about I am not certain, but by 1740 or so it was customary to direct opera performances sitting at the harpsichord, at least in Italy and Germany, and we have also of course, descriptions of Bach to prove that he in any case was in the habit of directing the music while he himself played the organ. In France, though, the practice of using the stick seems to

have continued, for someone (I am afraid I cannot at the moment give the authority) writing in England in 1709 has rather an amusing account of the art as he saw it practiced in Paris and apparently copied with assiduous indiscrimination in London. I do not think I can do better than quote the pasage as it stands:

"The Master of Musick in the Opera at Paris had an Elboe Chair and Desk placed on the Stage where, with the Score in one hand and a stick in the other, he beat time on a table put there for that purpose, so loud, that he made a greater Noise than the whole Band, on purpose to be heard by the Performer. By degrees they removed this Abuse from the Stage to the Musick Room (which must mean what we now term the orchestra pit) where the Composer beats the time in the same manner and as loud as ever, but since the Italian Masters (this must refer to the Italian Opera composers who enjoyed great popularity in the town at that time) have come among us, they have put a stop to that ridiculous custom, because the Eye was too much distracted, being obliged to mind the beating of the measure and the score at the same time; besides, (and this will please some of my Metropolitan Opera friends, if not my colleagues there) it kept the singer in too much subjection, and Fear of Errors."

By the beginning of the 19th century, however, the practice of beating time seems to have been firmly established in Germany, though it was not until 1820 that conducting with a stick at *Orchestral Concerts* was tried and became an institution in London, when it was introduced by Spohr at a Philharmonic Concert. At the rehearsal this daring innovation (until then the orchestra was guided, or we hope it was, by the joint efforts of the principal violin or leader, and a gentleman at the harpsichord who came to the rescue with a few chords if things got a bit shaky) was received, as I suppose all innovations are fated to be, with profound distrust by the directors, but in Spohr's own words, "The triumph of the baton was complete."

His account of this historic occasion is very interesting, and I think worth quoting: "I took my stand in front of the orchestra, drew my directing baton from my pocket, and gave the signal to begin. Quite alarmed at such a novel proceeding, some of the directors protested against it, but the triumph of the baton as a time-giver was decisive, and no one was seen any more seated at the piano during the performance of symphonies and overtures."

The most famous practitioner of the art at this period was probably Mendelssohn, who presided over the Gewandhaus Concerts in Leipzig from 1835-43. As inspirer and founder of the modern school of conducting, I think we can safely point to Wagner, and a survey of his chief disciples, such as Bulow, Richter, Levi, and Mottl, quickly brings us to our own times.

Now perhaps I would just say a little as to the practical application of the conductor's art as a means of making orchestral or concerted music more easily intelligible by clarity and eloquence of presentation. This practical application of the art I divide into two sections: The physical (with which I incorporate the psychological) and the pure musical mathematics of the job. The possession of gifts of the first-named I regard as essential to the fulfillment of the other; for have we not often had the spectacle of a great musician unable to secure even a mediocre interpretation of a work of his own. Wagner's two fundamental principles underlying the art were: (1) Giving the true tempo to the orchestra; (2) Finding the "melos," by which he means the unifying thread of line which gives a work its form and shape. Given these two qualities, of course, we have the conductor in excelsis and most of our lives must be spent in the pursuance of these qualities, more especially the first.

Having stressed the importance of tempo to this extent, I have sometimes advised students as a guiding principle that, "No tempo should be so slow as to make it difficult for a melody to be recognizable, and no tempo so fast as to make a melody unrecognizable," and that composers' metronome marks, though sometimes inaccurate, can be at any rate a guide which it would be dangerous to ignore. This is not to suggest that accuracy of this kind alone can make a perfect performance, for accuracy without imagination is useless and some small modifications of tempo will ever be necessary to a living rendering of any music. From the foregoing, it will be realized that the possession and understanding of these fundamental principles laid down by Wagner can only be claimed by minds of a musically very sensitive nature and endowed with the will, energy, and patience to probe them to the full in the interests of their art.

Now I would say a word on the physical-psychological aspect which is so wholly important because, however splendid or magnificent a man's musical ideas may be, they will be nullified if these qualities are not present. By physical aspect I mean a natural gift of gesture which should be at once clear and eloquent, and in the term "gesture" is included the beat. I do not believe in any standardization in this respect, but would always ask that every gesture have a definite meaning, and only be inspired by the most complete sincerity toward one's work, oneself, and the public. The psychological aspect is the early divination of the types of players with whom you have to deal and your power of making them do their best for you and the music.

This brings us to a very delicate and important problem—the latitude one can allow to players regarding expression in the rendering of their solos. No hard and fast rules can be laid down here as some players need more guidance than others, and the conductor must be quick to realize these points. It is dangerous to worry a very sensitive player too much; on the contrary, during an important and difficult solo the conductor should provide him with a background of sympathy, trust, and help. I have sometimes been approached to explain various interpretations of the same piece due supposedly to "moods" of mine. But the explanation is quite other. This freedom, however, must not extend so as to permit, if any, anachronisms in phrasing, and no "selfish" player, however good, should ever be tolerated in any first-class orchestra.

I think it could hardly be called a digression from my subject, *A Few Words on Conducting*, if something is mentioned of the general duties and problems of conducting which more or less brings this topic up to the present time. I wonder if it is realized that the work the public sees the conductor do is the least of his job. I am not even referring to the continual rehearsals during the season, but to all the work of annotating parts, editing, the one hundred and one points of technical elucidation of scores.

Of course one of the most formidable tasks that faces the conductor of a symphony orchestra is to make programs, programs that must have as a basis the great classical masterpieces, what we might call a representative selection of modern classics, and such contemporary music as might interest the public to hear—not forgetting the encouragement which such organizations must extend to native composers of worth. I myself have sometimes spent weeks reading scores of which more than 90 percent must finally be rejected, not because they are all unworthy of performance, but because I have never believed, nor will I ever believe, that the Philharmonic-Symphony concerts, for example, should become an experimental forum. When the program material is all gathered together, I must try to obviate any duplication for the odd and even series, and to insure the retention of some degree of sanity to myself, no attempt must be made to please everybody. The general public does not realize that one can assemble four of the best pieces of music, and still make an abominable program. Also, in a well balanced program the substitution of one piece can completely ruin it. I can say without any exaggeration that it has taken me five months to compile programs for one season, and obviously with the compilation of these programs there must be constant study.

Questions which are often asked, and which I might take the opportunity of referring to here, concern the seating of the orchestra, and whether it is best to conduct with or without a score. These things are so personal that I can but give my own reactions, though of course we all think we have the best reason for doing what we do. Take firstly the question of seating. The main difference is that of the disposition of the strings. It has become usual of late years both here and abroad to mass the deeper-toned string families on the outside of the orchestra to the right of the conductor in the place for so long traditionally occupied by the second violins. Sometimes the violas are placed immediately on the right of the conductor or sometimes even the cellos, and the first and second violins have been massed together on the conductor's

left. This perhaps creates an extra brilliancy of violin tone, while the proximity of the lower strings to the outside of the orchestra makes for a deep and somber-hued sonority.

This, however, can have its drawbacks. The main one, I think, is that it tends to a preponderance of the bass parts. An even more vital one, especially in the performance of older classic works where there is so often fugal and melodic interplay between the first and second violins, is that when they are massed together it is not so easy to distinguish between the two, and I do not think we can deny the fact that this, what we might call visual, interplay that takes place, aids the aural interplay when each section is on either side of the conductor. I personally seat the orchestra in the more conservative way of having the violins on either side which is much in the manner of the Joachim Quartet, because after all the string choir of an orchestra is but an enlarged quartet, although I am by no means averse to an occasional change of seating for special (or certain) works. I was very interested to find a short while ago when visiting some friends who have a collection of Wagneriana to find a sketch for the seating of an orchestra for a concert in Wagner's own handwriting, with the strings disposed of in very much the same manner as the strings in the Philharmonic-Symphony are today. Obviously, as I said earlier, there can be no hard and fast rule laid down, and the conductor in the end seats his orchestra in the way in which he himself feels most comfortable and will satisfy his musical consciousness, which must always be his guide.

A still more controversial topic of conducting is the use or not of scores. I would immediately like to say that it is foolish to imagine that a man knows less about his scores because he uses them. On the other hand, it is just as foolish to accuse those who dispose of them of being bluffers and charlatans. The prime duty of any conductor is to secure the best possible performance of any work with which he is entrusted and to use to this end such means as he conscientiously believes will insure the best possible results. To some a score may be an impediment, to others, even though they refer to it very seldom, it is a release from any anxiety which enables them to give a much freer bent to their imagination. At the outset of my career I did a considerable amount of memory conducting, but I placed on myself the extremely arduous demand that what I conducted from memory, I should also be able to write down from memory. As I could not continue to discharge faithfully this onerous conscientiousness, I reverted to scores. On the last occasion when I conducted *Meistersinger* three or four years ago in London, I amused myself by conducting the dress rehearsal without a score, but for the performance something in me said it was more respectful to have the music before me.

In conclusion I would like to say to any young musician who contemplates this most arduous and responsible of careers to make his watchwords, "Integrity and sincerity to yourself and loyalty to the man whose music you are seeking to interpret." Never think, "What can I make of this piece?" but try to discover what the composer meant to say. We must bear in mind that the conductor has become one of the most important and responsible personalities in the musical world, and by fine *stylistic* performances can do much towards a purification of musical perception amongst the general public. On the other hand performances that are merely the vehicle to indulge the vanity of a personality, however talented, can only tend to lead us further from that which should be the goal of all true musicians: Service to that great art which it is our privilege to practice.

An Institute of Critics

By RALPH LEWANDO

IN OBSERVING the extensive music activity in this country as exemplified by ever-widening interest in music study in general and especially performance, and considering the detailed attention given these by chronicling, it seems an opportune time to form some sort of organization, national in scope, comprising men and women whose duty it is to assume the responsibility of evaluating and reporting music events in the daily press, music journals, magazines and other publications that carry musical news.

The aims of an association of this type might include among the tenets of its credo (1) elevating and maintaining the standard of music criticism; (2) establishing reasonable requisites of knowledge, aptitude, training and experience for those who may be desirous of entering this field; (3) devising a code of ethics and procedure for writers and stressing their responsibility to the public, to their newspapers, to those whom they write about, and to themselves; and (4) inviting executives of various publications to discuss the significance and relation of music departments to these publications, suggest ways and means of improving these departments, recognizing the growing need of maintaining sufficient and capable staffs, and promoting closer cooperation.

A national institute of music critics meeting annually to exchange ideas and to take stock of themselves, their attitudes and their work should help everyone concerned, add much to the cause of music criticism in general through opportunity to air views freely and eradicate recognized shortcomings in this highly specialized and much misunderstood field of writing. Certainly, the results obtained from such a parley would prove a boon to the laity.

That there are many shortcomings to be corrected goes without saying. Among these might be cited a growing tendency on the part of some reviewers to indulge in the gentle art of wisecracking and undue facetiousness in evolving their reports. This habit has no place in serious musical criticism and it contributes not a whit either to advancing the cause of music or to a reader's enlightenment. In fact, the knowing reader is annoyed when confronted by a review that offends good taste. Writing tactics that permit such levity detracts from the value of comment. Such inconsiderate procedure not only is unfair to the subject of such a review but it is bound to affect a newspaper and periodical to the extent of reducing the number of its discriminating subscribers.

Occasional performances may offer sufficient reason for adverse critical comment; but there is no excuse for undignified expression on the part of any writer.

More than they ever admit, performers are devout readers of reviews of their concerts; and although on occasion their playing or singing may be valid grounds for adverse criticism, if it is constructive and without the element of unkindness it is bound to be acceptable by those to whom it refers. Only when a writer takes pride in his or her endeavors, disdains "showing off" in print and eschews comic quips and "smart aleck" remarks does his writing take on full flavor of expression and reflect the sincerity that arouses interest, compels respect and wins confidence.

In the past America has had writers on music and musicians whose articles and reports were a fount of information to readers and a credit to their respective publications. Personalities like Aldrich, Finck, Henderson, Gilman, Moore and Parker, among others, were impelling figures of the fourth estate. Their universal knowledge given pungent expression in superb style, contributed notable chapters to this country's musical advance and raised music criticism to a lofty plane. Their readers were legion, their record of achievement treasurable and exemplary.

Today there are brilliant capable

men and women in the field of music journalism who are similarly animated by the spirit of progress and are carrying forward the admirable efforts of their pioneering predecessors. But their ranks must be greatly augmented to meet the need of the increasing number of music minded persons who, believe it or not, seek guidance to some degree in the columns of newspapers and periodicals that can afford music departments.

On the publishing end there is opportunity for yeoman activity, for so far as many newspapers are concerned, music has yet to sell itself to their executives. Many of the latter seem disinterested in music as a news feature, or merely tolerate the carrying of meager reports only because some rival sheet prints music comment.

Reason for this attitude of intelligent newspapermen might be attributed to the belief that the percentage of persons interested in music accounts is negligible. Figures are of course unavailable. Yet one might venture to assume that a far greater proportion of the public is interested more than casually in reading music news than may be generally realized. A survey along this line by newspapers might prove salutary and perhaps prove that a large number of music lovers constitute a significant reader group that justifies the establishment and maintenance of music departments by progressive executives at the helm of publication of newspapers and magazines. Naturally, in the case of newspapers of certain communities such music departments would have to be gauged to the needs of their public.

Considering that music is the most universal of the arts and has considerable following, it is amazing how disproportionate is the attention given to it by the press in certain parts of the country.

The foregoing instances dealing with the press end of music activity are cited in the hope that they may offer a point of departure for the founding of an organization that may be able to deal intelligently, effectively and consistently with these and other related problems, the solving of which should, undoubtedly, speed a brighter era for music and its chronicling.

Is There A Revolution in Music?

By WALTER DAMROSCH

A REVOLUTION in music? As far as I can see, none exists. There have been efforts to break down the very foundations on which our music has existed for hundreds of years by a regular process of evolution, but, as far as I can see, the results have not been as yet very important.

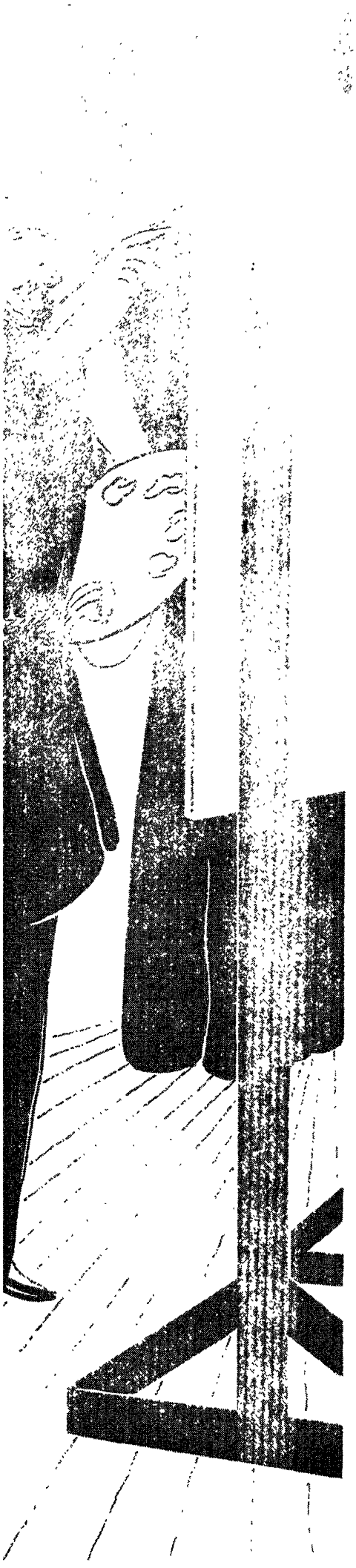
An exposition as to why I still love and adore classical music on the foundations laid down by Johann Sebastian Bach, in spite of the efforts of the ultra-modernists to wreck this structure by atonalism, polytonalities, twelvetone techniques, etc., cannot possibly be done in a few words, but I will do what I can. We all recognize that art has always been in a state of flux, but it has been an evolution and not a revolution.

Permit me to say that the glorious beginnings of our modern music were 'way back in the sixteenth century, and that it was Palestrina and his colleagues who first established a key in their compositions and evolved a polyphonic system which today is still glorious to hear, wonderful to the ear and perfection in form; and then, of course, it was Johann Sebastian Bach who laid the massive and magnificent foundations for the present tonal system and developed the polyphonic treatment of themes to such an extent that none of the evolutionary currents which succeeded him have ever been able to surpass him. He is still supreme. Nevertheless it is easy to perceive, first of all, how new forms were built upon this foundation. From the Bach suite and the sonata, first it was Haydn who (with a larger and more supple orchestra under his command) developed the symphony; then Mozart, the contemporary of his later years, who enriched this form by a greater emotional content; and then Beethoven who added to it a new dramatic intensity which, in his *Fifth* and *Ninth* symphonies, reached a climax never before attained. Into this form he injected a musical expression of the very drama of the life of man, his aspirations, his struggles, his defeats, and his victories. In this respect, the succeeding great symphonists have never been able to surpass him. But still further development followed, for out of the symphony Liszt fashioned the symphonic poem, which carried on the drama underlying the music but compressed it into a shorter and more concise form. The later great symphonists —Berlioz, Brahms, Sibelius, etc.—have adhered to the symphonic pattern of Beethoven but have impressed it with their own individuality and genius. Richard Strauss, however, adhered to the Liszt form of symphonic poem, but enriched it further still. Similar developments took place in the operatic forms. Frequently, visits to the Metropolitan Opera House during the winter season will enable you to understand such evolutions, by listening, let us say, to Gluck's *Orpheus,* Mozart's *Figaro* and *Don Giovanni,* Wagner's earlier operas and then the *Ring of the Nibelung* and then to *Tristan and Isolde.* Please note that while the harmonization, the orchestration, the modulations in all this music become more and more complex and thereby more and more beautiful to our modern ears, the Bach foundation of tonality continued — that means the fixed key. And while Wagner in his *Tristan* developed a music based more and more on chromatic themes, in order to intensify the seething passion, the intense longing, the anguish of the two lovers whom honor holds apart, I need but point to Bach's *Chromatic Fantasy and Fugue,* written 200-odd years earlier, to show that even this chromatic scale was used with marvelous power over 200 years ago. We can therefore safely assume that while music developed and flourished in constant development during the last 200 years, this was decidedly an evolution and not a revolution.

I have no prejudice against any composer of our day who has genius sufficient to demonstrate to me that an absolutely new system of composing is necessary because the older forms have been exhausted and that nothing new can be invented under the old tonal system. Permits me to claim, however, that the old system of a fixed tonality is capable of infinite further development and enrichment under the hands of a true genius. I claim that so far the creators of the atonal system have as yet not been able to touch the hearts of their listeners, although some of them have amused us by their more or less parodistic treatment of their themes. With due respect for the sincerity of some of them, when I listen to an atonal composition (which means a work deliberately written without the acknowledgement of any fixed tonality) I seem to see a ship floundering about in the middle of the ocean. There is a terrible storm, the machinery has been disabled, the rudder is broken, the sails are hanging in shreds, the passengers are of course all seasick, and even the captain says "I don't know where we are going. The storm keeps us in motion, but it looks now as if we shall never, never see land again." I would like to say to our talented young American composers, "Come home, come home, all is forgiven."

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted.

—Shakespeare



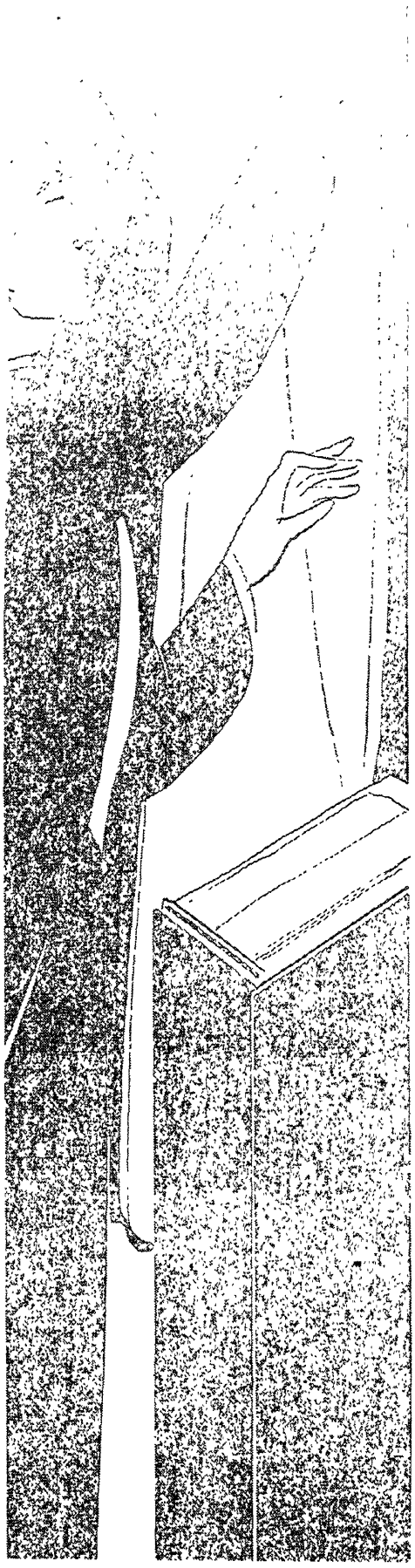
PICTORIAL SECTION

PREFACE

THIS SECTION IS A VIVID PICTORIAL PRESENTATION OF MANY OF THE OUTSTANDING LEADERS IN ALL PHASES OF MUSICAL ACTIVITY. HERE ARE CROSS-SECTIONS OF THOSE PERSONALITIES WHO HAVE MADE THIS NATION THE MUSIC CENTER OF THE WORLD.

THE PATTERN OF THEIR ACTIVITIES IS A MAZE WHICH DEFIES DETAILED CLASSIFICATION, BUT IT IS INDISPUTABLE EVIDENCE OF THE TREMENDOUS VITALITY OF OUR MUSICAL LIFE.

THE PICTORIAL SECTION HAS BEEN DIVIDED INTO TWO MAIN SUBDIVISIONS—CLASSICAL MUSIC AND POPULAR MUSIC. ACCOMPANYING EACH PICTURE IS A BRIEF DESCRIPTION, BUT ADDITIONAL INFORMATION MAY BE SECURED BY REFERENCE TO THE BIOGRAPHICAL SECTION OR OTHER PARTS OF THIS VOLUME. AN ALPHABETICAL INDEX OF THOSE PICTORIALLY REPRESENTED MAY BE FOUND AT THE END OF THIS SECTION.



CLASSICAL MUSIC



FREDERICK STOCK
Conductor and Composer

VLADIMIR GOLSCHMANN
Conductor



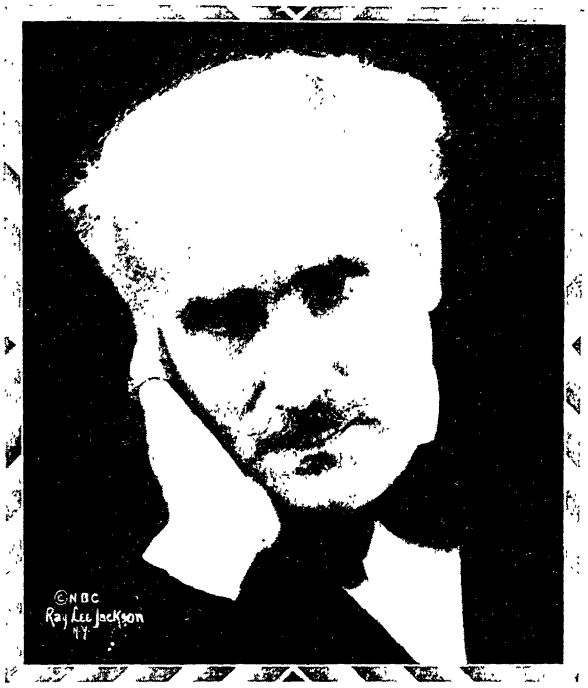


LEOPOLD STOKOWSKI
Conductor

EUGENE ORMANDY
Conductor



ARTURO TOSCANINI
Conductor





JOHN BARBIROLLI
Conductor

ARTUR RODZINSKI
Conductor





SERGE KOUSSEVITZKY
Conductor and Composer



EDITH W. GAUDENZI
Contralto and Teacher



GRACE MOORE
Soprano



ADOLPH HELLER
Conductor



MILDRED GREY HELLER
Soprano



MICHEL SCIAPIRO
Conductor, Violinist, Composer and Author



RUSSELL A. WOOD
Composer, Teacher of Voice and Arranger



HELEN BROWNE FREUND
Teacher of Piano and Accompanist



HENRY VELD
Choral Conductor, Basso and Organist



CLEVELAND BOHNET
Pianist, Lecturer and Educator

RONALD MURAT
Violinist and Teacher





EDWARD DUDLEY
Tenor



NENA BOLMAR
Soprano and Teacher



BESSIE WILLIAMS SHERMAN
Pianist, Organist, Teacher and Author

WALTER GRIGAITIS
Violinist and Conductor





ANN LEAF
Organist, Pianist and Composer



AURORA MAURO-COTTONE
Pianist and Teacher



ELIZABETH WYSOR
Contralto and Composer



GARDNER READ
Composer



WALTER JOHANNES DAMROSCH
Conductor, Composer and Educator



BEVERIDGE WEBSTER
Pianist



HENRIETTA SCHUMANN
Pianist



JOHN BROWNLEE
Baritone



RUDOLPH GANZ
Pianist, Conductor, Composer and Teacher



ANNA KASKAS
Contralto



EMMA LAZAROFF SCHAVER
Soprano

GEORGE CZAPLICKI
Baritone





CAESAR PETRILLO
Music Director and Conductor

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Bass-Baritone





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Conductor





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Singer, Guitarist and Composer



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JOHN M. O'DONNELL
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JOSEPH ROBOTTI
Accordionist and Teacher





COUNTESS ANNE LA BARRE
Soprano



WILLIAM F. PHILIP
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Concert Manager and Author





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Composer and Choral
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JOHN DWIGHT SAMPLE
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Alexander Zakin Hans Horwitz



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LAURITZ MELCHIOR
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Composer and Teacher



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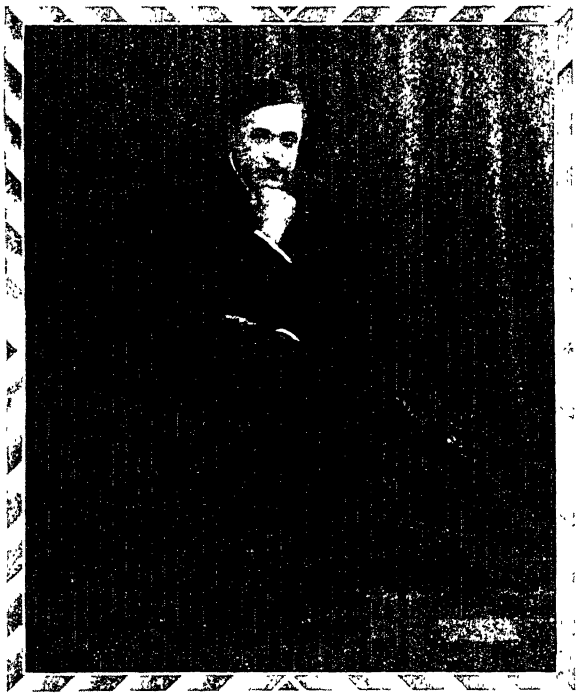
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Soprano and Teacher
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Soprano and Teacher



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Composer and Author



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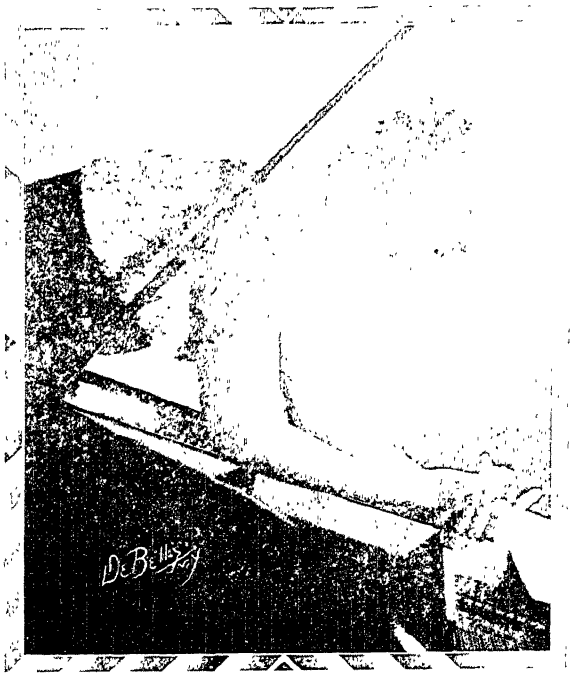
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and Trombone Player



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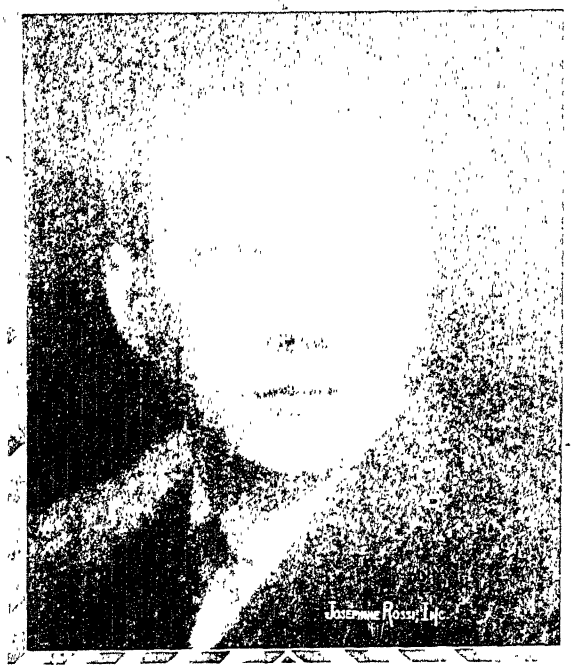
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Harpist, Teacher and Composer



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EDWIN CLAUDE MILLS





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Soprano



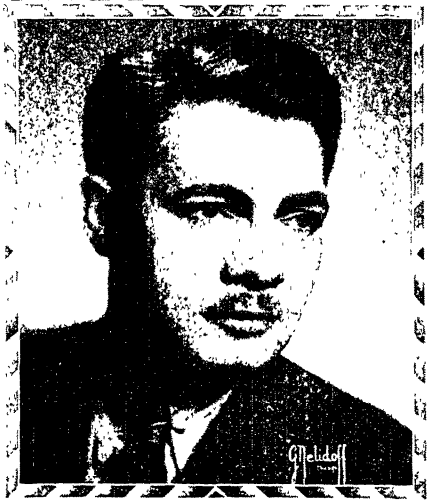
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Choral Director





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Cornet and
Trumpet Player





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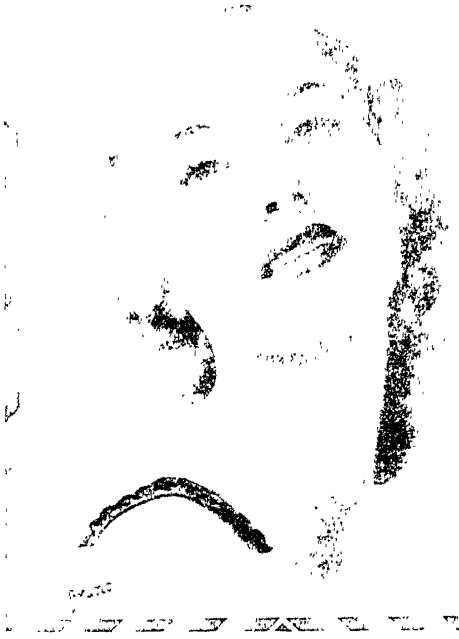
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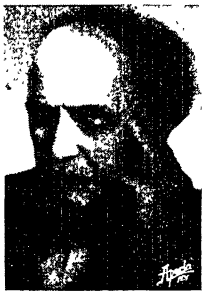
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Composer, Conductor, Choral Director and Teacher of Voice



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Maker of Violins, Violas, Violoncellos, etc.



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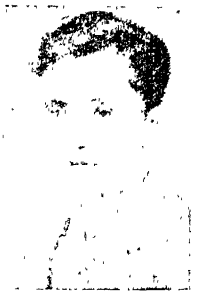
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MARJORIE GAINSWORTH
Soprano





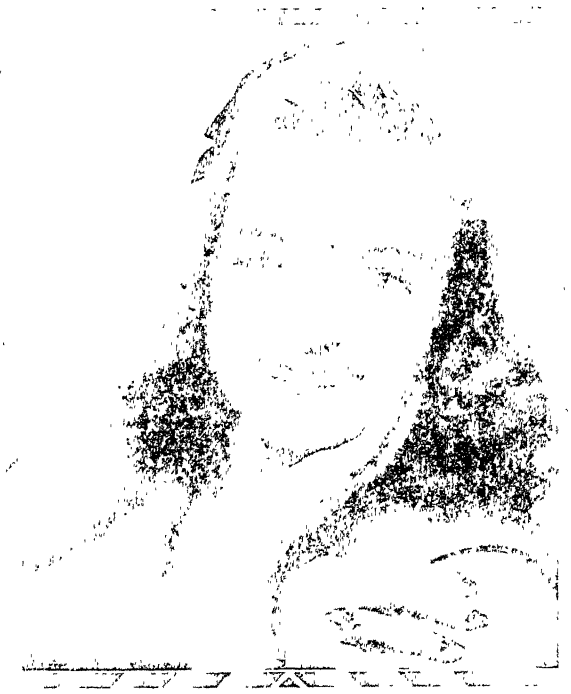
KATHLEEN CARNES
Soprano and Vocal Arranger

DON PEDRO
Tenor, Violinist, Marimbist and Conductor



TOM TIMOTHY
Teacher of Harmony and Arranger





DALE EVANS
Vocalist

ARTHUR GODFREY
Pianist, Banjoist and Vocalist





BING CROSBY
Vocalist



GLENN MILLER
Conductor



JIMMIE LUNCEFORD
Conductor





EVELYN LYNNE
Vocalist



PATRICIA NORMAN
Vocalist



GEORGE BARNES
Guitarist and Arranger



DICK SHELTON
Conductor



DON MC GRANE
Conductor



JACK MEAKIN
Conductor and Composer



MEL MARVIN
Conductor and Pianist



ARLYNE CHANLER
Vocalist

GENE BAKER
Bass-Baritone



VIOLA SMITH
Percussionist





JERRY BLAINE
Conductor



VICTOR A. TALLARICO
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JERRY LIVINGSTON
Conductor and Composer



RAY CHARLES
Tenor and
Arranger



MC FARLAND
TWINS
(GEORGE AND
ARTHUR)
Conductors,
Saxophonists and
Vocalists



ABE LYMAN
Conductor

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THE GRANT PARK

BY EDWARD BARRY

CHICAGO'S Grant park concerts, which constitute what is probably the most ambitious and the best attended outdoor concert series in the world, offer interesting material for a study of summer music in transition. They represent faithfully the trend toward better music and more alert audiences, but at the same time they retain many of the more likable features of old time outdoor music-making.

That summer music is rapidly coming of age will be recognized by anyone who will give the matter a moment's thought. Not long ago the vast majority of summer concerts—even in large cities—were given by band men who made up in lung power what they lacked in musicianship and whose repertoire consisted of the "Light Cavalry" overture, "The Stars and Stripes Forever," and similar pieces. Not long ago summer concert audiences were made up almost entirely of inattentive casuals who thought of the art of music—when they thought of it at all—simply as an agreeable background for popcorn-eating and hand-holding.

Things are spectacularly different now. The most expensive conductors and soloists and the most renowned orchestras have so far conquered their distrust of the open air as to be found in profusion on the summer concert schedules of many of our large and some of our small cities. The music they offer does not differ radically from that which they are accustomed to perform in concert halls during the winter season. And summer audiences hold an increasing number of persons who are genuinely anxious to broaden their musical horizons.

The end is not yet in sight. It may be that before long the chamber music of Berg and Schönberg will be played in public parks, and dazzlingly gowned dowagers be able to carry on their conversations about the trend toward atonality out where the night will drip dew upon their tiaras. Before things come to such a pass it should be interesting to consider summer music—specifically, Grant park music—as it exists today.

* * * *

Out there on Chicago's windy lake front, on any summer evening, one is likely to encounter not the Firemen's band but such an organization as the Chicago Symphony orchestra, the Chicago Opera orchestra, or the Woman's Symphony orchestra. At the conductor's stand will be no neighborhood storekeeper incongruously stuffed into a bandmaster's uniform but a man of the musical standing of Frederick Stock, Hans Lange, Henry Weber, or Izler Solomon. Instead of an ambitious young cornet virtuoso the soloist may quite possibly be Lily Pons, Richard Bonelli, or Efrem Zimbalist. (All of the above have appeared at Grant



James C. Petrillo

GRANT PARK CONCERT OF JULY 24, 1939,

SUMMER CONCERTS

park. So have Kirsten Flagstad, Helen Jepson, Edith Mason, Maria Kurenko, Grace Moore, Marion Claire, Gladys Swarthout, Giovanni Martinelli, Tito Schipa, Richard Crooks, James Melton, John Carter, John Charles Thomas, Paul Robeson, Lawrence Tibbett, Julius Huehn, Albert Spalding, Jascha Heifetz, Mischa Elman, Moriz Rosenthal, Maurice Abravanel and Andre Kostelanetz.)

The program a chance attendant at Grant park is likely to hear will not be composed entirely of the "Poet and Peasant" overture and similar pieces. Indeed, the name of Beethoven occurs far more frequently on the programs than that of Suppé, and all of his symphonies except the ninth have received Grant park performances.

Every standard composer from Bach to Sibelius is represented more or less regularly. The basic Grant park orchestral repertoire consists of such things as the Franck symphony and the three last of Tschaikowsky, Dvorak's "From the New World," the more popular overtures of Weber and Wagner, Liszt's "Les Préludes," Smetana's "The Moldau," and the waltzes of Johann Strauss. However, frequent excursions are made into the works of Debussy, Glazunoff, Richard Strauss, and other modern and near modern composers. Even American contemporaries, despite what is considered the difficulty of their idiom, receive occasional representation. Harl McDonald, David Van Vactor, and Robert Sanders have all had works of theirs played at Grant park. Vocalists are apt to do a large number of operatic arias, and occasionally they leave the safe shelter of "La Traviata" and "Tannhäuser" for a foray into less familiar territory. Instrumental soloists do not invariably confine themselves to the standard nineteenth century concertos. Twice in one summer violinists played the Glazunoff in Grant park. In short, these lake front programs offer a good grounding in the standard repertoire and at the same time do not conceal the fact that other music does exist.

A large part of the audience comes not to eat popcorn nor to hold hands but to experience the heady delight which it is in the power of music to produce; also to improve their taste and increase their knowledge of the art. The people prove by their close attention to the performance and by the volume and spontaneity of their applause that they do derive intense delight from the music. The writer of this article once saw something which dramatized for him more powerfully than any recital of details ever could the reaction of Grant park audiences to music. During the playing of a certain piece he happened to notice an intently listening young woman, and the memory of that face—actually transfigured with an ecstasy on which it seemed almost indecent to look—will remain with him when most other Grant park facts are merely a confused memory. Would that he could report that the music being played was the slow movement of Beethoven's fourth symphony! Truth compels the admission that it was the "Danse Macabre."



The Grant Park Shell

IN WHICH LILY PONS APPEARED AS SOLOIST

The taste and knowledge of Grant park audiences are often something to confound the cynical. If the writer may be permitted one more illustrative example from his own memory, he once heard a Grant park crowd give a collective gasp of delight when the announcer said that So-and-so would next sing "Ave Maria"—then transform this gasp of delight into a disappointed "aw-w-w" when the announcer went on to explain that this "Ave Maria" was an arrangement of the intermezzo from "Cavalleria Rusticana."

* * * *

What has been said up to this point has tended to support the claim that Grant park performers, repertoire, and audiences represent the newer trends in summer music-making. It will now be our task to demonstrate the fact that not all of the characteristics of old time summer music have disappeared, and that many Grant park features are definitely reminiscent of other days.

For one thing, bands have by no means disappeared. True, they are better bands—bands that play with a sureness of intonation which would have been startling twenty years ago, bands that are able to deal competently with many pieces taken over from the symphonic repertoire—but they are bands nevertheless. Two or three nights a week the lake front is bright with the great golden music of their brass choirs. Even the cornet soloist is still with us, but now he is a very good cornet soloist. He can make his instrument sing big brazen melodies and execute fantastically florid passage work with a minimum of difficulty.

And something of the popular character of the old time summer programs has been retained. The list of soloists printed above far from exhausts Grant park's roster of big personalities. Names excluded from that list and saved for this include Dave Rubinoff, Helen Morgan, Bobby Breen, Rudy Vallee, and Jackie Heller. The popular character of some of the concerts is apparent in the choice of music, too. For one thing it is obvious that neither the bands on the one hand nor the Messrs. Rubinoff, Vallee, Heller, et. al. on the other can be expected to confine themselves to the standard composers. For another, the symphony orchestras and the concert and operatic soloists are not above making a dip, now and then, into a type of music which might astound or even horrify their winter audiences. The Chicago Symphony orchestra has played Victor Herbert on the lake front, Helen Jepson has sung Noel Coward. Such instances can be multiplied by anyone who will comb Grant park records. Even out and out popular music has received a fair amount of representation on these programs.

The neighborly quality of the summer music-making of other days has not disappeared from Grant park. Young local artists are often allowed to appear as soloists at the concerts, thus supplementing the roster of nationally known figures. More important still, the city's high school bands and orchestras were presented daily during June of 1940, as an additional feature. They each played a one hour concert preceding or following one of similar length by a professional organization.

Speaking of young local artists, the system by which they are chosen has not yet been perfected. The results which may be expected when and if it is perfected (through the establishment of a regular audition system) quite stagger the imagination. Surprisingly good material has already been found and there is without doubt a much larger amount still to be discovered. From the standpoint of the prestige of the sponsors, the pleasure of the audiences, and the benefits which will accrue to the young artists themselves, the value of a regular series and a carefully set up audition system can hardly be overestimated.

In the informal character of much of its audience Grant park finds still another link with older days. The people who come night after night to the concerts develop an off-hand manner in keeping with the traditions of summer music. They wear anything from formal dress to sweaters and overalls. If they do not care to sit down they can walk about on the silent grass. Those who find that the strain of keeping erect distracts them from the music may hear the concert in a reclining position. People lying on the ground a full block or more from the band shell are common sights in Grant park. A greatly improved amplification system guarantees that they will not miss a nuance.

The statement made earlier in this article that a great many summer concert patrons are now intent on broadening their musical horizons does not mean that popcorn-eating and hand-holding have disappeared from the scene. On the contrary, the former occupation ranks very high in importance, for the chill of evening in the great wind-swept audience area beside the lake arouses a desire for nourishment which it takes dozens of popcorn vendors to satisfy. And as for hand-holding, this practice is no more incompatible with Tschaikowsky than with Sousa. A great deal less, one might say. Besides eating and mild love making, these informal Grant park audiences sometimes knit and talk, too, although public opinion frowns so dourly on the last named occupation that it is not indulged in to any great extent except on the outermost fringes of the field.

These audiences worship celebrities in a way which patrons of more formal winter concerts would never countenance. There are great, uninhibited, open-mouthed shouts at the appearance on the stage of a Pons or a Vallee. Applause at the end of a number often consists not merely of hand clapping but of yells and shrill whistles as well. Autograph hunters and those desiring to kiss the soloist rush the police lines or try to sneak up the steps onto the stage.

The audience does not provide all the informality in Grant park. Announcements from the stage are full of a cheery hyperbole. Everyone is introduced at length as a person "who needs no introduction." The humblest baton wielder is described as a maestro, and the impression is strong that the concert audiences of half the known world are counting the days until his next appearance in their midst. Even the insects who swarm around the lights on hot still nights would doubtless, if the occasion to refer to them arose, be characterized as the finest insects obtainable.

More evidences of informality: The musicians sometimes come down from the stage to gossip with the audience during the intermission. Photographers lurk everywhere, and think nothing of descending in blinding, flashing force on a singer even when he is straining every muscle to compass his highest note. Lost children, a regular Grant park feature, wander about the audience area and eventually find their way to the band shell, where they are held in an enclosure while announcements concerning them are loud-speakered out over the field. An occasional dog or cat patters through the open space before the stage, stops for a moment to listen critically to some world famous soprano, then continues on his way without comment.

Something which the Grant park concerts have in common with outdoor concerts both of the past and of the future—something which no amount of progress can ever take away—is the outdoors itself. Regular patrons come to feel intensely the rhythm of daylight and twilight and dark, always the same yet changing subtly with weather conditions and with the advance of the season. In early summer the sun waits above the Michigan avenue buildings until the concert starts, and there are sometimes cloud displays so spectacular as to divert attention from the music. In August an occasional night comes along with the feel of fall in it—rusting wind and the smell of dank earth. There are hot windless nights when Lake Michigan might be a thousand miles instead of a few hundred feet away. Audiences stay through thick and thin, using newspapers to manufacture impromptu costumes for themselves when rain sweeps across Grant park's unprotected acres.

* * * *

The Grant park concerts are largely the result of the persistence of one man —James C. Petrillo, president of the American Federation of Musicians and the Chicago Federation of Musicians and a commissioner of the Chicago park district. In 1935, the year after the Chicago Symphony orchestra and the Detroit Symphony orchestra, playing at the Chicago World's Fair, had demonstrated the fact that a large public appetite for good summer music exists, Mr. Petrillo decided to present a series of free concerts in Grant park and to pay the musicians out of the union treasury. The following year the Chicago Park district began bearing most of the financial burden, although the union continued to provide a budget for

soloists. In 1940 Mr. Petrillo added an extra month of concerts to the regular July-August schedule, so that Grant park activities now extend from June 1 to Labor Day. The June concerts of 1940 were paid for by the union. On July 1 the Chicago Park district took over.

During the years 1935 to 1940 inclusive the union disbursed $187,365 for Grant park concerts and the Park district about $680,000. Concerts were given nightly by bands and orchestras of 74 pieces, and some 33,000 musicians received fees. (Not 33,000 separate individuals, of course. There are numerous "repeaters" in these Grant park orchestras.) The most important of Grant park statistics—those relating to attendance—cannot be given for the simple reason that no one knows how many came. People streamed onto the gateless field from all directions. They listened from the base of the Columbus monument, from the steps of the Field museum, from their own cars parked on the drives. One can only say vaguely that Grant park's total attendance to date runs well into the millions, and that what was probably its greatest single assemblage (on July 24, 1939, when Lily Pons sang and Andre Kostelanetz conducted) topped even the vast throngs which fill the country's largest football stadia on gala autumn Saturdays. It is encouraging to note the fact that attendance has increased steadily with the raising of musical standards, and that the Grant park record is held not by Dave Rubinoff or Jackie Heller but very probably by Lily Pons. However, so many other factors besides musical standards have entered into the increase in Grant park attendance that only the boldest analyst would dare claim that there is a direct and stable connection. Grant park has been well advertised (principally through a very large amount of network and local broadcasting from the field and through the regular coverage which most Chicago newspapers give to the concerts) and this fact is undoubtedly one of those which must be considered in trying to understand the significance of the mammoth attendance.

Mr. Petrillo has further plans for the Grant park concerts. He hopes to see the three month season become permanent. And he hopes that the city, possibly with government aid, will eventually build what he calls a "natural amphitheater" in Grant park. Those pictures of Hollywood bowl look very attractive, and Grant park, despite its notorious lack of mountainous terrain, might somehow be whipped into similar shape if enough dollars and determination were forthcoming.

The Lewisohn Stadium Concerts

By DORLE JARMEL

1940 marked the 23rd anniversary of the Stadium Concerts. Begun during the World War as an experiment in light summer music, largely to help entertain the soldiers and sailors, it developed rapidly into a national institution which has been the model and inspiration for similar out-of-door series throughout the entire country.

The Stadium Concerts regularly presents the New York Philharmonic-Symphony Orchestra under distinguished conductors each summer, in programs based upon the solid foundations of the classic symphonic repertoire varied by new works, punctuated by opera and ballet presentations, heightened in interest by the appearances of eminent soloists in the standard concerti or special works requiring solo voices and chorus.

Years of experience have proved that Stadium audiences are interested in music for music's sake and aggressively support by their continued attendance the program policy of the Stadium management, which calls for music of the highest order with concessions to nothing but the specific problems of the amphitheatre itself. For many seasons, popular music at the Stadium has meant good music. The better the music, the bigger the crowd. Welded by the persuasion of instrumental and vocal art, liberals and reactionaries, New Dealers and Republicans, young and old, sink their politics and their differences, forget their problems and their troubles, in the solace and joy of Bach and Beethoven and Brahms.

Generous, public-spirited citizens help underwrite the Stadium's inevitable summer deficit. Under the enthusiastic, indefatigable guidance of the Chairman of the Stadium Concerts Committee, Mrs. Charles S. Guggenheimer, and with the support of Honorary Chairmen Mayor Fiorello H. LaGuardia and Mr. Sam A. Lewisohn, the money is raised each year to help assure the musical well-being of New York in the summertime.

Important occasions draw imposing audiences. On August 16, 1932, George Gershwin's appearance drew 17,835 persons and this figure was capped each season after this until the composer's death. Programs devoted to his music are now equally popular. Soloists such as Heifetz and Hofmann, Anderson and Flagstad, Spalding, Elman and Zimbalist are the signal for enormous crowds. Heifetz, as an example, drew 19,941 people one night in 1939. The ballet has a large following, too. On three successive nights in 1934 the Fokine Ballet drew almost 50,000 balletomanes. Last summer the Ballet Theatre was one of the most popular attractions.

It seems strange, in view of its present status, that the Stadium Concerts was organized in 1918, as a wartime act, to provide diversion for the soldiers and sailors stationed in the vicinity of New York and to sustain the morale of the public. On June 23, 1918, Arnold Volpe—the Stadium's first conductor—rapped his baton on the music stand, lifted orchestra and audience to their feet with the proud strains of "The Star Spangled Banner." Since then there has been no summer without Stadium Concerts and each year has brought the concerts into greater importance in the civic and cultural life of the city and—through its broadcasts and reputation—into the musical fibre of the country at large. In fact, the Stadium has been the prototype for such *al fresco* musical institutions as the Hollywood Bowl, the Robin Hood Dell concerts of the Philadelphia Orchestra, the "Sunset Symphony" concerts at the Potomac Gate in Washington, D. C., and many others.

It was wartime in 1918 and during that entire first season no German or Austrian music was played. The opening program is interesting and curious, in comparison with today. It included Elgar's "Pomp and Circumstance," Dvorak's "New World" Symphony, Rossini's "William Tell" Overture, Anna Fitziu singing the "Ritorna Vincitor" from "Aida," Miss Fitziu and the Metropolitan Opera Chorus in the Easter Song from "Cavalleria Rusticana," and an American Reveille, a "patriotic fantasy for orchestra and chorus" written by the conductor. That first season was sponsored by Mrs. Guggenheimer and Adolph Lewisohn.

Mr. Volpe conducted again the following year. In 1920 the National Symphony played under the late Walter Henry Rothwell. In 1921 Victor Herbert and Henry Hadley divided a five week season. Mr. Hadley returned in 1922 for three weeks with William van Hoogstraten as guest conductor for the remaining three weeks.

In 1923 van Hoogstraten became a permanent conductor at the Stadium, a position he held through the summer of 1938. That summer (1923) was one of six weeks, directed by van Hoogstraten alone. It was a season which will be remembered for the decision to engage the Philharmonic Orchestra (the present Philharmonic-Symphony Orchestra) as the performing organization of the Stadium Concerts.

The 1924 season was increased one week with Fritz Reiner—then head of the Cincinnati Symphony—wielding the baton for a fortnight. In 1925 growing attendance and interest justified augmenting the concerts to eight weeks, the length the season remained through 1938; the 1939 season scheduled ten weeks. That summer of 1925 found Reiner again in charge for a week with another fortnight divided between Rudolph Ganz—then with the St. Louis Symphony, and Nikolai Sokoloff—then with the Cleveland Orchestra.

In 1926 van Hoogstraten's three "off" weeks were divided equally between

Sokoloff, the late Henry Hadley and Frederick Stock, the conductor of the Chicago Symphony. In 1927 Stock returned for two weeks with Pierre Monteux—one time conductor of the Boston Symphony and present conductor of the San Francisco Symphony—in control for one week and Arnold Volpe back for three nights.

The year 1928 found Bernardino Molinari of the Rome Augusteum at the Stadium for two weeks, and Albert Coates, Anglo-Russian conductor, then head of the London Symphony, in charge for a week. In 1929 and 1930 van Hoogstraten conducted five weeks and Albert Coates three. Coates continued his ministrations throughout 1932.

The year 1933 gave the Stadium two new guest conductors: Hans Kindler, head of the Washington National Symphony Orchestra; and Leon Barzin, the American conductor of the National Orchestral Association. That was the year Jose Iturbi conducted two nights, his first appearances on the podium in the United States, the prelude to a famous duo-career as conductor-pianist. Iturbi returned to the Stadium every season thereafter through 1938.

Since 1935 Alexander Smallens has had charge every season of the opera and ballet productions at the Stadium, as well as symphonic concerts. During 1936 and 1937 the young British conductor Paul Kerby was given a chance to prove his worth. Kerby was one in a line of younger men who every season are given opportunities denied during the more rigid and conservative winter musical seasons of New York. Eugene Ormandy, for instance, appeared at the Stadium conducting a dance program for Anna Duncan when he was unknown except to radio audiences. He was to return later in 1934 as regular conductor, when he had already won fame as director of the Philadelphia Orchestra.

1937—the 20th season of the Stadium—opened with Vladimir Golschmann of the St. Louis Symphony. The American conductor, George King Raudenbush of the Harrisburg Symphony, was introduced to Stadium audiences that summer. Others who conducted were van Hoogstraten and Smallens. Of particular importance that summer was the production of Strauss' "Salome" under Smallens, and a Wagner Festival in concert form under the baton of Fritz Reiner, which comprised the four operas of the Ring and "Tristan and Isolde." August 9 1937, was dedicated to Gershwin Memorial Night, a tribute to the American composer whose work and name had been associated for many years with the Stadium. Gershwin himself had appeared as soloist at the Stadium in 1929, 1930, and 1934. Smallens, Ferde Grofe, Ethel Merman, Harry Kaufman and members of the original cast of "Porgy and Bess" participated.

During 1938 the major conductors were as follows: Jose Iturbi, seven performances; Alexander Smallens, twenty; Willem van Hoogstraten, twelve; Massimo Freccia, young Florentine conductor making his American debut, seven; Macklin Marrow, young American conductor making his Stadium debut, four. One concert each was directed by the following: Paul Whiteman, conducting a Gershwin Memorial Concert; Antonia Brico, the first woman ever to appear on the Stadium podium; Alexander Hilsberg, conducting the concert at which Josef Hofmann was soloist; Theodore Cella, the solo harpist of the Philharmonic-Symphony Orchestra, who conducted a concert in the Great Hall one night when rain cancelled a special event; and a group of conductors on an American Composers Night Program.

Conductors for 1939 were Walter Damrosch, the dean of American conductors, who opened the season; Massimo Freccia; Efrem Kurtz, Russian Musical Director of the Monte Carlo Ballet; Charles O' Connell, American conductor who conducted the Philadelphia Orchestra during its summer concerts and on tour; Fritz Reiner, head of the Pittsburgh Symphony; Alexander Smallens, who conducted the operas "Carmen" and "Aida," the Fokine Ballet in two pairs of performances featuring Paul Haakon and Patricia Bowman, and symphonic concerts; Frieder Weissmann, former head of the Berlin Symphony; Erich Leinsdorf, conductor of Wagnerian repertoire at the Metropolitan, and Carl Bamberger, Viennese conductor. Stadium soloists during 1939 included Spaulding, Hofmann, Virovai, Lily Pons, Heifetz, Florence Easton and Jan Peerce.

Approximately 300,000 people attended the Stadium Concerts this past season (1940). A number of special features and soloists, the opera, "Carmen" and an extended Ballet season were presented under eight conductors. As always the orchestra was the Philharmonic-Symphony Society of New York.

Artur Rodzinski, Musical Director of the Cleveland Orchestra, conducted at the Stadium for the first time this summer. He opened the season on June 20th with Rudolf Serkin as soloist in the Brahms Piano Concerto No. 2 and conducted nine other concerts during the first fortnight. His programs featured a Brahms cycle which included the Violin Concerto played by Albert Spalding on June 22nd, the four symphonies, and the "Academic" and "Tragic" Overtures.

Other conductors were Alexander Smallens, Efrem Kurtz, Massimo Freccia, Frieder Weissmann, Hans Wilhelm Steinberg, the American, Edwin McArthur and Andre Kostelanetz.

Kirsten Flagstad and Marian Anderson were among the important Stadium soloists and appeared respectively on July 8th and 20th. Paul Robeson was soloist in "Ballad for Americans" on June 24th. The same program featured the premiere of Still's "And They Lynched Him on a Tree," for negro and white chorus and orchestra, set to a poem of Katherine Garrison Chapin. Another special program was that of July 13th, the annual Gershwin concert, with Oscar Levant as soloist. Elsie Houston, Brazilian singer from South America, appeared June 14th. Josef Lhevinne and Mischa Elman were featured on July 27th and August 8th in Tschaikowsky concerti. Alec Templeton performed the Rachmaninoff Piano Concerto No. 2 on August 12 together with some of his own compositions, and Efrem Zimbalist closed the season playing the Violin Concerto on an all-Sibelius program.

Ballet played a more important part than ever before at the Stadium in the 1940 season. The Ballet Theatre appeared six times at the Stadium.

One opera was given, Bizet's "Carmen," on July 29 and 30 with Rose Pauly and Armand Tokatyan heading a cast under the direction of Mr. Smallens, who also directed the Ballet Theatre.

1940 was the most successful Stadium season for many years, a fact which is encouraging Mrs. Guggenheimer to plan the summer of 1941 on an even larger and more brilliant scale.

Robin Hood Dell Concerts

ROBIN HOOD DELL, one of the most beautiful, natural, outdoor amphitheaters, is one of the oldest of the al fresco concert centers in the country. The Dell was inaugurated in 1930 under the baton of Leopold Stokowski as a means to keep the members of the renowned Philadelphia Orchestra together.

For years sponsors of the orchestra were irked by vacancies in the ranks, as men left the organization after it had completed its winter schedule and were lured to other places. The Dell was therefore organized as a means to keep the renowned ensemble intact, and it virtually has.

It is situated in a glade in the middle of Fairmount Park—the nation's largest natural park situated within a municipality. It contains 4,300 acres.

The Dell seating capacity is 6,500, but 2,500 more music lovers generally sit precariously under the spreading trees on the steep slopes of the enclosure. Year after year, they flock to these favorite positions and are known as "the Dell Chamoix."

Although many of the greatest in music—conductors, singers, instrumentalists, and ballet artists, have graced the Dell in past years, the 1940 program was its most ambitious series. The original schedule called for four operas, *Carmen, Aida, Madame Butterfly,* and *Rigoletto,* and the Gilbert and Sullivan operettas *The Mikado, Pinafore,* and *Trial by Jury,* the latter three presented

by the Daltry Gilbert and Sullivan Opera Company.

Scheduled soloists included Lily Pons and her conductor-husband Andre Kostelanetz, Grace Moore, Oscar Levant, Alec Templeton, Marian Anderson, Kirsten Flagstad, Edmund Kurtz, Jose Iturbi, Vladimir Horowitz, and Mischa Elman. Despite substantial increases in attendance, during the early part of the season, the series had to be curtailed, and the final week of the schedule, which included Mischa Elman, was cancelled. This was necessitated by the mounting deficit brought on by the most inclement weather experienced in the Dell's 11 year history.

First came the blight of unusually cold weather in the last two weeks of June. In the first two weeks of July, threatening thunderheads piled up almost nightly over the Dell to keep attendance down, although the concerts were given. The last two weeks of July were marked by rain and a terrific heat wave which either forced cancellation of the concert or kept attendance to a minimum. On only three days were soloists favored with promising concert weather. These were for the appearances of Oscar Levant on July 1, Marian Anderson on July 18, and Alec Templeton, August 8. Levant drew more than 10,000 to break the all-time Dell attendance record established by Lily Pons in 1939, and his mark was in turn outshone by Marian Anderson, who drew 11,821 paid admissions to the Dell, nearly twice its seating capacity, while an estimated 20,000 were turned away and 15,000 remained packed outside the enclosure to hear the concert which filtered to them through the public address system.

The next best attraction at that time was Alec Templeton, who appeared July 11. Although severe showers occurred from 6 o'clock to 7:30, more than 8,000 were in the Dell when he opened his performance at 8:30. Another deluge occurred however, directly after intermission, and the balance of his concert was washed out. Templeton was returned by request on August 8—the only artist to receive a return invitation during the current season—and broke the Anderson record with 12,503 paid admissions.

An injury to his hand forced cancellation of the appearance of Vladimir Horowitz, famous pianist son-in-law of Auturo Toscanini. He was replaced by Paul Robeson, who drew more than capacity. This re-shuffling of the program also eliminated the presentation of the opera *Rigoletto*, scheduled for August 5 and 6. In its place symphony concerts conducted by Alexander Smallens and Hans Wilhelm Steinberg were substituted.

Artists featured in the operas included Metropolitan stars, Rose Pauly, Hilda Burke, Rosa Tentoni, Armand Tokatyan, Arthur Carron, and Julius Huehn. The conductors were Eugene Ormandy, who opened the season; George Sebastian, conductor of the Scranton, Pennsylvania Symphony Orchestra; Alexander Hilsberg, concert master of the Philadelphia Orchestra; Izler Solomon, of the Illinois Symphony Orchestra; Tauno Hannikainen, Finland's greatest conductor, who led an all-Sibelius concert; Sylvan Levin, music director of the Philadelphia Opera Company; Efrem Kurtz of the Ballet Russe de Monte Carlo; Edwin McArthur, special conductor for Mme. Flagstad; Joseph Daltry and Jose Iturbi; Steinberg, co-conductor of the N. B. C. Symphony; Smallens, and Kostelanetz.

In former years the Dell has operated with a deficit of $30,000 to $40,000. This was met by public subscription, but the management this year, realizing that those accustomed to contributing this, were faced with unusually heavy demands because of existing world conditions, — sought contributions of only $20,000, which was obtained. With a budget of $120,000 for the season, officials set a goal of $65,000 for the sale of coupon books, $35,000 for cash admissions, which, with the $20,000 contributions, was to have made up the total.

Weather conditions, however, were responsible for the loss of $15,700 for the presentations of *Carmen, Aida,* the concert by Mme. Flagstad, and *Madame Butterfly,* which, with a natural resultant substantial lag in cash sales was responsible for the deficit. However, for the 33 concerts presented, which ended the season August 9, there was an attendance of 132,000 compared to 138,000 for the 40 concerts in 1939. That the Dell is becoming increasingly popular is also viewed in the significant fact that $60,000 in coupon books were sold for the 33 concerts, compared with $39,000 for the entire 1939 season.

Regarding plans for next year, President Samuel R. Rosenbaum of the Dell said, "Those of us associated with the organization face the future without loss of encouragement, and the Dell is there if Philadelphia wants it."

Dell affairs this year were directed by board-chairman Wm. Fulton Kurtz, President of the Pennsylvania Company, one of the major financial institutions of the eastern seaboard; Mr. Rosenbaum, banker, attorney, real estate operator, and radio station president; vice-president Benjamin Ludlow, nationally known attorney; and general manager William K. Huff, long identified in national musical affairs as executive director of the Philadelphia Forum.

Hollywood Bowl Concerts

By JOHN ORLANDO NORTHCUTT

ON THE night of August 20, 1940, an audience of 24,015 established the record attendance for the season, at the performance of "Carmen," with Gladys Swarthout in the title role.

In 1936, an all-time record audience of 26,000 heard Lily Pons, and huge throngs, often exceeding the seating capacity of 20,000, have heard the world's greatest singers, and symphony music under the direction of oustanding conductors.

Richard Crooks, Vladimir Horowitz, Oscar Levant, Paul Robeson, Lauritz Melchior, Bartlett and Robinson, Lily Pons, Alec Templeton, John Charles Thomas, Grace Moore, Mischa Elman, Kirsten Flagstad, Jose Iturbi, Vronsky and Babin—these were the soloists who entertained the audiences this past summer of 1940.

Conductors who led the Los Angeles Philharmonic Orchestra during the eight weeks' season from July 9 to Aug. 30 included Bruno Walter, John Barbirolli, Georg Szell, Albert Coates, Richard Lert, David Broekman, Henry Svedrofsky, Andre Kostelanetz, Anthony Collins, Richard Hageman, Pietro Cimini, Jose Iturbi, Edwin McArthur and Igor Stravinsky.

In addition, the season's schedule included a performance of the opera *Carmen,* featuring Gladys Swarthout, Armand Tokatyan, Laura Saunders and Perry Askam, and the Spanish dancers Jose Cansino and Antonita Morales. The Nijinski Ballet and the Bolm Ballet were other stellar attractions.

Nestling in the cup of hills a short distance from Hollywood, Cal., the Hollywood Bowl, the world's largest natural amphitheatre, has just had its 18th consecutive season (1940) of summer music, known as "Symphonies Under the Stars."

Each summer, 24 concerts are given in an eight-week season. More than 600 events have been presented in the Bowl—with but one postponement because of rain!

Occupying an area of 66 acres, Hollywood Bowl has a property value of $1,500,000. It is owned by the County of Los Angeles, and is leased at $1 a year to a civic non-profit organization.

For the past seven years, the summer concert seasons in the Bowl have been presented under the auspices of the Southern California Symphony Association, the civic group which sponsors the Los Angeles Philharmonic Orchestra. The Los Angeles Philharmonic has played at all Hollywood Bowl concerts.

Since the amphitheatre was established in 1922, 4,500,000 persons have attended Bowl programs; 125 major artists have appeared, of whom 115 were native-born Americans; 100 conductors from 15 countries have led the orchestra.

The 1940 season was 35 per cent ahead of 1939 in attendance, and well ahead of the previous four years. In the past six years, 19 grand operas and 21 ballets have been presented, in which some 1,450 resident choral singers and dancers have been employed.

Shut off from traffic noises by the natural formation of the hills, Hollywood Bowl has magnificent acoustics. Entrancing in its scenic loveliness, it is the perfect setting for "Symphonies Under the Stars."

Beating The Band

By EDWIN FRANKO GOLDMAN

BAND music is my prime interest, although figuratively, I am the offspring of an orchestra. The orchestra which "cradled" me was that of the Metropolitan Opera House, during the podium tenantry of such famous conductors as Damrosch, Mahler, Mottl and Toscanini. My last year with the Metropolitan was the great Toscanini's first.

The great need for development in bands and band music became most apparent to me when, to supplement my income from the Metropolitan's short seasons during the summer months, I played cornet with numerous bands in the public parks and elsewhere. I discovered that these bands, unfortunately, spent little time in rehearsal, were handicapped by limited literature, and not too well disciplined. They were handicapped and ineffectual in performance. Indeed, most of the so-called military bands of the late nineteenth and early twentieth centuries programmed, for the most part, nebulous marches, polkas and gallops. Unquestionably, they failed to make any real contribution to either the modern or classical music of their era. However, one cannot forget the leadership and organization of the finest of such earlier bands as those of Patrick Gilmore, Victor Herbert and John Philip Sousa.

During my connection with the Metropolitan Orchestra and for some years after, while serving my apprenticeship as a conductor and organizer of small wind instrument ensembles, it was my constant desire to raise band music to the artistic heights of the symphony orchestra. I saw no good reason why this could not be done. True, I knew that the concert band could not completely encompass the sweeping tonal values of the strings. Nevertheless, I felt that the woodwinds particularly, when a full reed choir was available—could not only become an effective substitute but a sweeping musical power on their own.

Close your eyes when listening to a performance of Rimsky-Korsakoff's *Flight of the Bumble Bee* or a perpetuum mobile, played by a fine concert band, and you may at once realize that the music of the woodwinds can be as emotionally satisfying as the virtuoso qualities of well-played strings.

Subconsciously, I must have had this thought in mind since adolescence. Perhaps that is why I had visions of something never before attempted: a band which would be truly symphonic in character. Somehow, I was convinced that wood instruments could be made to perform in a manner far above the standard set for them before I became of age.

Realizing the limitations of the types of military bands which I have mentioned heretofore in this article, it was my hope to organize the kind of band I envisioned and give regular concerts which might be enjoyed by all.

At that time I may have been an idealist, but I was practical-minded as well. I knew that financial backing was necessary. There is little of news in the fact that in 1917 I raised many thousands of dollars for the New York Military Band's initial seasons on the Columbia University Green. People insisted on calling the organization the Goldman Band and thus, at the instigation of its attendants, that became its name. In 1922 the seasonal concerts were transferred to the Mall in Central Park where they held sway until 1925. Today, from June to midsummer, they are shared by the Mall and Prospect Park, Brooklyn, New York.

The story of how the Daniel and Murray Guggenheims removed the financial burden of the band from my shoulders in 1924 is also more than a twice-told tale. Currently, the Daniel Guggenheim Memorial Concerts have, via the radio, become a gift to the entire nation. Statistics now prove that more people have heard the Goldman Band over the radio than any other permanent organization. These same statistics also reveal that the Goldman Band was one of the first major organizations to go on the air. In fact, the band appeared on November 15, 1926 on the first program ever broadcast by NBC. This was a notable event in which Walter Damrosch and the New York Symphony Orchestra, Mary Garden, Harold Bauer, Tito Ruffo and Will Rogers were among the famous participants.

Although I have no connection with Wall Street and its "bulls" and "bears," I have, nevertheless, been frequently referred to as a "market cornerer." This, because of the fact that I have always looked for and engaged outstanding virtuoso soloists for the Goldman Band.

If I have been a "market cornerer," I have also been the subject of "raiders." That is why in the past and today, many musicians who have played with the Goldman Band either have been or still are with the New York Philharmonic Symphony, the Philadelphia Orchestra and other leading organizations.

Through the years with the Goldman Band, the original objects of bringing together the finest exponents of wind instruments have been attained and adhered to. It is gratifying to know that the Goldman Band has been an inspiration to the band movement throughout the country. New and improved seating arrangements, wider band literature, and a more general awakening of the public to the capacities of bands have been my aim; and the degree of success has been no small source of satisfaction.

In 1928 the American Bandmasters Association was formed by me, affording a powerful impetus to the development of band music. Among the immediate ideals of this organization was a demand for better editions from publishers, as well as a sweeping request to composers to write especially for the band. Among the composers who rallied to this request were the late Otorino Respighi and that eminent contemporary pianist-composer, Percy Grainger. Holst and Hadley were also persuaded to contribute to the enlargement of the band repertoire.

At this point, I would like to give a word or two of advice to anyone aspiring to organize a new concert band or improve one already under his direction. Tonal quality and tonal blending should never be sacrificed to a thoroughly unbalanced mass of sound. It is, therefore, advisable to keep each section of the band supplied with a proportionate allotment of instruments. If you live in a community where there are six to ten small professional, semi-professional or amateur military or concert bands, make an attempt to merge the better players from each band into one or two completely equipped ensembles. Should you succeed in so doing, you may find it far easier to secure support and recognition. Small bands cannot possibly give a good account of themselves unless they are made up of excellent players, and unless music is specially arranged for their particular combination of instruments. Remember, too, that satisfactory rehearsals are the clues and cues to satisfactory performances.

As I see it, "Beating the Band" not only means keeping an organization of first rate musicians in perfect tempo, but also constantly furthering it in every one of the manifold phases involved—from soloist to ensemble, repertoire and public acceptance.



MUSIC EDUCATION

Music Education In America

By RUDOLPH GANZ

AT THE beginning of this century there were few symphony orchestras of the first order in the United States: the prominent schools of music had faculties made up of a majority of foreigners; students were many; standards of requirements and examinations were not too demanding; little was done in the creative field; in brief, music education was in the first stages of its making. Today, music has ceased to be a profession only, it has become an outstanding force in the field of education and may prove to become not only its newest but its strongest factor. To quote *Life* Magazine, of Dec. 10th, 1938, "Today in America 10,000,000 people, most of them public school children, are studying music. Millions of Americans actually play instruments —with 156,000 school bands and orchestras, and in the 260 local symphony orchestras. Through education, America is at last satisfying its urge for music."

Cold, large figures may never mean much to one who is interested in quality instead of quantity. However quality is the outcome of the struggle for excellence and superiority of many quantities. If it takes a million talented singers to bring about a Caruso, a half million gifted pianists to produce a Paderewski, a quarter million creative urges to give us a Debussy, then let us look upon *"Life's"* large figures with a friendly eye. There are millions of churchgoers but how many good, honest, Christians? We have millions of voters but how many really democratic minds? So there are hundred thousands of music students, teachers, performers, but we may ask, how many real artists, be they performers or composers?

Two factors, outside of the musical profession, have, in my judgment, helped to make the present music life of the Nation the immensely rich one it is. The first is the National Federation of Music clubs with a membership of 5000 sub-clubs, large and small, all over the country. It holds well attended biannual conventions that last nearly a week during which numerous concerts featuring American artists and American compositions are given. Important national contests for performers have been arranged in a manner so as to give outstanding young talent from all parts of the land an opportunity to win national honors which lead in many cases to the beginning of professional careers. The encouragement of creative talent is also in evidence in the awarding of prizes and guarantees of performances. In addition to this great and powerful organization there are numerous local women's clubs sponsoring local talent and bringing together music-minded people for discussion of musical subjects. The other factor is the advent of orchestral and band activity in the high schools, colleges and universities. According to Patterson's Directory and the American Blue Book, there were in 1938, 321 music schools (conservatories, college and university music departments). Of these, 215 had orchestras and 24 claimed choral groups. There are over 600 colleges and universities in the United States of recognized standing of which one third allow credit for singing and playing (for entrance), and 452 grant credit in their curricula, a gain of 166 in 10 years.

The assurance of excellence of scholastic and academic standing in all these institutions of higher learning is guaranteed by several associations which accredit the courses taken toward bachelor and master degrees in applied music, music education and musicology. Credits earned in institutions under this strict control and supervision are accepted by the state department of all 48 States in the Union. Another organization, somewhat less powerful but of decided importance, is the National Association of Schools of Music with a membership of over 100 university music departments as well as private conservatories of music. This organization has been successful in bringing about standardized curricula for music study in all branches of the profession. Yearly meetings in cooperation with the Music Teachers' National Association, the American Society of Musicologists and with Sinfonia, a national fraternity, have produced a fine feeling of collaboration and understanding among the professionals from all parts of the country.

But to return to the young orchestras and bands, it is gratifying that the quality of published material for these minor and often incomplete organizations is constantly rising. Some artistically doubtful arrangements are still encountered from time to time. However a well-played doubtful arrangement or transcription is more pleasant than a bad performance of an original work. The classical repertory of these junior bands and orchestras includes parts of many well known symphonies, overtures and suites which means that the young participants are being introduced to the better music. The American publishers deserve great credit for encouraging native composers to write original works for these groups as well as for choral organizations of all types. Some ten years ago a thrilling experience was afforded me when, upon the impromptu request of that progressive and dynamic Dr. Joseph Maddy, outstanding Music Educator, I directed the *Meistersinger Prelude* with a super-high school orchestra of over 300 picked youngsters, assembled in rehearsal for a concert scheduled for the Music Educators' National Conference. Precision of execution, elasticity of tempo, excellence of tone quality, as well as technical competence were the astonishing qualities of their performance.

It is estimated that there are approximately 17,000 music teachers in class rooms. 85 per cent of the total membership in the Music Educators' National Conference is employed in public schools. Over 5 million boys and girls are enrolled in high-schools, 50 times as many as in 1880, and the proportion of those taking elective music courses is increasing annually.

The glorification of all these forward movements toward a final, ideal achievement was realized by that unique, relentless leader, Dr. Leopold Stokowski when he created the American Youth Orchestra. The members of this unusual, personally selected organization —no doubt the first of its kind in the world—has at this writing, just begun its goodwill tour through South-America. The audiences there will be amazed at the beautifully blended performances these privileged young North Americans are bound to give them. There is no more eloquent proof of the advancement of music in our land, of these heart warming results in our new music education, than the advent of this Youth Orchestra and its first appearances before our own public. What the growth of interest in symphonic expression means to the instrument-making industries should not be underestimated. I know of a Midwestern concern which, a short while ago, employed three shifts to satisfy the demand for orchestral instruments.

If the 1930 census lists 165,128 musicians and music teachers gainfully employed in these United States, what will the statistics of 1940 show? What enormous figures would a census of music students produce? And the music lovers at large? If 67% of all broadcasting is music, and if an estimated 60 million radio listeners are becoming acquainted with better music, what a triumph for all the efforts made in furthering the appreciation of music. Dr. Walter Damrosch's educational hours are said to command six to seven millions of young listeners. More and more educational programs begin to appear. The "air-doors" have been opened to young American talent and especially gifted singers and performers are constantly being discovered. Associations for adult education through music have sprung up everywhere. Mme. Olga Samaroff Stokowski's layman's courses are gaining wide recognition. Home study and correspondence courses are extensively encouraged. Settlement and community schools of music are increasing in number. More and more institutes and museums give concerts as special offerings. Music camps have been created and attract thousands of young musicians, mostly of high school age, during the summer months. Interlochen, Michigan, has become a real Mecca to which distinguished guest conductors pilgrimage to direct the orchestra made up of talented youths.

Summer festivals attract thousands of music lovers. Berkshire audiences reach the figure 8000 for every single concert. Bach festivals in Pennsylvania, Ohio and California command less attention, but must be cited and warmly praised for their finely chosen programs. Hollywood Bowl, the Lewisohn Stadium, the Chicago Grant Park, and Ravinia seasons, the Robin Hood Dell, the Cincinnati and St. Louis summer operas, and summer concert series in great many other cities have brought about off-season music activities that begin to rival, if not overshadow, the indoor-offerings during the winter months.

With a half dozen first class orchestras giving regular weekly performances over the air, free of charge, how can any American man, woman or child escape some contact with good music, be it in the home, the school, the concert hall or the out-door presentation!

As to the distinctly American institution, the young people's or children's concert, Emil Oberhoffer and Walter Damrosch were early pioneers in Minneapolis and New York respectively. Frederick Stock and Ernest Schelling introduced the use of lantern slides. The finest achievement in this line of music education for young people must be credited to Schelling, who, for 17 consecutive years, directed the series of the N. Y. Philharmonic Society and thus helped considerably to produce the quality and quantity of the present symphony audiences in that metropolis. At the present nearly every major symphony orchestra in the United States offers special series of children's concerts. With reference to children's concerts, I am able to cite from personal experience, for during my St. Louis Symphony conductorship of six years two series of such concerts were presented—one for public school children, financed with taxpayers' money, the other, underwritten by private and parochial schools. Over 20,000 St. Louis children became acquainted with symphonic music every year. In addition the orchestra went on tour and introduced the idea of young people's concerts in more than 60 cities. The young audiences in Kansas City numbered never less than 10,000 and had been well prepared for each program by the teachers in the public schools. Since having succeeded my late friend Ernest Schelling in the direction of concerts for the young both in New York and San Francisco, I feel more than ever that this singularly American institution represents the most powerful medium of inculcating an appreciation of serious music. To hear an orchestra over the air is one thing, to listen to it in actual performance is quite another, a better one. The happy faces that I have seen are its confirmation.

The activities of the Federal Music Project of the W. P. A. have been shared by some 90 millions (1935-1937) of Americans. Over 125,000 children have been taught in classes, mostly in the rural districts, by approximately 1000 teachers. 127 orchestras, enrolling 4,600; 59 bands, enrolling 2100; opera and choral units employing another 1000; dance bands, and chamber music groups have given innumerable concerts with no or nominal admission charges. Composers' laboratories and forums have been created where young writers can hear their works performed. What the Federal Music Project has accomplished in presenting the American composers to the Nation can scarcely be estimated. Its contribution to music education has been a very distinct one.

The rich harvest of new musical literature could be discussed in detail. It suffices to state that every stage or degree of performing ability has been favored with new material. There can be no complaint that the task of the teaching guild has been neglected by the creative spirits of this country. On the contrary, teachers should continue to study and endeavor to absorb new ideas so as to keep pace with the general seven-league-boot progress of music education. The cultural growth of our country will continue until every living being within our borders has been touched by the divine spark of music!

The Community Music School

By JANET D. SCHENCK

THE National Guild of Community Music Schools numbers as its present membership thirteen schools in eleven different cities. What are these community music schools? How do they differ from other schools, and what is their contribution toward music education in American life?

In 1914 on the upper East Side of New York City there was no opportunity for music or music study. There were, according to the 1910 census, 222,-899 people living in that small district between 96th Street and 116th Street, and from Fifth Avenue to the East River. More than half of this number were foreign born and 94.1 per cent were of foreign origin. Russians, Poles, and Italians were taking the place of Irish and Germans in that dramatic and kaleidoscopic shifting of national groups which has always made the East Side of New York so full of interest.

The tenements were of the worst possible type, gang fights were frequent, junior delinquency abounded and the district was then believed to be one of the worst sections for heavy crime in the city.

There were outlets for children and young people and they consisted of the following: 311 saloons, 23 motion picture, shows, 15 dance halls, 14 pool rooms, 27 churches, 2 playgrounds, 1 public library, 1 public bath and 4 settlements. But in all that district there happened to be no place where a musically artistic child was able to secure really good instruction and through music realize a more complete development. There were no radios; there were no concerts to which they could gain admission.

The conviction grew that there must be in these cities of modern America, schools of music for students who could not afford expensive conservatories or teachers; schools where people of all ages could come with their burdens and desires and regain, through their contact with music, a reappraisal of values in living... The conviction was so strong that in 1917 the Manhattan School of Music was founded by Mrs. Janet D. Schenck, the present director, and with a self-perpetuating Board of Trustees.

In March, 1918, Harold Bauer and Pablo Casals became the first two members of the Artists Auxiliary Board. In 1926 Mrs. John Hubbard joined the Board of Trustees and in 1928 gave the school its present finely equipped building, and now in 1940 a new auditorium seating just under 500.

The growth of the school is shown as follows: In 1919 it enrolled approximately 100 students and had a faculty of 23. In 1940, 550 students are in attendance, with many more on the waiting list. The faculty of 56 numbers some of the most distinguished teachers in the city. Mrs. Schenck heads the piano department, and Harold Bauer teaches both privately and in classes through special arrangements Hugo Kortschak is head of the string department, Hugh Ross of the chorus, George Wedge is advisor to the theory department, Roger Sessions has the composition; the woodwind, brass and tympani are under such musicians as the first desk men of the Philharmonic Orchestra. The school has three orchestras and a fine collection of instruments. In addition to the activities within its walls, the Manhattan School of Music carries on an extended District Music Service, serving as the chief musical center for its district.

This, then, is a brief summary of how a typical community music school took shape and how it developed.

The Community Music Schools grew out of the music school settlement movement, but they must not be confused with it. *They are separately incorporated schools of music, not affiliated with any social settlement.*

Schools of this type are intended to care for students who would not otherwise be able to afford a complete musical education. Their fundamental principle is the co-relation of music and life, and the extension of the influence of music through the individual into

the life of the community. In order to accomplish this end, a carefully planned program is arranged which brings the student into much closer relationship with the administrative staff and faculty than is usually considered necessary in a school of music.

The curriculum is a rounded one, and students who are graduated from these schools are accomplished and thorough musicians. Because these schools are convinced of the importance of the relationship between music and the individual, the curriculum allows for considerable elasticity and experimentation especially calculated to stimulate this relationship.

At the Manhattan School of Music, for example, special studies are undertaken, each of which endeavors to ascertain how the curriculum might be made more vital to the student, more adapted to his changing needs and, at the same time, maintain that thoroughness and discipline necessary in the development of art.

All ages are included in the school, from the pre-school group of four to six years up to the adults. During one year, a special study was made of forty especially gifted children. Among the younger students, again, studies were made with pre-school groups and with junior theory classes. An especially fine result of certain of these experiments has been the development of the "fingerboard theory" for string students.

Among the older students, studies have been made in sight-reading; in the presentation of music appreciation and history. A special contribution has been made in adult education which has been considered of great value by experts in that field.

Constant check-up studies are kept on the economic situation of the students and on employment. When a student enters the school, studies are made, with his cooperation, showing his economic background, his special problems, why he is coming to the school, and what he expects to gain as a result of his contact with music. This background is kept in mind in dealing with the student's development and through this understanding of his difficulties, a better conclusion is ascertained as to what the possibilities of his contribution to society may be.

The school becomes the central point of interest for young people of this generation who have been deprived not only of the necessities of life, but also of that enlargement of vision which constitutes the esesntial of real living. The child or young person who shows a preference for music, whether or not he may be gifted with marked talent, must through music find an enlarged contact with the world about him. Music must become part of his everyday life, a natural outlet for him, and, as he matures, furnish a means for artistic adventure.

Out of this intimate contact began, as far back as 1919, the District Music Service of the Manhattan School of Music. Students of the school carried their music to the shell-shocked and wounded crowding our hospitals. This grew into a wide plan whereby at the present moment the school acts as a clearing house and a music center for the educational, health, social, welfare and religious agencies lying within its district. Senior students are expected to feel a responsibility for this District Music Service and present programs regularly at the Museum of the City of New York, the libraries and at any other organization which requests them.

The Community Concerts for Children held at the school, are designed for children of the district not enrolled in the school. Last season 53 social, health, educational, welfare, and religious agencies distributed tickets to the children of their organizations for these concerts.

The National Guild of Community Music Schools was organized as a research group to keep in touch with changing trends and policies as they develop throughout the country; to report these findings to the organization members and to stimulate new leadership to meet the changing demands, thus further consolidating and promoting their contribution to the musical and social life of their respective communities.

An impressive picture of the scope of the movement as a cooperative national influence is presented in the following total figures compiled from questionnaire returns:

Schools	13
Board Members	327
Advisory Council Members of Artists and Educators	79
Faculty	385
Students	4,848
Students on Waiting List	1,349
Total School budgets	$286,494.44
*Aggregate Attendance for year	219,054

The financing of the schools has always been interesting, and has a wide base of support—making one of the most cooperative and reliable musical enterprises in the country. An average of one-third of their total budget is received from tuition. The additional two-thirds is raised each year from sources which include: individual contributions, community chest and endowment funds, benefits, scholarships, parent and student money-raising activities, bequests and special gifts.

The Community Music Schools offer a unique contribution to the musical life of our country, both because of their point of view and because they fill that tremendous gap between public school music and the high-priced conservatories. These schools are workshops and laboratories in which new and important technics are constantly developing. Through these schools thousands of students of limited means, amateurs and professionals, receive a complete musical education which would otherwise be denied them.

*(Incomplete data makes this a minimum figure).

A Study In Music Appreciation

By ERIC SORANTIN

MUSIC appreciation is without doubt the most important and basic factor in the field of musical activity. It is conditioned by the understanding of music itself, its nature or essence. Complete enjoyment will not reveal itself to the listener unless he has an understanding of the music in question.

Music appreciation may be two-fold: We may appreciate a composition, if it conforms to our general rules of musical writing, which is more or less a matter of appreciation of form, or, secondly, our appreciation may fall on deeper grounds insofar as the music presented may reveal to us a certain meaning, intimately connected with feelings and emotions. And in fact, it is this kind of appreciation, which takes the foreground. But, if we ask the question with respect to the meaning or content of music, we are confronted with a most intrinsic problem, which reaches into the field of psychology of music.

It is this very question which becomes important, there being so many conflicting opinions and theories advanced by well-known musicians and theorists. Speaking from the point of view of Koehler's *Gestalt* psychology, the question arises: Is it possible to find in the compositions of different composers of various styles and schools conspicuous figures or configurations, which can be understood as the embodiment of definite feelings and will-manifestations, or will the result of such an investigation reveal that there is no positive evidence of such expression, as is often maintained?

There can be no doubt that the three categories of music, namely melody, harmony and rhythm, which make the creation of music possible, furnish material for investigation; not to forget dynamics and tempo which Dr. Melvin Gillison Rigg in the re-investigation of my theories in the Journal of Experimental Psychology (October, 1937) emphasized with great importance.

To approach this research systematically, it seems justified to take such thematic material as starting point for

our investigation as composers themselves have regarded as embodying specific content, for example, in song and opera.

Without going further into details which cannot be the aim of this essay, we shall quote the results of this investigation in a more or less general way, referring the reader to some of the typical musical passages.

It will be of interest to know that certain musical compositions, designated by the author as expressive of certain psychic states, actually reveal on analysis a very striking similarity of musical structure. We have then proceeded to the examination of certain works of so-called absolute or pure music with a similar end in view, selecting intentionally those composers whose works of art are usually believed to be so abstract that in them expression with respect to emotion in concrete, comprehensive form is excluded. Yet, as the reader will observe later on, we believe we have established the very opposite. Even in the case of J. S. Bach, whose compositions are, as we have seen, influenced by the musical intellectualism of his time and generally believed to be devoid of emotional aspects, we have found many cases of willful, emotionally tinted expression.

We desire, however, to emphasize in this connection the fact that the general tendency of art as Hegel and others have maintained, is to develop continually in the direction of more distinct expressiveness of emotional content. It may be for this reason that we have found in Beethoven and Wagner musical figures or configurations, characterized by greater clarity of expression than is the case of earlier composers. It should, however, not be overlooked that the style of music is conditioned not merely by the current laws of tonal writing, but also by the personality of the composer in question.

We stated above that the chief reason for undertaking this research work was to find out whether there really exists in music such a nonentity as "has no other content than itself" (Hanslick); and we seem to have found in typical musical compositions certain symbolic complexes which we called figures or configurations, arriving at the somewhat surprising fact that music portrays not only motion of various kinds, such as pendular, curvi-linear, circular motion and its opposite persistency, but moreover certain fundamental psychic states, such as pleasant and unpleasant feelings, clearly and distinctly.

Our research yielded good many various musical figures we classified in the main as *rhythmical* and *melodic figures*.

Let us turn to the rhythmical figures which combined with the melodic figures, explained later, give us complete musical expression.

On account of the analogy between motion and a given succession of tones, it becomes possible to portray rhythmical motion of various kinds in musical composition. It is plain that rhythm can find its actualization only through the tonal element which constitutes the melody and harmony. Yet, in order to satisfy the demand for an emphasis of rhythm, the tonal aspect is more or less subordinated to the rhythm that is the accentuation introduced into a continuous series of tones is actualized either by intensification, prolongation of tones or by regular lowering or raising of pitch. We shall see, furthermore, that in the portrayal of the opposite characteristic of motion, namely persistency, the same tonal pitch is maintained in a sustained way.

Under the classification of *figures of pendular motion* we have mentioned compositions containing rhythmical figures which represent a swinging bell or a swinging cradle. We may refer the reader to Wagner's *Tannhäuser*, Act I, Scene 2, ("in Traum war mir's . . . als hörte ich der Glocken frohes Geläute . . ."), or M. Bruch's song op. 45, *Die Glocke;* Schubert, op. 98, No. 2, *Wiegenlied*, etc. Here a periodic repetition of a two-tone motive or figure, aided by the systematic difference of tonal pitch, may suggest quite well a pendular movement. We mention here also the rush of the waves, the gurgling of the spring, the rustling of the trees etc. and refer to Schubert, *To Be Sung on the Waters*, Wagner, *Siegfried* (Waldweben), Beethoven, *Pastorale Symphony (By the Brook)* etc.

The musical representation of circular motion is mostly rendered by means of a tonal figure in semi-circular form which may be repeated several times in the original position. Such is the case in slumber songs, more obviously in miller and spinning songs, etc. Compare R. Franz, op. 1, No. 10, *Slumber Song;* or J. Raff, op. 98, No. 2, *Miller Song;* Haydn, *Die Jahreszeiten (Spinning Song);* Saint-Saens, op. 31, *Le Rouet d' Omphale* etc.

In the following examples we find tones of the same pitch and of rather long duration which may symbolize persistency. Compare Händel, *Israel,* chorale *Das hören die Volker,* orch. sc., p. 241; R. Strauss, *Die Nacht;* Schubert, *The Death and the Maiden;* Bach, Cantata No. 127 ("Ach ruft mich bald ihr Sterbeglocken") etc.

We presented some of the *rhythmical figures,* bearing in mind, however, that musical composition is not merely any attempted imitation of movement or persistency, since musical expression implies more than imitation in the usual meaning of the word—but also an expression of emotional content.

An analysis with respect to the feeling-content of conspicuous themes and musical passages yielded the *melodic figures,* of which we present at first the *figures of lamentation.*

We may quote here the "Unheil"-motive in Wagner's *Rheingold,* orch. sc. (Eulenburg) p. 83, 84; Mozart, *The Magic Flute,* Act I, No. 4, piano sc. p. 31, ("with grief my soul is hourly wasting"); Bach, *Matthaeus Passion,* ("Erbarme Dich, mein Gott"), orch, sc. (Eulenburg) p. 186; Rachmaninoff, *Prelude,* op. 3, No. 2; Liszt, *Faust Symphony,* first movement, theme marked *dolente;* or his *Heroide Funèbre* etc.

If we sum up the musical characteristics which we found here in the portrayal of lamentation as the overt expression of the unpleasant feeling of grief, we may state the introductory ascending interval of iambic *(rhythmic)* character (symbolization of complaint), connected by iterative structure with the following descending minor second mainly in the form of a suspension or appogiatura; this was taken as symbolizing the figure of grief with restriction to cessation. Similarly the minor tonality with strong dissonances on the important beats of the measure (thesis), characterizing the psychic conflict, was noticed. Crescendo-diminuendo as typical dynamic figure, legato phrasing and slow tempos were other symbolic factors, although in some cases corresponding to the timing of psychic action, the tempo has been found accelerated.

Furthermore, we observed that the instrumental music, "accompanying" the vocal part, shows in many cases a far more detailed expressiveness and illustration of psychic stages involved. In this respect we find a certain verification of Wagner's theory, according to which it is the task of the orchestra (instrumental music) to portray the emotions of a given character in a detailed way.

We may now proceed with the analysis of themes and musical passages which embody pleasant or joyful feelings and which we present as *figures of joy.*

We may give here a few typical motives for reference: Wagner, *Siegfried,* Act III, Scene 2, Wotan's motive of paternal joy; ibd., *Liebesgruss* motive, piano sc. (ed. Schott) p. 107; Mozart, *Don Giovanni,* Act I, Scene 17, piano sc. (ed. Peters) p. 118 ("lustig liebe Leute"); ibd., Act I, Aria No. 12, piano sc. (ed. Peters) p. 106; Bach, Cantata XXXI, No. 3, piano sc. (Whittaker) p. 21, ("O longed for day, come spirit sing with joy"); Beethoven, *Fidelio,* Act II, No. 15, duet "O namenlose Freude"; G. Mahler, *Das Lied von der Erde,* orch. sc. (Universal) p. 85; Haydn, Symphony VI, in G major, *Andante,* orch. sc. (Philharmonia) p. 23; Sorantin, Rondo in G, for viol. and piano (Fischer); ibd., Sonatina in G (Fischer); Mendelssohn, Violin Concerto, last movement (coda), etc.

These *figures of joy* are characterized by the frequent and conspicuous use of the interval of the Fourth in connection with the distinct appearance of the purposive melodic line, that is, the intentional striving toward a certain musically emphasized note which is apparently significant of volitional efficacy. Major tonality, forte dynamics, staccato phrasing and accelerated tempo were also found to be of importance. Yet, the frequent occurrence of figures of circular movement as found in round dances, symbolizing the motor activity, seems also to be characteristic of the portrayal of this emotion. The trill appeared as an additional symbol of great intensification, that is, when joy is overwhelming, or in a more or less ecstatic state.

We still may mention that musical figures, representing the "longing" attitude, have been found, but insofar as they reveal with the exception of the conspicuous use of large intervals in the melodic line, in particular the

Seventh, a striking resemblance to the figures already presented, we shall omit them here.

With this brief review of the main characteristics of musical symbolization we have shown that music is not only expressive of feeling and will, but also portrays these factors more distinctly than the allied art of poetry insofar as tonal art is capable of symbolizing the feeling-tone which is in poetry less immediately presented. Thus we have found that even so-called absolute music is able to portray the different psychic expressions in a distinct and complete way.

Many conflicting opinions have been advanced and the familiar Wagner-Hanslick debate is still a live issue among musicians and music lovers, although the question involved is not always clearly understood. May it be that one agrees with Hanslick that music presents nothing more than mere "tonal forms in motion," or take side with Wagner that music is the "most spontaneous expression of feeling." Attention must be paid to the fact that music is a product of personality and in turn bears beside form a certain content of feeling. It is for this reason that the question, namely, *how* music symbolizes the psychic experience, is to be given serious consideration in the field of appreciation.

We thus find that in order to understand and appreciate music completely, it is not only necessary to study its different technical forms (as is done in harmony, counterpoint, composition etc.), but also to know what these different forms may stand for, that is, to be sure to comprehend whatever content they may possess. Thus only can we do justice to the great works of tonal art, which imply always something more than mere form.

In conclusion, therefore, it may be observed that composers, whether it be consciously or subconsciously, will follow certain rhythmic and melodic patterns to express or characterize the embodiment of certain particular emotional meanings, and that these meanings may be found in all types of music (the advocates of the school of abstract art notwithstanding). The recognition of these patterns will aid in the complete understanding and appreciation of music.

Every well trained youth and girl ought to be taught the elements of music early and accurately.—Ruskin.

The School Orchestra and Band Movement In America

By JOSEPH E. MADDY

PROBABLY the most significantly American educational development of the century is the school orchestra and band movement which today embraces nearly three million youth. Unlike other school activities this movement originated with the students themselves and was forced by them into our educational system despite pedagogical opposition and academic precedent.

Its beginnings probably date back to civil war times, when small groups of musically inclined children discovered the joys of instrumental ensemble participation and spread the news to their neighbors. The late Walter Aiken, who was for many years supervisor of music in the Cincinnati schools, reported that he was a member of a high school orchestra in Middletown, Ohio, in the year 1867, and that this orchestra rehearsed in the Aiken home under the leadership of his father, Charles Aiken, who was himself a prominent music educator and singing school leader in his day.

Both Winfield, Kansas, and Richmond, Indiana, had thriving high school orchestras before the turn of the century, when children's orchestras and bands were springing up everywhere in the country, especially in the middle west. A girls' band of 60 members from Wellington, Kansas, made a tour of the western states in 1912. Boys' bands were organized as feeders for the traditional town band which flourished in practically every village at that time. Children were drawn into these activities by their love of music, their desire for self-expression and the sociability of the group.

The town band director assumed the leadership in the early stages of the movement. Town band leaders were paid from municipal funds, from subscriptions by local merchants, or fees from students.

It was logical that the public schools should call upon these community music groups for assistance at commencements and other school functions although it did not then occur to school authorities that instrumental music could possibly be classified as education and be taken into the schools. The relationship grew closer, however, as the school house eventually became the rehearsal place of the young music groups and they came to be called school bands and orchestras largely because they were composed of school pupils and rehearsed in school buildings. Frequently they were led by school teachers who had a flare for music plus experience in handling youngsters.

A demand was created for high school teachers who could lead and teach the increasing horde of young musical enthusiasts. By 1920 so-called school orchestras and bands abounded in all parts of the country, but they were school organizations only in name for they rehearsed after school or evenings and the members received no school credit for their efforts. Directors were frequently paid from school funds but little, if any, provision was made for supplying instruments or other equipment.

School boards were accustomed to providing manual training equipment, typewriters, sewing machines and all sorts of tools and machinery for use of students, but music was different. The Oakland, California, Board of Education was the first to recognize the value of instrumental music to the extent of providing instruments and music.

About 1916 this board approved the superintendent's recommendation for the purchase of several thousand dollars worth of musical instruments. This action brought much adverse criticism and the superintendent was forced to resign soon afterward.

In 1919 the late George Eastman contributed $15,000 for the purchase of band and orchestra instruments for use by the pupils of the Rochester public schools. He was so well pleased with the results of this gift that his interest led to the establishment of the Eastman School of Music and the Rochester Philharmonic Orchestra. Rochester was the first city to provide class instruction in all orchestral instruments at public expense.

It remained for the little town of Parsons, Kansas, to point the way that made the present development possible. Parsons sent a 40 piece high school orchestra to play for the Music Supervisors National Conference at St. Joseph in 1921. This orchestra played with such precision as to astonish the music supervisors in attendance, — until they were told that this orchestra rehearsed for one hour daily during school hours and that the members received school credit equal to that given for English or Algebra. And why not? Probably because none of us — and the writer was one of those present — had even thought of demanding such conditions.

Needless to state, we all went back home determined to have school time rehearsals and school credits for our orchestras and bands. Most of us succeeded, and the following year brought a completely balanced high

school symphony orchestra from Richmond, Indiana, to the music supervisors convention at Nashville, Tenn.

This group played masterworks of symphonic music like a professional symphony orchestra, and once more the supervisors of the nation went home with a new determination — to develop complete symphony orchestras in their high schools.

The movement was out of control now. No superintendent or school board could stem the tide of musical youth. Bigger and better became the slogan and each year witnessed developments that were almost beyond comprehension.

Ninteen hundred and twenty three saw the beginning of the school band and orchestra contests which, guided by a committee from the Music Supervisors National Conference in cooperation with the National Bureau for the Advancement of Music, rapidly gained such momentum that it soon dwarfed all other types of school music activities. Balanced instrumentation, sight-reading and ensemble training were stressed in the competitions which brought astounding results with lightning speed. Soon every state had well organized competitions in all types of school music; bands, orchestras, choruses, soloists on all instruments, and all types of small ensembles. The national contest became so unwieldy that it was divided into ten regional competitions in 1936, each region comprising several states. In 1940 there were 50,000 participants in the regionals, each of whom had qualified through state competitions held previously.

Nineteen hundred and twenty three also witnessed the first attempt to form an all-state high school orchestra, when a blanket invitation was extended to all high school musicians in Indiana to participate in a mass performance for the Indiana State Teachers' Association. The response overtaxed available stage-space but the idea survived, and the following year found an all-state orchestra of selected players who came prepared for a performance which established that type of activity as one of the most inspirational of all school music activities.

More than 40 states have followed Indiana's example and all-state high school orchestras, bands and choruses, performing for teachers' associations, have played an important part in demonstrating the educational values of school music to the general educator and to the public.

What could be bigger and better than an all-state high school orchestra? An all-American orchestra, of course. Yes, that came next, in 1926, at Detroit for the Music Supervisors' National Conference. Here some 230 excellent high school musicians from 30 states assembled for several days of intensive rehearsal, after three months of practice on the music individually, culminating in a concert that stirred musical America.

The following year the National High School Orchestra was assembled to play for the national convention of school superintendents at Dallas, with far reaching effect, for the superintendents passed a resolution urging all American schools to place music on a par with the three R's as one of the fundamentals of education in this country. Thereafter the road was comparatively easy, for music was no longer considered a fad or frill.

Out of the Dallas meeting grew another highly important factor in the life of American music, the National Music Camp. The thrill of playing symphonic music in a 250 piece orchestra was an experience never to be forgotten, but why must such a magnificent orchestra be dissolved after only five days? These youthful musicians demanded a longer period of such glorious experience.

When and where? Summer, of course, at some cool place, centrally located. Who should start it? Those who were responsible for starting the National High School Orchestra. So the National High School Orchestra Camp was founded as a non-profit corporation at Interlochen, Michigan, in 1928 — in answer to the demands of American musical youth. Its purpose was to provide eight weeks of symphonic training under master musicians for the most talented and ambitious high school musicians of the nation.

By 1930 the camp had became a well-rounded summer school of music with courses in all branches of music for high school and college students and for music supervisors and musical directors. So the name was changed to National Music Camp. Broadcasting was inaugurated in 1930 with a series of nation-wide programs which have become increasingly popular each successive summer. The faculty now numbers nearly forty and includes a leading symphony artist for each section of the band and orchestra.

Other music camps have sprung up in nearly every state, while a number of state universities have introduced summer courses for high school music students, for the dual purpose of attracting talented musicians to the campus and to provide laboratory facilities for college students taking courses in conducting and teaching methods.

Until recent years very few colleges accepted music credits toward college entrance or offered music courses for college credit. By 1940 most colleges were offering special inducements to high school students who were proficient in music, and the college that did not have a good band and a good orchestra was becoming a rarity. Courses in music education for the training of school music directors are among the most popular professional courses in a great many colleges and universities, — courses which were unheard of in 1920.

It is only natural that a movement of such magnitude should get out of balance at some stages, and the present over-emphasis on bands may be considered as a temporary phase. Due in part to extremely active promotion by band instrument manufacturers; in part to the aggressiveness which is a natural trait of band directors; and in part to the public's readiness to rally behind the school band because of its glamour and serviceability, the band has smothered the school orchestra in many communities. It is safe to predict, however, that the school orchestra will survive as the highest and most artistic musical expression of the school of the future.

This instrumental music movement has already made America the leading musical nation of the world, and it has only started. In due time these young musicians, trained in the American tradition, will take over our symphony orchestras and opera companies, now almost completely dominated by foreigners or those foreign-trained, and American music will at long last have a chance in our own country. Our future composers, conductors, managers and performers are in the public schools of the United States today. But what is of even greater importance is the fact that our future politicians, educators, scientists, and leaders in all walks of life will emerge from an educational process permeated with music and their natural course will be to support music in America to an extent never before contemplated.

Every child in our country should learn how to sing, and how to play upon at least one musical instrument. Among these the piano is perhaps the most practical for musical cultural purposes. Nothing should crowd out the opportunity for self-expression which can come to those who play the piano with some degree of mastery.—Walter Damrosch.

The WPA Music Program

By EARL V. MOORE

THE Federal Music Project was, and its successor, the WPA Music Program is, an agency for the emergency relief of musicians. If it were a Government program for a subsidy of music as an art, the approach would be different, both as to statement of objectives and administration and selection of personnel. However, the facts are that the present program must be conceived as a Work Relief Program, administered within the limitations of the Relief Act. It is hoped, however, that such a program shall show evidence of making a valuable and useful contribution to the cultural life of the communities where WPA music activities are prosecuted. The vitally challenging nature of the problems posed by these opportunities and limitations should be kept in mind in the discussion which follows.

The Relief Act of 1939 provided for changes in administration and orientation of the Arts Programs that promise to be of as signal importance to their future activities as was their bold initiation a few years ago, in the previously unexplored field of the work relief program. Four of the original five Federal Arts Projects remain; Congress unequivocally legislated the Theatre Project out of existence. One implication of that action may be that the other Arts Programs must justify the value of their services or be subject to a similar fate. However, the Congressional provision for a change in the source of sponsorship may give to the Arts Projects a new type of community support that was not necessary previously. The Act provides that in administering the funds appropriated in this section, not less than one-fourth the total cost shall be borne by the State and its political subdivisions.

This requirement of partial local sponsorship for all WPA Projects presented problems non-existent for the Music Project when it was 100 percent sponsored by Federal funds. There has to be a wider understanding of the Music Project's objectives and its services, coupled with a closer cooperation of local musical forces and interests with those who are responsible for the administration of the Projects in a particular state.

The division of responsibility for sponsorship between State and Nation is resulting in a greater consciousness on the part of individuals as to the quality and scope of the activities being prosecuted in the Relief Program in a community. We of the WPA Music Program hope that at least one result will be the willingness of musicians and music lovers to share in the development of a program of activities appropriate to the needs of the area, and practicable of realization by the personnel available from the labor pool. No activity so broad in scope, so extensive in organization, or so abundant in latent and inherent power as this program can hope to live without close and vital contact with the people it serves. The sponsorship provisions of the Relief Act therefore may serve to bring to the Music Program a local interest in its services and a sense of responsibility for their continuance, which did not previously exist. It presents a challenge to explore interrelationships in order that full advantage may be taken of the investment of public funds in a program which should serve the cultural interests of the entire community.

The second change effected by the Relief Act of 1939 is the shift of responsibility for administration and operation of the former Federal Arts Projects from a national to a state basis. The Music Project in any state is now one of many projects under the general operation of the State WPA Administration. The implications of this alteration of administrative authority are equally as far reaching as those growing out of the requirement of partial local sponsorship. The opportunity is now presented for each state to prepare a plan of utilizing the resources of the skilled musicians on the relief rolls in ways which shall be deemed most appropriate to the needs of that state. It is a truly democratic principle of decentralization of authority, and of giving to the people of the areas served a voice in the determination of the policies and the objectives of the Music Program.

With these two new perspectives of sponsorship and administration in mind, we may explore the new relationships which a project may have to the area in which it is operating. Music has taken its place among the WPA professional and service projects, administered nationally by WPA assistant commissioner Florence Kerr, along with Art, Writers, Recreation, Education, Workers' Service, etc., in the Division of Community Service Projects. So, instead of considering its problems "perpendicularly," solely in the field of music on a national basis, it must also view horizontally its responsibilities to the local area immediately served by the specific units operating therein. Its services should be gauged to be of value to a community from the educational and recreational point of view.

One way, at least, in which such an integrated plan of community appeal may be developed is through the formation of advisory committees of local musicians and community-conscious citizens to assist the supervisor of the music project in determining what the resources of the area are; what gaps, if any, exist; what activities now supported by private funds could be supplemented by the services of the project, and what new activities can be initiated and carried on by the project without causing competition with existing services. The preparation of a valid survey of local musical resources should be the responsibility of an advisory committee rather than an individual; the support of activities initiated by the project as a result of recommendations growing out of such a survey should also be the responsibility of this committee in order that the potentialities of the community approach to the utilization of the services of the music project personnel shall be maintained. Such a committee should represent the best professional and artistic judgment in the community.

The localization of responsibility for the services which the WPA Music Program can and should render to a given community gives every one an opportunity to take an active part in the evolution of this cultural activity in his city or town. Surely this problem of the unemployed musician can be attacked with better chances of successful solution if we recognize that more can be gained by cooperation and coordination with existing agencies and organizations than by duplications of services or by competition. Activities of the music project should be supplementary to, not in lieu of, present community or private services.

The following is a statement of the general policies of the Music Program as envisaged under the provisions of the 1939 Relief Act:

"It is the aim of the Music Program of the Work Projects Administration, through the employment of creative and recreative musicians in the allied music fields, to secure and to present for public use outstanding examples of contemporary American music as well as the significant examples of music literature of other countries and periods; through the teaching of the music in community centers and recreational music activities to create a broader national music consciousness and to work out constructive ways of using leisure time; through music services to aid various community campaigns of social value; and through research projects to clarify the background in the arts. The WPA Music Program is designed to work toward an integration of the arts with the daily life of the community.

"The Music Program is designed to preserve socially valuable skills of unemployed musicians; to benefit the public through exercise of these skills of unemployed musicians under their competent direction; to restrain and reorient skills so that their possessors may find permanent reemployment off the Government rolls; to provided needed services for both Government and non-Government use in the development of an efficient, coordinated community program."

It is to be hoped that in this statement of aims, evidence will be found of sufficient latitude for the prosecution of needed services in a given community, and that they contain a challenge to the professional musician now employed by private industry to join in the evolution of a program of music activities which will aid his less fortunate fellow musicians to maintain their self-respect in performing a service recognized by all as of artistic quality and of value to the community. The qualified musician does not wish to loaf on a dole.

In spite of all of the marvelous resources this country now has, orchestras, choral societies, opera companies, schools, and colleges of music, there has never been presented on so gigantic a scale an opportunity to increase the potential future audience for all forms of music performed by "live" musicians, as is offered by the WPA Music Program to the great masses of our underprivileged population today. My greatest fear is that we may not realize to the full its tremendous obligations as well as its opportunities, and that through lack of vision, initiative and creative imagination we may not secure the richest possible yield from this great investment.

One type of community service that can be rendered by performance units of the WPA Music Project lies in the development of policies of cooperation with existing organizations engaged in the same activity. In accordance with the basic philosophy of the "community approach," it is to be hoped that civic or community orchestras of adequate symphonic proportions may be developed, or that struggling civic symphony orchestras may be assisted in carrying out their responsibilities by coordination and cooperation with WPA orchestral resources. Procedures have been developed whereby under the provisions of the Relief Act such coordination of services may be effected by means of the principle of sponsorship set forth above.

As an example of the effectiveness of this type of cooperation, the case of the Buffalo Symphony Orchestra may be cited. For three years a cooperative arrangement was in effect, whereby some of the personnel were paid from private funds to augment the resources available from the relief rolls for purposes of maintaining for public performances a group of symphonic calibre and suitable balance. Last summer the Orchestral Association assumed the financial responsibility for the complete orchestra by taking on its pay roll those who had previously been on the WPA rolls. The cooperation of the Musicians' Union was an important factor in effecting this transfer of musicians into private employment. The WPA Buffalo Orchestra went out of existence, but in the realization of a Buffalo Symphony Orchestra supported by private funds one of the purposes of the Relief Act had been carried out.

WPA activities in the field of music education are of especial interest to those who represent the music teaching profession, and it is the sincere hope of all those concerned with the administration of the WPA Music Program that this interest will continue and be intensified. Unless the total resources of the musicians on the projects are utilized in the development of a long range program of education in music in its broadest sense, there is little hope that there will be in the near future a larger and more intelligent interest in the art and a consequent increase in the ability of private industry to absorb the already available skilled musicians who must of necessity compete for positions with the younger generation of teachers and performers who are being trained in the private studios, colleges and conservatories.

If, because of economic necessity, young people are unable to acquire the skill necessary to make music for social or for recreational purposes sometimes described as "avocational music" — it stands to reason that there cannot be among the next generation as broad a base of knowledge of the inner values of music, as there would be under normal conditions. Nearly every community has groups in its social structure for whom this service is appropriate and who would benefit by contact with this type of construction.

It is obvious to anyone who has visited the WPA Teaching Centers that, due to the clientele and to the conditions of instruction, the program *is* not and *should* not be working toward the same objective as that of teachers in private studios. There may have been mistakes of judgment in the past in the evolution of this program; too great emphasis may have been placed on the numbers of students enrolled as a yardstick by which the success of a Work Relief Program should be measured; too little emphasis may have been given to the necessity of re-evaluating the processes of individual instruction as they were being adapted, in the rush and press of new conditions, to the needs of a totally different type of student interest. However, I am impressed as an educator with the seriousness of purpose, the devotion to a search for new methods of meeting the needs of the students drawn from the underprivileged and low income groups, and the integrity of the administrative officers to the ideal of reaching as high a standard of teaching as is possible under the conditions.

Now that a fund of data and experience, gained in the last few years of operations is factually available for critical and analytical study, it is appropriate that we approach the evaluation of this phase of the WPA Program in a rational manner, and bring to the conference table the best counsel and critical acumen available. It is too new and important an experiment in mass education in the arts to be treated in any but the most serious manner.

The activities of the Music Education Program may include the following:

1. Classes for development of musicianship and music understanding;
2. Classes for retraining teachers;
3. Classes for development of *elementary* skills and techniques in applied music;
4. Classes for development of leadership for choruses, bands and other community or recreational activities.

Restrictions on admission to these classes are as follows: "Coincident with initiation of classes in music education there shall be posted publicly a notice stating the "Requirements for Admission to Classes in Music Education." This statement shall have the signatures of the State Supervisor of the Music Project, the local advisory committee (on which the professional music teachers should be represented) and shall set forth the national and local requirements for admission and enrollment. It shall have for its objective the determination of standards according to local conditions, but in no case to be lower than the minimum national requirements; it shall also have as its objective the avoidance of competition between Music Project classes and private teachers."

In some states only students whose families are on the State welfare rolls are accepted. Elsewhere the requirement is that of evidence of family or individual income at approximately the level of the security wage; in other localities, certification of status by the local welfare agency is necessary. The point to be borne in mind is that as educational institutions frequently differ in requirements for admission, so may local teaching centers have enrollment standards appropriate to the conditions obtaining in that locality. The music teaching profession should assist the project supervisor in the determination of such standards.

In general, most of the teachers available on the music project would not have a certificate to teach courses for credit in the public schools. It is not the intent of this program to replace previous teaching services, but rather to be of service in those districts where no instruction has been given or where no appropriations for music teaching have been made since prior to the formation of WPA projects. It is a matter of record that in many districts where this form of elementary instruction has been initiated by the Music Project, the teachers so rehabilitated — by attendance at institutes and clinics — have been engaged by the school authorities to continue these activities with salaries paid from school funds.

Space does not permit more than mention of some of the other activities that may be carried on by music projects, such as:

(1) Creative Music Activities. Projects for American musicians to create musical compositions, and to arrange and prepare materials and syllabi for use in classes in music education. The initiation and development of Composers' Forum Laboratories is one of the outstanding services rendered in a number of cities.

(2) Survey, Research and Preparation. Compilation of the Index of American Compositions performed on

WPA Programs: Index of American Folk Songs. Collection and Annotation of vernacular, indigenous and primitive music. Studies in music therapy, collection and preparation for publication of historical and technical music materials, etc.

In the field of public performances, the objective is the presentation of music as a living art to audiences in areas where this type of cultural service is not available, to persons in the lower income brackets. In educational activities, the services should make available to the underprivileged opportunities for developing social or recreational uses of music. In survey and research, the objective is to develop a permanent collection of materials necessary to a balanced public music program. Within the limits of available personnel, one or more of the above activities may be provided on request to assist other federal agencies and divisions of state and local government as well as other WPA projects such as Education and Recreation, in the interest of the development of a coordinated program for a given community.

Musicologists and "Musicologists"

By HANS ROSENWALD

ONLY in recent years has the musical world at large become conscious of musicology. An indication of this consciousness may be sensed from the large number of writings on the subject. Even a very small Southern periodical recently published an article on the scientific, historic and aesthetic aspects of music. Performers, public school teachers, composers, the music chairmen of women's clubs have taken courses in musicology in colleges and conservatories, many of them with excellent results. Yet, on the whole, one is inclined to wonder whether such rapid growth is advantageous to musicology and its legitimate standards. I am tempted to believe that it would be far better for the future of our American music culture if musicology would adjust itself more gradually to the scheme of musical education. If we are not attentive it may easily become a field which hardly deserves the name "science" of music. It may become a field in which performers, unable to perform, seek refuge from the true purpose of music—performance, and one in which charlatan meets charlatan to debate the philosophical or pseudo-philosophical aspects of tonal art without sufficient background (it seems fashionable to replace the latter with a cup of tea thereby making at least the atmosphere "aesthetic").

Some younger composers, whose creative abilities are highly promising though by no means mature, have already abandoned composition and, instead, theorize and philosophize about music to no determined end since their ideas lack basis. Obviously a serious discussion of musical aesthetics and theory must be grounded upon solid familiarity with the older theories and aesthetic investigations as long as such a discussion claims to be musicological. In other words, it prerequires many years of reading prior to theorizing or we come to the point where "discoveries" are such merely because the "discoverer" does not know that they have been unearthed years or centuries ago. A young composer recently developed his "theory of a new conception of music" for me. Long had he labored formulating the idea that music does not express "definite joys or sorrows, but joy or sorrow itself." What a shock for him to learn that his entire psychological theory had been set forth long ago by Schopenhauer and that "The World as Will and Idea" had met with considerable criticism and refutal—by no means unjustified.

At this time we have too few musicologists and too many "musicologists." In contrast, in the sphere of applied music—both creation and re-creation—one insists upon certain professional levels. Mr. Smith of Main Street, an ingenious composer, is not considered on Beethoven's level simply because his community has no Beethoven with which to compare him. Nor does the conservatory piano student who has been contest winner three times in one season rival Rachmaninoff due to this feat. The discrimination evident in applied music is still somewhat lacking in regard to musicology. In this case of a science establishing itself there are naturally many who try to take advantage of the transitional phase. As musical America increases its interest in scholarship and research, they hurry to surround themselves with the "halo" of the solitary scholar who retiringly works on the discovery of the "truth of music." It is regrettable that the public, uncertain as to criteria in the new field, frequently falls for these "heroes." On the other hand, musicians who formerly modestly and adequately called themselves teachers of musical theory and history, performers who played the piano humbly but devotedly, even amateurs who once enjoyed music for what it is, have turned into "musicologists." (The professional card of a charming young woman from one of the eastern states, to my surprise, displayed the word musicologist. "Yes," said she, "I once took a course in it—for credit.")

The word musicologist has met with satire and with favor. Two years ago, a delightful young woman whose husband was a teacher of music history and form at one of the greater universities, asked me at a luncheon to explain the significance of the term musicologist. Having received some data as to the meaning of term and profession, she evidently had an "important conversation" with her husband. The result was that he subsequently was listed as "Professor of Musicology." On one of the major radio stations a quiz program dealing with music was inaugurated. It consisted of two competing teams answering questions on music contributed by the audiences. One team was made up of professional musicians and entitled "musicologists," the other of businessmen and called "amateur musicologists." A few weeks after I had participated on one of these programs, a banker who had been on the same show said: "The programs have brought home one point to me: the professional musicologists are freqently just as lacking in musical information as the amateurs." I agreed with him but I had a hard time convincing him that he had heard only a few "genuine" musicologists, and that he should not form his opinion on the basis of all who were presented to him under that name. Such mushroom-like growth of "musicology" can scarcely avoid having serious effect upon the growth of legitimate musicology and the scholars and teachers who stand for serious principles and ideas. A very well known musician with his often acknowledged humor and pointed irony promulgates the definition that a musicologist is a person who knows everything about music except the music itself. Another surpasses that statement with his remark: "Musicologists are those who can neither play nor compose and therefore invented a new term—it's really discussion of music."

To those who are musicologists in their background as well as in their true interest in musical research and discovery—may they or may they not be members of the American Musicological Society—there is the obligation to keep the field of musicology clean and the profession one of honor. Just as Bach, Beethoven, Brahms and the other great of musical composition determine musical standards, the musicological level is characterized by those who have devoted their lives to scholarly ascetism and high-minded teaching of the science. Spitta and Schweitzer, who revealed to us the portrait of Bach; Chrysander and Jahn, the analysts of Handel and Mozart; Dent and Riemann, Pirro and Prunières, Adler and Coussemaker and our own Americans, Pratt, Sonneck and Kinkeldey must and will be our models. In all countries, there are important and earnest seekers of musical truth, experi-

menters and pedagogues who determine the level of the musicological science. One can easily disprove the disparaging words of the head of an agency for music teachers: "Musicology does not exist, it is a branch invented by emigrés from Europe who, by that name, try to get positions in American music schools." A sad state of ignorance, indeed. This individual is evidently quite uninformed about the state of musical research in our own country or he would surely know of the many institutions which have been offering musicology in their curricula for quite some time. One of the most notable of this group which would serve as an excellent illustration would be the Eastman School of Music in Rochester, New York, which now has, and has had for some years, a thriving Department of Musicology—not to mention Cornell or Columbia Universities and several others of similar rank.

There will be more of both blind enthusiasm for and discredit of musicology before it takes a still more firm stand in our system of musical education. There will be more endeavor to study music in connection with the spiritual and material world, as part of culture, to see it in its evolution against the background of political and social conditions. There will be realization that a musicologist must have, in addition to a sensitive ear and genuine musicality, not only thirst *for* knowledge but background *of* knowledge. Latin is needed and even Greek for the study of medieval music, German and Italian, French and English. Political history and the evolution of culture, geography and literature are important auxiliary sciences for the musicologist. The study of music, as one of the arts, calls for correlation of its phenomena with those of its sister arts. The fundamentals of musical theory, counterpoint, harmony, ear training, are not contained in musicology, they are prerequisites for its study. The study of notation, however, may well be made a major endeavor by scholars: for this branch a knowledge of medieval notation, tablature and figured bass from 1600 to the time of Beethoven is essential. From these few hints, the wide scope of the field no less than the impossibility of becoming a genuine musicologist by a four years curriculum may be realized—therefore our initial statement concerning musicologists and "musicologists."

Instead of incompetent "musicologists" we need more performing musicians who realize the need for study of musicology as a side line, who see in it the stimulus for that growth which is the sign of all artistry. For the benefit of the musicians let us keep the profession high.

I believe that musicology can only be effective to the highest degree on the development of American music culture if scholars do not specialize in problems too far removed from present music life (such as the notation of thirteenth-century music which an ambitious young professor offered as his first course in an institution where there were almost no students majoring in music). They who are equipped for scholarly work must remain in contact with the demands of the day. We need further enlightenment on the performance of Bach and Handel, on the interpretation of madrigal and motet music, on the rendition of baroque works. We need other authoritative English books on the great masters, their works, their styles, on the aesthetics and history of music. It is particularly in regard to the necessity for good literature and editions that I visualize the enormous tasks which the musicologists of the future will have to perform for the American music-lover. For this music-lover, even more than the professional musician, must and will, benefit from the growth of the legitimate science of musicology.

The study of musicology as major endeavor should be undertaken by those who are certain of two strong factors in their talent: genuine musicality and keen understanding of both historical and musical-philological problems. It is almost unnecessary to point out that it is no study for those who want to make an income as fast and as easily as possible. Success will be decisively influenced by skill and adaptability.

With more and more universities and colleges establishing courses in musicology or offering seminars in specialized problems of music history and literature, the majority of those who earnestly strive toward accomplishments in the field are inclined to go into the teaching division. In the conservatories as well musicology is beginning to assume an important place in the curriculum, as the standards of teaching music literature and the history of music, not to mention appreciation courses, are improving conspicuously. At this level, the teacher of singing, theory or an instrument who offers (as a nice additional source of income) a "textbook" course in history or literature is becoming a somewhat antiquated figure.

The role of the musicologist in adult education cannot be too highly estimated. In the music-lover courses there lies a great task for musicologists, namely that of helping those who play and sing little—but have the desire and ability to be led to music as intelligent listeners—to become receptive to tones and acquainted with music of various epochs. Who can better awaken the response to vocal and instrumental music, old or new; who can better stimulate understanding of artistic master works than the sincere musicologist?

Musicologists will, as they have done in Europe, enter the field of librarians and museum curators. With growing interest in autographs, instruments and organized collections of musical scores, the libraries of our country will avail themselves of experts in these fields. No longer will they trust the cataloging and administrative responsibilities to those mainly interested in Fine Arts, Religion or other fields—taking care of the musical monuments as an after-thought. Washington, New York Public Library, Sibley Library of Eastman School and Newberry of Chicago (plus a few others) show the trend toward musicologically administered institutions which are of estimable service to the performer, the music student and the amateur.

There is also a future for the musicologist in the publishing and journalistic branches. Granted that few music critics of today hold their positions due to thorough training in criticism and other musicological subjects, a training which would be superior to that of the average musician, the public, at least that of metropolitan areas, is coming to demand authorities in the field of music reviews. It is growing weary of dilettanti who, engaged in other occupations during the day, become severe critics at sunset. The type of critic who reviews music, movie and sports is, God be praised, fast disappearing. Naturally a musicologist who desires journalistic occupation requires faculties other than a firm musical background: rapid comprehension, facility in expression and familiarity with the often strange customs of newspaper writing. As to the publishing business, numerous published books on music testify that many publishing companies would do well to seek advice from musicological consultants.

Finally, I envision the musicologist at work in programming the community's concert activities as worker in the opera to be staged in the authentic style. I can see him as performer with new perception, working not for the vanity of the old virtuosity, but with didactic purpose. I can see him in important administrative positions as Dean or Director of Schools or Conservatories for, similar to the European development, here also is the trend toward giving the responsibility of school administration to those whose outlook upon and knowledge of music is encyclopedic rather than confined, broad rather than specialized and who view music not as a separate domain but in connection with philosophy and political history, philology and fine arts, the theater and the dance. Thus I see the musicologist separating himself more and more from the "minor gods," the "musicologists," and contributing by means of research, pedagogy and personality to a richer American music culture and a more refined status of performance and appreciation.

Alas for those who never sing, but die with all their music in them.
—Oliver Wendell Holmes

National Music Week

By C. M. TREMAINE

THE first mention of the idea of a "National Music Week" was in an article in the Music Trade Review in February of 1917. It stated that the National Bureau For The Advancement Of Music was planning to inaugurate a "National Music Week."

The source of the "National Music Week" idea was the series of wartime "drives" of the Red Cross, Y.M.C.A., Knights of Columbus, and other groups for funds with which to carry on their work. It appeared that similar concerted action could be used for different, although likewise beneficial, purposes. As Director of the National Bureau at that time, I had in mind, however, one important distinction—namely, the absence of any appeal for money.

At that time I was in receipt of much interesting information as to the value of music in maintaining the morale of soldiers on "the other side" and the spirit of men over here in factories rushed with war work. There was eloquent testimony to its relaxing effects in shell shock cases and to its calming and normalizing influences on people worried by the tension of those times and the threat of the United States being drawn into the world conflict. The inevitable conclusion from such testimony was that music was far more than an art for the enjoyment of musically cultured persons, but that its reaction on human mechanism—pleasure and inspiring, quieting and stimulating, as the need might be—was such as to make it an asset of far greater importance to the general public than was commonly appreciated.

The application of this conclusion was the realization of the great benefits that would be derived, if all the friends of music, whose own lives had been enriched by music, should simultaneously engage in a drive to spread its enjoyment more widely among the people as a whole—unique, in that it would be a campaign without a material objective, motivated by the cumulative power of a common interest and the desire to advance a great art. The purpose of the "Music Week" as it was designed was for that art to be given the center of the stage in public consciousness for a seven-day period each year, demonstrating widely diversified individual and group enjoyment through listening and through personal participation, with the aim of broadening the contribution of music to the public welfare.

In September, 1919, I read in a music paper of a "Music Day" held that month in Dallas, Texas, and a few weeks later of a "Music Week" in St. Louis. These two events gave me the idea that the most practical way to launch a "National Music Week" might be through first inaugurating local "Music Weeks." In consequence, I undertook the promotion of a New York City Music Week in February of 1920. The success and comprehensive character of this event is fairly well known, and its details are recorded in a book entitled, "New York's First Music Week." The National Bureau For The Advancement Of Music carried the administrative expense, and subsequently the New York Music Weeks were financed by popular subscription.

Because the ultimate purpose was a national observance, letters were written to governors and mayors of different states and cities telling them of New York's "Music Week." The book, above-mentioned, was published and copies were sent throughout the country. In addition, various pamphlets on how to organize a Music Week were sent to a great many cities. Within four years, 150 different cities and towns had organized local "Music Weeks" which were observed at different times of the year as best suited local conditions. Among them was Boise, Idaho, which proved its claim to having had a Musical Week nine months before the first New York observance. There was a wide variation in time, and in order to synchronize the individual efforts into a national scope, through letters and inquiries, it was determined that the first week in May most nearly reflected the popular choice. The 150 scattered observances jumped to 840 in 1924, and has more than tripled in number since then.

The Central Committee is composed of the presidents of the leading musical, educational, religious, civic and service organizations. The Honorary Committee, headed by the President of the United States, includes the governor of every state and territory in the Union. Forty-five of the governors issued formal Music Week proclamations in 1939, or gave out public statements to the press, urging their citizens to participate. In line with the flexible nature of the observances and the voluntary cooperation on which it is based, no fixed or formal program is ever prescribed or even recommended by the National Committee, yet it is highly desirable to give prominence to one or two stimulating ideas to be woven into the local observances wherever possible, so that these and the country at large may obtain the benefit of the aggregate effort. Therefore, the National Committee selects each year a different keynote designed to crystallize public interest in some specified activity or development. One year it may be "Foster Local Music Talent"; another, "Organize Group Opportunity in Music for Young People"; still another, "Better Support for School Music." It is, of course, preferable for the local communities to adopt the national keynote, but they are free to select others of their own choice.

Each organization of the 34 or more national organizations represented on the National Committee appoints a state chairman for its constituency, and adopts "Music Week" as an activity of its own, to be promoted in proportion to its interest in music, and in ways that appear most helpful to its own particular purpose. The result of this arrangement, in practice, has been that each organization and its local units are assured freedom of choice as to how much they will do and how they will do it. Thus, "Music Week" is a cooperative project in the fullest sense of the word—one of the explanations of its appeal and sustained power. The National Committee, from its New York headquarters, keeps in touch with these various state chairmen for the purpose of disseminating information, making suggestions, and receiving reports. In some instances, a central State Committee is formed, composed of representatives of the interested organizations.

Although emphasis has been laid on the free performances to increase opportunity for all, it has been the policy to avoid harming paid musical entertainment, which also should be encouraged in National Music Week, for Music Week should be helpful to the professional musicians as well as to the amateur.

Thus it may be seen that National Music Week is the expression of a definite public desire and has its roots in the premises of Democracy—of the people, for the people, and by the people. As such, it is destined to continue and to grow, unless enthusiasts should unwisely apply pressure to its promotion and cause reaction, or selfish interests should gain control and subvert its purpose. Because the observance rests on such a broad foundation of public interest and has so universally received the local support of musicians, educators and public leaders, this danger is remote.

Although Music Week comes but once a year and is of short duration, its passing should leave the community the richer in musical resources for its having been. The writer is now contemplating the inauguration of a Pan-American Music Week to which all South and North American countries are to be invited. An International Music Week, encompassing the entire world, must await a return to peace and normalcy.

Music unites mankind by an ideal bond.—Richard Wagner.

Musical Interpretation

By SERGE KOUSSEVITZKY

THE realm of interpretation in music, and especially the realm of conducting, is still very young, when we think that Berlioz, Mendelssohn, and Wagner, who appeared about the same time as the leading conductors of their epoch, were, indeed, the first conductor-interpreters. In fact, they founded a new school. I believe that Wagner was the very first conductor who turned his back to the audience when leading an orchestra. Before him, the conductors stood *a trois quart* facing the public. You may well imagine what little influence a conductor could have on the orchestra, standing with his back to the musicians. But, at that time the art of interpretation in conducting was not known. The conductors were mostly "time-beaters" who did not even trouble to rehearse, letting the concert-master rehearse in their stead. Hence, originated the word "concert-master." The performance consisted in playing in time, without any consideration to details or perfection. If there was in the orchestra a virtuoso player, and if he had a solo passage to play, he performed his musical phrase with the utmost individuality, disregarding the whole conception of the work, its general meaning or line.

Wagner and Mendelssohn created a real revolution in the sphere of conducting. They no longer "beat time"; they built up the musical phrase. Yet this, of course, was far from the modern art of conducting.

Here we actually come to the problems of interpretation. Before the World War, interpretative art was strongly influenced by the romantic school. That is, the interpreter regarded a musical composition as an artist-painter would regard a landscape: to him it is an "aspect of nature." He takes that "aspect of nature" and reflects it as he sees, feels, and understands it. Therefore, one and the same landscape in the hands of two artists will have a different reflection. Also the form of one and the same object will be given different lights and shadings.

In all ages, artists were prophets of either the rise or downfall of a culture. In the pre-war period, leading artists introduced decadence into art before it manifested itself in the social and political life of the post-war period. Decadence in musical interpretation in some countries grew to such proportions that not only were the lights and shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing that decline, attempted to straighten the distorted line of classical art.

We have a great deal of evidence, however, that musical performers have a right to interpret compositions freely. They hold that right from the composer. Take Bach, for example. In his works we very often find no nuances. Does it mean that Bach intended to have his compositions played without nuances? Positively no. The great Bach leaves that freedom to the performer. Take the classical concertos by Mozart and Beethoven: we find that cadenzas are very rarely written by the composer, who leaves the freedom of improvisation to the performer. In Wagner's scores, after "Tannhauser" and "Lohengrin," we find no exact indication of tempi. Wagner omitted it intentionally, and says in his book on the art of conducting that it is unnecessary to mark the exact tempo, because a talented conductor will find the right tempo anyway; and the untalented conductor will never grasp the tempo even if it is printed in the score. For that reason, Wagner marks his tempi in a general way, such as: "Bewegt," "Massig bewegt," slower, faster, and so on.

I recall a personal experience with the most outstanding contemporary composer, Jean Sibelius. When I studied his Fourth Symphony for a performance here, I found that the tempo of the last 98 bars of the scherzo was marked twice as slow as the preceding tempo,—and that I could neither feel nor understand. I wrote to Sibelius asking for an explanation, thinking that it was a possible misprint and saying I did not feel that tempo. And Sibelius answered: "The right tempo is the one that the artist feels." Where is, after all, the truth of interpretation, and how can an artist justify that truth?

Personally, I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being. That is why we can and we must find a "central line" in the creation of every composer. What is the central line of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music.

With Bach, the central line is religion. Bach came to glorify God. And we find in his entire life his praise of God, exaltation of heaven and divinity. Haydn's line is joyfulness, humor, which he wants to share with others. We feel it in every symphony, in every menuetto and allegro. Mozart gives us pure tonal harmony; absolute purity of musical form. If we analyse his creative work, we will find how free Mozart was of any outward influences: he believed in music for the sake of music, sound for sound, beauty for beauty. Let us take Beethoven. His central line is transcendentality: he reflects universal emotion in music. When Beethoven grieves, he grieves with the world; when Beethoven is joyful, it is universal joy; when he feels a tragedy, it is a world tragedy. We can well say that the central line of Beethoven's art is the unifying element of universality. I shall not overburden you by enumerating other composers. But I cannot go by an outstanding figure in musical art—Wagner. The central line of Wagner's art is love and devotion, which we can trace in all his creative work: Love and devotion of Senta in the "Flying Dutchman"; of Elizabeth in "Tannhauser"; of King Mark to Isolda; of Isolda and Kurwenall to Tristan. And so, we can find in the work of each master a central line expressed in sound.

Here emerges the truth of interpretative art. When the artist-interpreter is able to perceive the inner meaning, the central line, of a composition, he will find in himself the right and illuminating emotion to perform it. It may not be difficult to trace externally the central line, because there exists a vast literature of the life and activity of every composer, especially those belonging to history. It is not difficult for a musician to analyse a score externally, to determine its form, its melodic and harmonic plan, and entire structure. But this only takes us half way; this is only the surface part of the central line, which will give us no true understanding of the depth and emotion of this or the other work or composer. The most important part is that which can neither be read nor learned; it rests in the interpreter himself, in his own emotions, depth, and feeling.

Today, we often hear "musical authorities" declare, when discussing a performance: "Let music speak for itself." That up-to-date motto is dangerous, because it paves the way for mediocre performers to come and accurately play over a composition from beginning to end, claiming that they "let the music speak for itself." That argument is also not correct because a talented artist, no matter how accurately he follows the markings in the score, renders the composition through his own prism, his own perception of the score, his own temperament and emotion. And the deeper the emotion of the interpreter, the greater and more vivid the performance.

A perfect interpretation may have two different aspects, equally faithful to the score of the composer. One may be called mechanically perfect; the other organically perfect. The first gives the beauty of mathematical balance, symmetry, and clarity; the second is the indivisible, living, pulsating *elan vital* of the composition. One aims to present a beautified surface or reflection of the composition. In the other, the composition—its central idea—lives as a reality. One may be compared to a

perfectly symmetrical building; the other to a great Gothic cathedral, with its partly asymmetrical, yet organic order of unity. One is always enjoyable, pleasant and delightful, but remains, like a beautiful scene, external to the listener. The other takes and carries him with the *elan vital* of the work, merges him with the reality of the central meaning, makes him co-live and co-experience the *elan vital* of the composition. Like a mystic experience, the organic interpretation puts the listener in direct touch with the absolute reality hidden in the great work.

(Note: The above subject was included in an address by Serge Koussevitzky before the American Academy of Arts and Sciences).

The Home-Grown Musical Crop

By EDWIN McARTHUR

NO SINCERE or true person has any patience with chauvinism in art. Music is the universal language, and everyone should have his place and right to speak that language. At the same time, however, we must be practical. If the domination of American music by foreign-born and foreign-trained musicians meant merely the unemployment of a group of Americans in favor of artists from other shores, it would be mere misguided provincialism to raise the issue at all. There is more to it than that — inadequate attention for American music at present and a danger in the future to our entire musical culture.

In the first place, we know it to be a fact that indigenous composition does not seem to have the appeal for foreign interpreters, and I include solo artists and chamber players in this category along with conductors, that European music has. The evidence for this statement lies in the black and white of printed concert programs. It is undeniable that the representation of native works is certainly scant for a time when our musical expression here has shown unmistakable signs of arrival at maturity, and when we rank in literature and the other arts as high as any nation in the world.

Secondly, if we continue to neglect American sources of musical supply, some day we may have not only a dearth of interpreters sympathetic to American music, but also of artists competent to handle serious music at all. Up to now, the majority of our musicians — and particularly our conductors—have been developed by long-established and well-formalized European training channels. The storm of war and dictatorship that has swept over the Continent has crashed these institutions to the ground. Since we cannot hope to count on the nations abroad to produce the men who will guide our musical life in the future, we must cast an inward eye on our own resources.

Already, first steps in our musical self-development have been taken. For singers and instrumentalists, the possibilities of being born to blush unheard began to be diminished a good while ago — radio auditions, scholarships, and competitions have been means of uncovering their talent. Composers have not fared quite so well. There have been many worthwhile competitions and commissions established, but the actual representation of native works on orchestral and other programs has been slight. The fate of our composers is, it seems quite apparent, inescapably bound up with that of our interpretive musicians, and as their number in established professional ranks increases, the situation of the men who write our music will inevitably alter for the better.

As for native conductors, their plight has been the most conspicuous of all. Because of the unique necessity a batonist has of requiring an orchestra in order for him both to effect his training and to prove his mettle, our podium aspirants have had a particularly rocky road. At last, however, we have come to the realization that something must be done to secure adequate training facilities. A good sign in this direction is made apparent in the decision of several leading musical schools to schedule conducting courses. There has been discussion of systems being put into effect to give fledgling conductors actual experience after their period of preparation. Since radio is not so dependent on the box-office as concerts are, it can afford to experiment with musicians whose names have not the magical quality of "drawing power," and it is suggested that studio symphonic ensembles be periodically directed by young guest artists rather than the regular established maestro. Then we have heard the proposal that our great symphony orchestras could co-operate in the plans for recruiting native conductors, without entirely casting their proverbial caution to the winds. The compromise might take the form of an "apprentice" system on the one hand, whereby talented scholarship students might understudy Toscanini, Stokowski, and other conductors of note, and on the other hand the scheduling of supplementary post-season or pre-season concerts in which the permanent leaders would step aside in favor of relatively unknown batonists.

These plans, while commendable, could not rectify the situation of themselves. They simply do not allow of musical assistance to numerically significant groups of artists — while they might uncover a handful of new talents, their effects would be anything but universal and far-reaching. In addition to the functioning of radio ensembles and orchestras in large cities, we should establish "scrub" opera houses and small orchestras in other places than our great metropolises, in the way Europe has managed to do for many years, and thus bring the great names of present-day music into prominence.

After all, our small cities now patronize to a large extent concert programs which are imported; they would certainly get behind a movement to support their own musical organizations. Financial difficulties would arise, of course, but a country with our resources should not be deficient in culture for want of private, or if need be, public patronage. None of us likes to see unknowing politics mixed up with art, but we must realize that after all a temple is not to be built overnight. What government sponsorship of the arts there has been to date has been, for the most part, of a beneficial kind. I know so from the outside as an observer and from the inside from my work with the National Youth Administration's New York Radio Workshop. I have heard WPA music in every part of America. It is not bad—it is oftimes very good — it could be better. The fault with the music project is not within the project itself, but with those sections of the public who have wanted to relegate WPA music to the back room as inartistic, and place the government-assisted musician on the breadline in the artistic world.

Through organizations such as WPA and NYA, further training opportunities as well as chances to display artistic merit can be provided. In the Radio Workshop, for instance, it is an inspiring experience to come into contact with these enthusiastic boys and girls—all of them under twenty-five—who have clearly demonstrated talents and are given a chance to learn the rudiments of perfecting their potentialities and properly exhibiting them.

After all, we who have won some measure of fortune and fame must admit, if we are to be perfectly frank, that we were lucky — we had the "breaks." There are thousands of youngsters, however, eager and capable, who are not as lucky. It is up to those who are in secure places to share what they possess in such large portion, yet no "cuddling" act need be entailed in doing this. Public agencies such as NYA and private enterprise can get together and work out a program which will eliminate the possibility of encroachment on established institutions, all in the interest of the common good and a more abundant life for all.

Extending opportunities in music and in other fields is, when you look below the surface, a means of providing cultural re-armament, which is just as vital to the future of our nation as military re-armament. The youth of the world is like fertile soil, and the crop to be reaped from the soil depends on the seed that is sown and the way it is nourished. If democracy is to mean anything to the young people who must defend it, it must give them their rightful place and proper opportunities.

The surface has merely been scratched so far, in regard not only to native conductors, but to musical artists of every other genre. We have only begun to provide cultural opportunities for the girls and boys in towns, farms, mining districts, from one end of the country to the other, and we must go on doing so, not merely trust to chance to do the job for us. If we have faith in our young people, and translate that faith into action, the returns we garner will be disproportionately great. The amount of latent musical talent in this country is actually amazing. But it is up to us to bring it into the light.

A New Musical Life For America

By JULIA FUQUA OBER

IF THE majority of my readers were brought up, as I was, among music loving friends, there was probably fixed in their minds in early youth, as in mine, the solemn conviction that America had no distinctive musical life of its own.

I cannot recall that my own parents were responsible for inculcating this viewpoint. Rather, one breathed it in the very atmosphere. Talk of music, wherever it originated, was largely about the achievements of foreign-born stars and the compositions of foreign composers. A few great American musical figures are identified with my childhood memories. People were still talking of Eames and Nordica. But the names one could conjure with, for the most part, had a foreign sound. Tetrazzini, Caruso, Sembrich, Gadski, Schumann-Heink were among them. Even American stars used foreign pseudonyms then, because they felt that a commonplace American name was a handicap.

As for community musical activities, they were few. The country singing school had vanished before my childhood, and the great impetus toward community singing which came with the entry of the United States into the World War had not quite begun. There were musical groups here and there, linked together in a National Federation of Music Clubs, but that this organization would ever grow to more than 5,000 units in an almost equal number of communities was not even the fabric of a dream. Indeed at that time, in many small communities, the church choir furnished practically the only focus of musical life.

Meanwhile there persisted in every American mind the picture of a Europe where music was in the very air—orchestras or bands in the restaurants and the beer gardens; an opera comique and a grand opera house in nearly every large city; concerts galore in all cities large and small, and everywhere a populace that hummed and sang and recognized the strains of truly great music almost by instinct.

Contrast that picture with the Europe of today, where the only instrumental music is the blare of trumpets and the roll of drums; where the only songs are the martial airs of the soldiers, and you will realize how Europe and America have reversed their roles. Yesterday it was a singing Europe. Today it is a fighting Europe and a singing America.

Yet it did not take a second great war to bring about this transformation. Long before the present hostilities had wrecked European culture and plunged the continent anew into the dark ages, America had begun to find herself musically. It is true that there was not an opera house in every large city, but the radio had carried knowledge of and love for opera into the farthest reaches of this great country. A number of fine symphony orchestras had been developed, with the inevitable stimulus to musical life which comes in their wake. The best artists of all countries continued to appear in concert and opera here, but great American names were coming in increasing numbers to the fore. And we had developed what many European artists have told me were the most appreciative audiences in the world.

None of these evolutions, however, quite summarizes what I think was America's unique musical achievement in this period — the phenomenal growth of the National Federation of Music Clubs. Needless to say I do not claim that this is America's greatest musical achievement; it would be hard to apply such a superlative term to any single phase of musical progress. But I do consider it unique because of its dissimilarity to any aspect of musical life abroad.

Europe has had for many years its great festivals at Salzburg and Bayreuth, which are famous the world over, and minor festivals in other large centers. But 48 different music festivals each spring season, such as characterize the spring conventions of state federations of the National Federation of Music Clubs are not only unknown but inconceivable abroad. Nor has Europe, to my knowledge, any counterpart of the great summer concert series in Grant Park, Chicago, which attracts annually an audience of three and a half millions.

Noteworthy about these American musical events — and particularly those which are under Federation sponsorship — is that they are not concerts only for the musical elite. A great middle class audience, composed of Mr. Average American Man, Mrs. Average American Woman and the members of the average American family attend. And because organizations like the National Federation of Music Clubs exist, sponsorship of these musical projects is not confined to people of large means or to those who have had a professional musical education. Any man or woman who loves music enough to contribute in work or words or money to the community's musical welfare possesses the open sesame to a federated music club.

Perhaps I would not have so much faith in the vitality and potentiality of this organization were it not that I have frequently seen it through European eyes. Travelling about the country as I do, I am often present at concerts under music clubs auspices at which noted foreign artists are presented. I sat one day last year in a concert hall beside Artur Rubinstein, distinguished pianist, who is of Polish birth but now a citizen of France. Having seen a state federation in action and asked innumerable questions about it and about the National Federation of which each state federation is a part, he said to me, "It is all wonderful. Europe is so far behind the times musically. I think I will go home and tell them how to organize a Federation of Music Clubs."

Musical education — at least that kind of musical education which develops a real musical consciousness — begins almost in the cradle. Logically, therefore, the program of the National Federation of Music Clubs starts with very youthful groups. Those 5,000 units to which I have referred include clubs the majority of whose members are younger than 'teen age. Other clubs embrace grandmothers in their ranks. We run the complete age gamut.

To the younger groups we offer wholesome association with other young people of musical tastes and interests; opportunity for participation in musical activities; fundamental knowledge of the composers and the compositions about which they will have to know in later years if they are to be regarded as musically well-informed. Through competitive festivals where the only award is in standard of excellence, we

teach them wholesome rivalry without bitterness; achievement without conceit. Because we do not wish the privilege of sound musical instruction to be confined solely to the boys and girls within our own ranks, we have exerted our influence in all sections of the country to have the standards of musical instruction raised through special training of those upon whose shoulders falls the burden of teaching public school music.

We have had a thought, too, for the children of genuine talent, but inadequate means, whose parents cannot finance a musical education. Last fall we conducted a nationwide instrument hunt, delving into attics and basements for instruments once played by members of our families and now unused, which might be repaired and adapted to the needs of these boys and girls. In many communities we also set aside special funds to be used for the advanced education of young people of exceptional talent.

Only recently we have launched an Edgar Stillman-Kelley scholarship fund, honoring the beloved dean of American composers. When this reaches sufficient proportions it will be used to finance musical study for a limited few pupils, selected for outstanding excellence, and perhaps — who knows — new stars of the first magnitude may be discovered.

Why we concentrate so much effort on the younger generation is obvious. The children of today are not only the performers, but the musical audiences of the America of the future.

This does not mean however, that the National Federation of Music Clubs lacks a strong and vital program for its adult membership. Certain phases of this program are too well known to need recapitulation. Our biennial Young Artists' contests, from which an outstanding vocalist and an outstanding instrumentalist derive not only $1,000 awards, but also an auspicious start towards a concert career, are familiar to every newspaper and magazine reader in the United States. Our steady and persistent sponsorship of American artists and composers is also recognized wherever the name of the National Federation of Music Clubs is known. Since its organization the Federation has given $50,000 in prizes to American composers and a composition contest now in progress is expected to disclose additional noteworthy talent. For many years past, our clubs have expended a total of $3,000,000 annually on concerts, study programs, and other activities designed to stimulate the musical life of the American people. And each year these clubs offer paid engagements to between 2,500 and 3,000 concert artists and sponsor more than 100,000 performances of American compositions.

Long before the current war started we had inaugurated a well-concerted effort to develop international understanding through spreading knowledge of American music abroad, and bringing the best of foreign music to America. American music has already been heard in 47 countries as a result. How much the spread of the war will interrupt the program, it is hard to foresee, but we shall not cease the attempt, for when the smoke of battle has cleared away, and the bruised nations of Europe are beginning the dreary task of rehabilitation, it will be necessary for us to understand the spiritual forces which were their longtime motivation before martial spirit gained ascendency, so that we may help them again to assume their rightful place in a peaceful world.

In the limited metier of 2,000 words it is, of course, impossible to touch upon all the ramifications of a program that is endorsed and carried forward by a half million people. A word, only, then, as to some of the vital new projects or augmented projects which have enlisted Federation support in the past two years.

Among these is a campaign to raise the standards of musical culture in rural communities. This is to be achieved by the simple process of having every urban music club in a territory adjacent to a rural area undertake a field project designed to meet the musical needs of that area. A thorough survey of the community's musical needs and resources will constitute the preliminary. Then the city club will try to give the rural community what it wants—whether that be better standards of musical instruction in the schools, a lending library of fine records, or music appreciation classes to study the stories and scores of the operas and symphonies which will come to the community over the air.

A second effort is being directed towards a revival of interest in religious music. Many church choirs are affiliated with our organization. We have suggested for their use a fine choir repertoire made up of the great religious music of the past and present. Their employment of this repertoire will inevitably set a standard to which other local choirs will endeavor to measure up. Our federated choirs will sponsor choir festivals which will enlist a large attendance and will have a tendency to deepen the spiritual life of the community. We are also emphasizing the value of Biblical music drama and pageantry, and are making available to local clubs scripts and directions for the presentation of impressive religious spectacles.

Festivals of semi-religious character which will feature the presentation of cantatas and oratorios by distinguished composers of the past and present are becoming more frequent. In rural communities these center about the church choir. In municipalities all musical organizations participate. "A festival association in every large city, a countywide festival in every rural area" is our slogan.

Recognizing the art value of background as well as interpolated music in motion pictures, we have organized previewing committees on both the East and West coasts which see pictures before their release and evaluate their musical content. As a result of this activity has come the project of a Federation survey of the entire field of "music in motion pictures," and the biennial presentation of awards to those composers, directors and artists who make the most distinctive musical contributions to this new and I might almost say distinctively American art.

I have enumerated a few of the many means by which the National Federation of Music Clubs is endeavoring to acquaint the American people with the rich musical resources of this country and to eradicate the last, lingering traces of that long-ago exploded theory that music is for the Europeans, and that America has no musical life of its own. Needless to say, in these days of a European blackout of all that is cultural, and much that is spiritual, America faces a real challenge. To her own musical heritage there is being added the great musical heritage and tradition of lands overseas, who no longer have time for the music of symphonies but heed only the music of the guns. Many nations are pouring their musical treasure into the lap of America. Is it too daring to predict that with these accumulated riches at our command we may ultimately develop a musical culture greater than the world has ever known?

What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us so far away from town, country, earth and all worldly things, that it is truly a blessed gift of God.—Mendelssohn.

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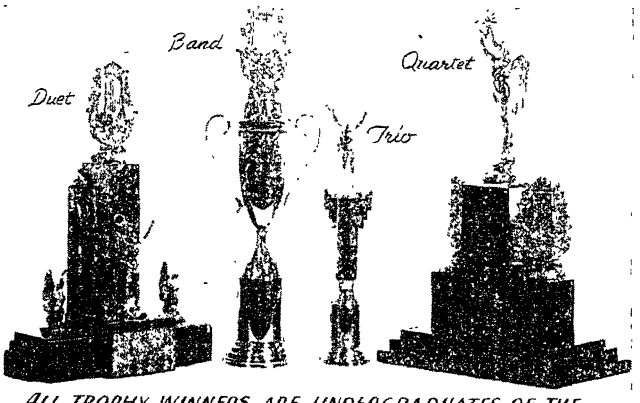
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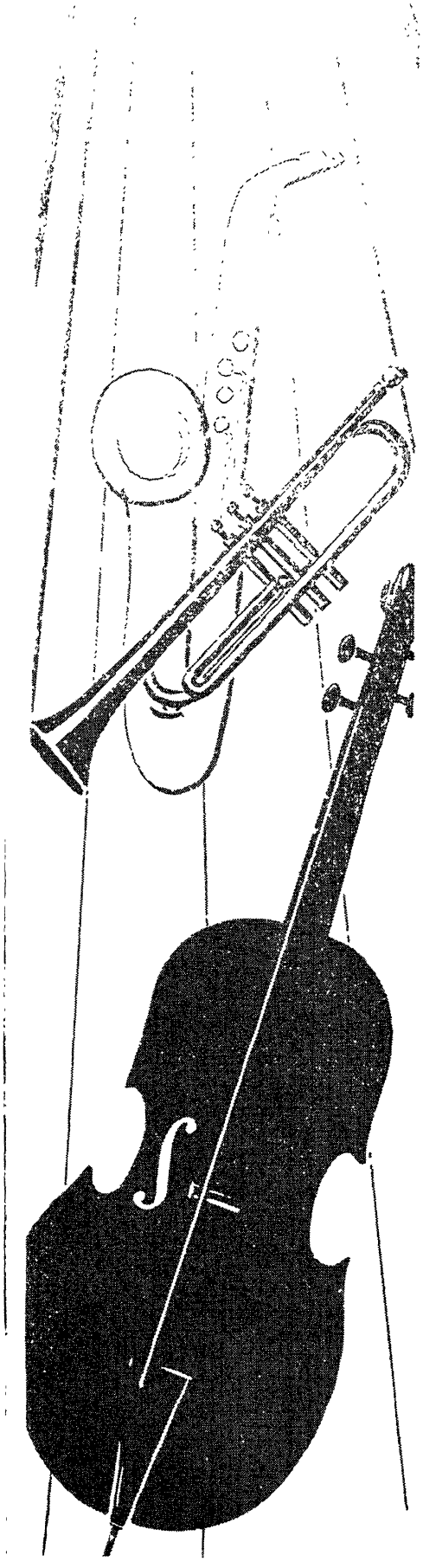
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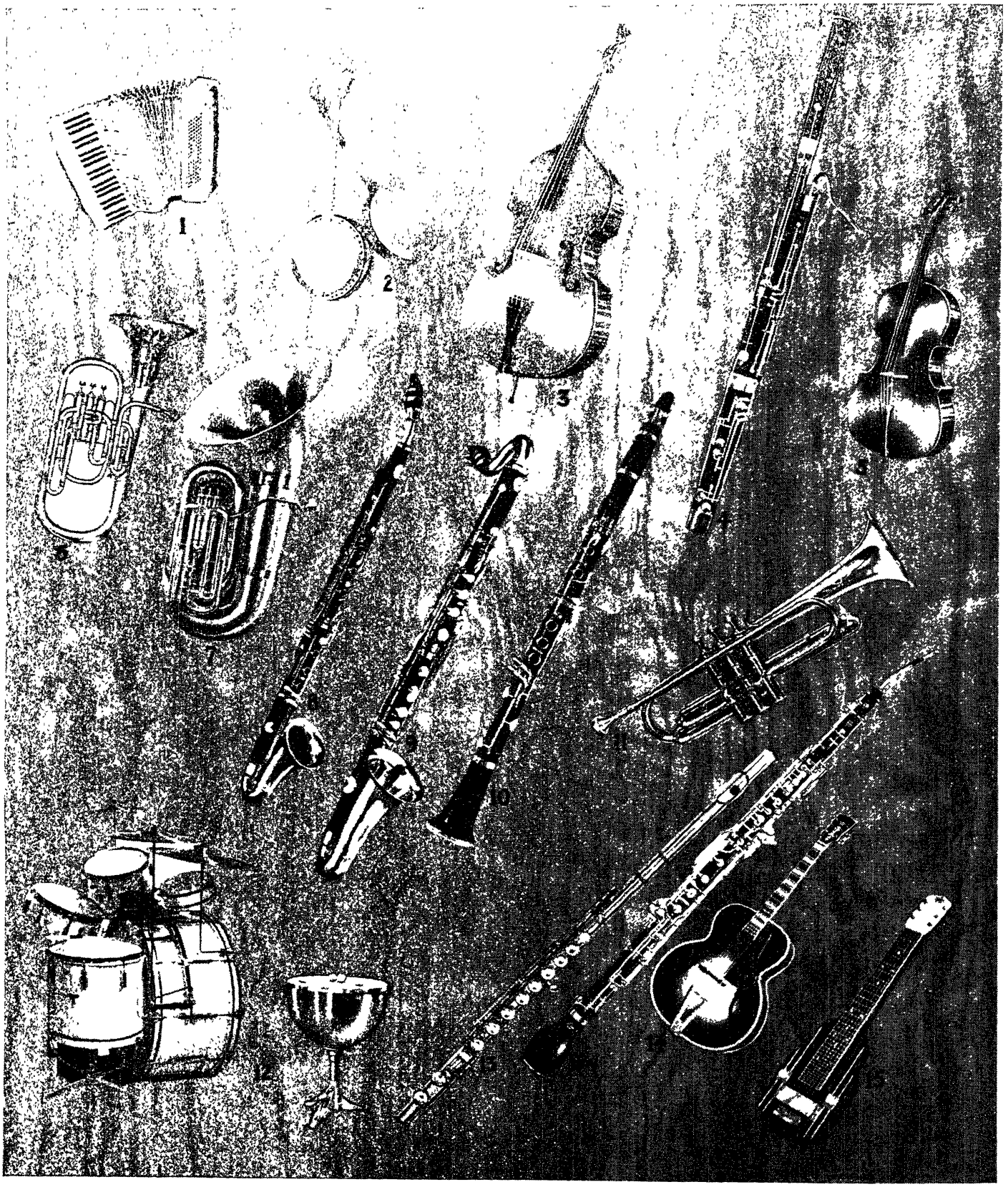
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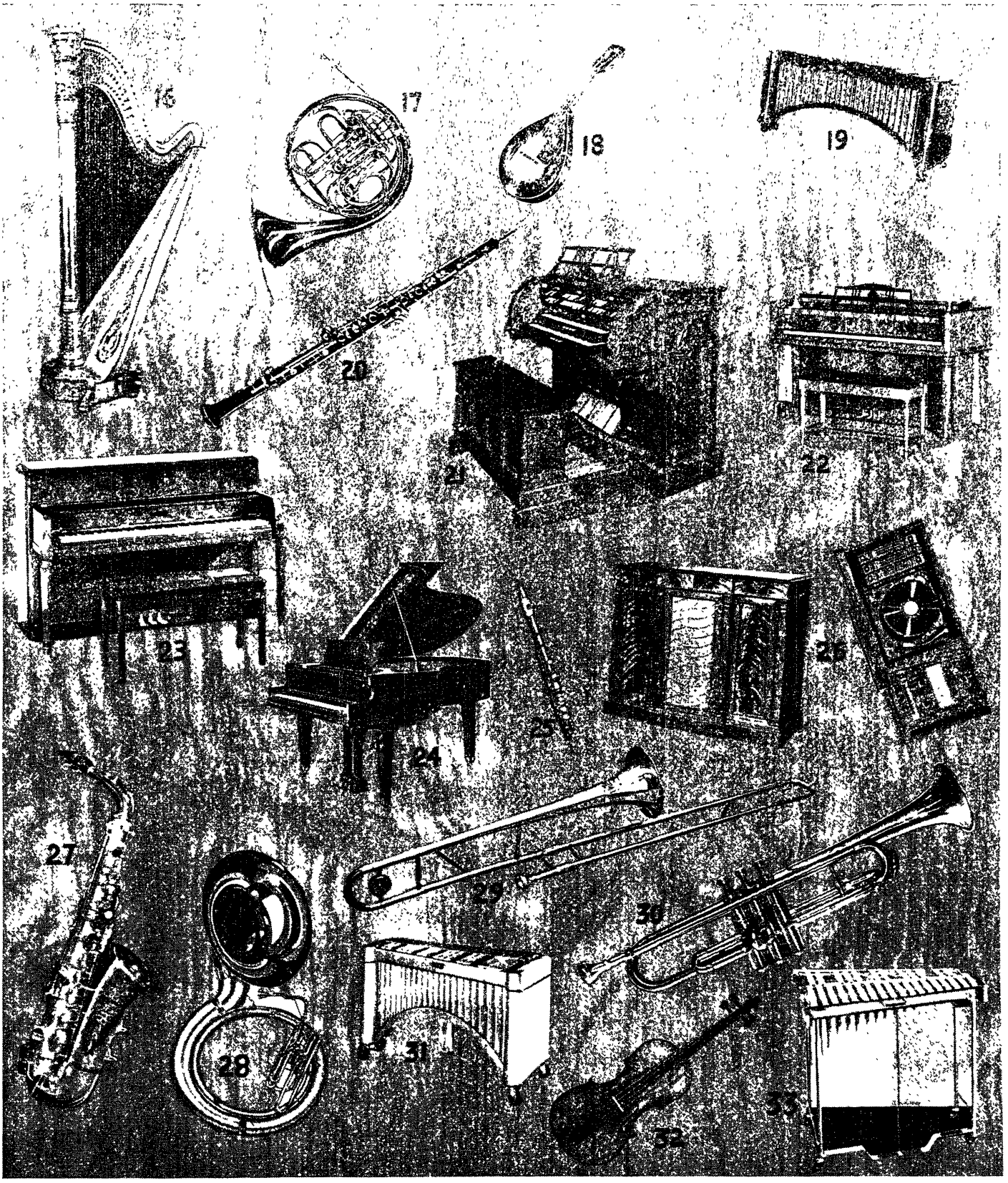
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Why and How Rare Instruments First Came To This Country

By JAY C. FREEMAN*

BACK in 1880-90, when symphonic music in this country was very young and almost unknown outside Boston and New York, there was little knowledge and appreciation of Seventeenth and Eighteenth century violins.

A fiddle was a fiddle and the name of Stradivari, mythical and legendary, was known through the vast number of commercial copies with fake labels that for years had been sold, like butter and eggs, by country stores, at anywhere from five dollars up, case and bow included.

Were I asked through what influence the public was first made to realize the existence of better and more artistic violins, violas, cellos and double basses, without reservation or hesitation I should name the symphony orchestras of Theodore Thomas, Boston and New York, and the early-day visiting European concert violinists, who from as long ago as 1840 toured this country at intervals.

Thomas was the real pioneer educator, violinist and symphony orchestra conductor, who in the 1850-60 began to tour as a solo violinist and in 1868 began touring the country with his orchestra giving concerts of the highest order, as a study of his programs of that early period proves. In 1862, at the age of 27 years, he organized the Theo. Thomas Symphony Orchestra and began a series of concerts in Irving Hall in New York City. In 1866 he began the famous "Summer Night" concerts, at what was then known as the Terrace Garden, which stood on Seventh Avenue at 58th Street, near the present site of Carnegie Hall, and lasted until 1888. He toured the country far and wide, each season, giving programs of the best music, in scores of places, the influence of which exists to this day. He introduced Wagner and Brahms to thousands.

Musically speaking, Chicago was a "hick" town in those early days. Its musical education began with Thomas' Summer-night concerts, given in the old exposition building which stood on the present site of the Art Institute. These concerts, packed with all classes of people, were responsible in my opinion for the inception and growth of musical culture in the vast Middle-West area of the country.

There is an old saying that "business follows the flag." Equally true it is that trade in good musical instruments follows wherever a permanent symphony orchestra has been located.

In 1891, Theodore Thomas left New York for Chicago, organized the great orchestra now known as the Chicago Symphony, but popularly known by his name. Music dealers quickly realized the potent influence of such a band of first class musicians in the community. A demand for the best in instruments of all kinds soon became noticeable, not alone in Chicago but throughout that part of the country.

As to violins, there were few good ones aside from those owned by professional violinists, but amateurs and violin students began to realize there were better instruments in the world than their cheap modern, commercially made, German imitations of Stradivari and Amati. They soon learned to realize the advantage and pleasure a player enjoys who uses a good instrument, by one of the old masters.

The New York Philharmonic, soon to celebrate its centenary, had through many years, exercised its cultural influence in the East. Then came the Boston Symphony, formed in 1881, which was the first "permanent" orchestra in the U. S. The members were engaged under contract and paid regular salaries, attended almost daily rehearsals and gave seventy or more concerts each season, in and out of Boston. Philharmonic musicians worked on a mutual basis, dividing the profits, if any, among themselves and averaging six concerts and six public rehearsals per season. About 1906-7 it became a "permanent" orchestra like the Boston and Chicago Symphonies, and then only was it able to meet the artistic musical competition of its foremost competitors, to say nothing of eight or ten other permanent orchestras that by that time flourished in other cities.

However, from 1870, New York had Dr. Leopold Damrosch also. He was a musical giant, organizer of the Oratorio Society, and an orchestra conductor of first rate ability.

His son, Dr. Walter Damrosch, has done more than any living person for music in New York, but his work began after that of the pioneers; for Thomas organized his New York orchestra concerts in 1862, the year of his birth.

To the influence of the above must be added that of visiting concert violinists, who in the early days concertized in many parts of this country. Those whose influence was greatest in creating appreciation of violin music and the choicest instruments were undoubtedly Wilhelmj, Wienawski, Vieuxtemps, Ole Bull and Edward Remenyi. There were many others. Wilhelmj, Wienawski, Vieuxtemps reached the intellectuals; Ole Bull and Remenyi the big public. Bull came to America first in 1843, and, as far as I know, was the first violinist of international repute to do so.

My purpose in digressing at such length is to show that in our country the desire to own fine violins, violas and cellos came only with the inspiration imparted by hearing the best in music, properly performed by good orchestras, string quartets and soloists, on first class instruments. Amateurs found their ideal medium of self-expression to be a seventeenth or eighteenth century Italian instrument. Professional violinists realized in time that they could hold their own on the concert platform and in good orchestras only by aid of a good instrument.

The first Amati violin I know of to be owned in this country, was in Boston and was bought in London about 1848. About 1893, a Mr. Watson of Boston passed through Chicago and showed me an Amati violin which he, as a young man, purchased from Ole Bull about 1850.

In the late 1875-80 a Brooklyn gentleman, Mr. John P. Waters imported the first famous violin to be owned in this country, paying about $3500 for it. It is known as the "King" Joseph Guarneri, made in Cremona in 1737. He previously imported a fine Nicolo Amati and other violins and some fine old French bows.

About 1870, inspired and influenced by hearing the great violinists who toured this country about that time, Mr. R. D. Hawley of Hartford, Connecticut, began the formation of the first collection of Cremona masterpieces ever made in the United States, and European artists en tour never failed to visit him for the pleasure of playing his Stradivarii, Guarnerii, Amatii and other splendid violins of his famous private collection.

Later he induced Mr. Waters the owner of the "King" Joseph Guarnerius, previously mentioned, to sell it to him. After his death the collection was purchased by the late Mr. Ralph Granger of San Diego, Calif., and when in 1900 I bought it from him, on behalf of the firm with which I was at that time associated—Lyon & Healy, Chicago, there were fifteen first-class violins in the lot, including the "King" Joseph. Shortly afterward I sold it to the late Mr. H. O. Havenmeyer of New York, for $12,000, the highest price ever paid, up to that time, for a Guarnerius.

About thirty-five years earlier, a German violinist named Jean Bott, a pupil of Spohr, settled in New York, bringing with him one of the first, if not *the* first, Stradivari violin to be owned in this country. Its date was 1723 and it had been given to Spohr by the Duke of Cambridge who was an excellent amateur player. After Bott's death, I bought it from his widow and it is still owned here, after changing hands several times in the intervening years.

From about 1870, very fine violins came here, in rapidly increasing numbers. Franz Kneisel brought a Stradivari, Martin Loeffler also, and many other members of the Boston Symphony brought seventeenth and eighteenth century Italian instruments, and the unexcelled beauty of tone of the string section of that orchestra became inter-

nationally famous. Originally a set of new Zach, Vienna, violins was purchased for the violin section, on the assumption that violins of the same make would be very desirable. They were put aside, however, after a test, and since the time of Nikisch, if not earlier, the members have owned old Italian instruments almost exclusively. As of today, Mr. Burgin, the concertmaster, plays a fine Landolphus, Mr. Elcus a Tononi, Mr. Bedetti, solo cellist, a Montagnana, Mr. Le Franc, solo violist, a Landolphus. Other members, too numerous to mention here, have violins of Cremona, Venice, Naples, Milan, etc.

In Chicago, Theodore Thomas was extremely exacting and insisted his string section should have only the best. In those early years, as I recall them, Theo. Spiering and Hugo Kortschak owned fine Joseph Guarnerii; Bruno Steindel, solo 'cellist, a beautiful Amati, and Herman Diestel a Goffriller. Max Bendix, famed concertmaster, always used good instruments. Leopold Kramer, who succeeded to his post, had a Grancino, Boegner a Guadagnini and every other member used and owned a good instrument. Consequently, for some years, the tone of the string section of the Chicago Orchestra was the only one in the country which approached the Bostonians.

For two decades, the string section of the New York Philharmonic has steadily improved in richness and purity of tone, the reason being that the members have finer instruments. Mishel Piastro, the concertmaster, has a splendid Bergonzi; Corrigliano a Guadagnini, Joseph Schuster, solo 'cellist a David Tecchler, Rome 1726, while Joseph Vieland owns a superb Gasparo da Salo viola made in Brescia about 1550-60; and other members, for the most part, have old Italians.

Needless to say, the Philadelphia Orchestra has a gorgeous string section, with unsurpassed, large, rich quality of tone—due to the same reason. The concertmaster, Mr. Hilsberg, owns a Joseph Guarnerius, del Gesu, Messrs. Heifetz and Mayes, solo cellists, both have splendid cellos, the latter a fine Matteo Goffriller, recently purchased from the Wurlitzer Collection.

My space is too limited to make mention of the many other symphony orchestras, now established in the country. Their experience in gradually acquiring fine instruments has been, more or less, like those I have mentioned.

In 1920 I resigned my Chicago post to became associated with The Rudolph Wurlitzer Co. in New York. In 1923, for their account, I bought the famous Waddell Collection in Glasgow, and in May 1929 the great Wanamaker Collection of Philadelphia, after the death of Rodman Wanamaker, and others which became available from time to time besides many famous individual instruments.

From the pioneer days of Thomas, when scarcely a pair of 17-18th century Italian violins were owned in the United States, (a span of say eighty years) what a change has taken place! With more than 200 authenticated Stradivari violins, violas and cellos now owned here, we have about half the world supply of these treasures! And for every genuine Stradivari, possibly 10,000 cheap old German imitations, with fake labels! I venture to say that we have the same percentage of Guarnerii, Amatii, Bergonzii, Guadagninii and other great masters. Of existing Gasparo da Salo violas certainly 75% are owned on this side of the Atlantic.

All this is primarily due, in my opinion, to the educational influences above mentioned.

America has vast hoards of gold buried out in Kentucky. She has incalculable treasures in her symphony orchestras, now numbering well over one hundred, and in her precious violins, for the 17-18th century violin is the only form of antique there is combining unique artistic value with greater *practical* value than any that have been produced since. A modern chair can be as comfortable as an original Chippendale of which it is a copy; a modern painting as decorative and satisfying as an old masterpiece of which it may be a faithful copy; but no copy of a Stradivari gives the violinist and his public the tone and the satisfaction that the original gives.

* *Curator of the Wurlitzer Collection, New York City.*

Streamlining Violin Pedagogics

By GEORGE PERLMAN

SOME years ago, it fell to my lot to prepare a Violin Teachers' Assignment Guide, a work embracing the field of pedagogic violin literature. The material required careful grading and preparation for the practical teaching necessities of the violin teacher. The publications of some one hundred and fifty foreign and domestic publishers, some still existent, others on the way out and the rest completely moribund, were examined and prepared for entry into this guide.

The results of my survey were edifying and to say the least, astounding. The efforts, in aggregate, of the pedagogic writers of the past decades had produced a thick pea soup haze of practice and procedure which, in terms of ink and paper, was monumental, but, in actual constructive and utilitarian value, while in most cases sincere, in others it was rather indicative of disturbed ignorance or benign fraud.

The writers were peddling their pet panaceas holding forth the solution to this rather mystifying business called violin artistry. To them, of course, there was no mystery. Here was the answer to the violin student's dream of a perfect technique. Here was the lodestone to virtuosity doled out in easy doses from the open strings to Paganini. Some works came in highly ornate packages with blaring covers which substituted for hawkers. Inside the covers, confused nomenclature greeted the eager ones. Italian, German and French, peppered here and there with a bit of English, faced the hopeful student who was to wade through this miasmic mess on the road to the greatest masterpieces of all time. It took a strong spine and well starched intestinal fortitude to see it through. The writers wrote and the publishers published while the printed mass rose higher and higher — collaterally with the student's confusion.

A noted psychologist once told me that most art creations, either aesthetic or pedagogic, are the objective expression of an inner reaction to reality and that the value of such a work to society was based on the status of the psychic equipment of the creator.

The pedagogic creator, he said, was in reality, externalizing his own struggle, so that he, himself, might objectively view what, to him, seemed to be the solution to the disturbing situation. Most writers, my friend continued, find the answer, but only for themselves, for each ego requires its own peculiar manner of solving its own peculiar problems, but the joy of externalizing the solution, usually, brought along with it the enthusiastic wish to give or sell it to the rest of the world. In this way, was much of this pedagogic material born.

The works which I examined were as varied as the countless types of chin rests to be found on the violins in the world today. Each designer of a chin rest feels confident that he has found comfort for the common violinist chin just as does each pedagogic writer come to the conclusion that his work is an adequate answer to the violinistic needs of the constituents of Catgutonia. But, sad as it may seem, Paganini's secret is still a secret and for general violinistic principles there has, as yet, not been found a substitute. Some day, when a great genius reveals the mystery of Paganini's violin playing, the world will be dismayed to find that it consisted of ten per cent inspiration and ninety per cent perspiration. The great error has been the search for this holy grail outside the psychic portals of each violinistic aspirant. There and there alone lies artistic realization and be-

cause of this, there can be no substitute for the sincere, learned teacher who knows the basic principles of violin playing and how to apply them to each and every disciple who comes seeking his aid.

Of the three time-honored divisions of violin study, the base of the pedagogic violin pyramid is the seeding phase. Here are to be planted the time honored fundamentals which know no compromise and are the Alpha and Omega of violin technique. There is no short cut which can abolish the accepted basics of violin study. Fundamentals cannot, as yet, be taken by teaspoon nor can Mother Goose's Old King Cole, more efficaciously, teach the meaning of four-four time, even tho, by this method, the violin student does become a kind of poet on the way to the eighth note. Neither is there a short cut to violin artistry nor is there a rose-strewn path to the heights. That mystic power which transports the genius to Olympus, even before his earthly eyes are completely open, has no traffic with the common run of mortals who must grub and grow by dint of careful intelligent effort. It is the latter who interest us most anyway. The former have no need of us. It is we who need them. They light the way.

Some of the elementary works were filled with pet monomanias which had to do with excessive tampering with the motor faculties. Instead of lighting the aesthetic faggots with which the student came endowed, these practices tended, early, to pin the student's attention to externals and there he lost himself in pitiful tampering with a high elbow, a low (book under arm) elbow, a high wrist, a flat wrist, a tightly fixed little finger, a floating little finger, etc. etc. ad infinitum. The Russian School said this, but the Belgian School said that. The German School thundered this and the French School piped that. An American with an Italian fiddle and a German bow arm plus a Bohemian left hand must have found himself in an awful stew when he faced a Russian teacher.

Many writers for beginners seemed not to have realized that no two necks, shoulders, hands, elbows are alike as to magnitude or quality of function. Each separate case required its own analysis which only the competent teacher was capable of performing. No two artists project their messages with identical violinistic modus operandi. Why, then, should the student be forced into an artificial mold during his formative days?

The careful teacher studies the student's violin playing mechanism and if unnatural function begins to manifest itself, he quickly recognizes it and effects a correction. There is much less danger in under direction than in that freezing which comes from arbitrary motor dictation. Does Menuhin control his bow like Heifetz? Attempting this would destroy him, for the basic potential pattern of motor function is unconsciously fashioned by those psychic forces which brook very little interference from without.

The indolent teacher armed with alluring but questionable teaching material is a menace to the serious student. It is so comforting to think that all that is needed is a check of the pencil on the pages of these enticing books and presto, the student's weekly practice diet has been effectively outlined The disproportion between the number of violin students at the base of the violinistic pyramid and those at the apex points to something radically wrong on the way up. There is no *ersatz* for the serious teacher who, as a catalytic agent, weds the student to the basic principle. He brings to his task, along with good judgment, sound teaching material which he knows how to assign in correct quantity and at propitious time.

Many elementary works attempted to teach students en masse. It was good business for the teacher but not for the student. Used simultaneously with orthodox violin study, such works were a stimulus to the young musician's growth but as a sole means of evolving violinists, surgeons would be equally as successful without a thorough knowledge of anatomy. As ensemble work or sight reading study they were a splen-



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did addendum to the regular pedagogic literature but at that point their effectiveness terminated. In isolated cases the student learned to play in spite of this limited method of study but in the long run no substitute has, as yet, been found for the private session with the master during the earlier stages of violin study.

The next stratum of violin pedagogics above the elementary is the preparatory and here, may they rest in peace, lie the hopes of many aspirants who met their Waterloo on the battle field of violin mechanics. It was the sphere of publicational activity in which the pedagogic medicine man enjoyed his Witches' Sabbath. I am reminded of a vocal teacher who wrote "The Innate Vocal Significance of the Dipthong" and a pianist who wrote a treatise on "The Pianist's Little Finger" and a violinist who wrote "Four Thousand Exercises for the Bow." The last must have done much to convince violinists that Dante's Inferno was not such a bad place after all.

Just as the elementary is the seeding phase, so is the intermediate the branching period. Here, basics evolve into technical faculties, conveyances for the exalted musical ideas of the masters. It is the field in which the aural, visual and motor faculties merge in perfected spontaneous coordination. At this point all violin playing vehicles, must attain an ease and smoothness which makes them unobtrusive and unconscious. Here the way is paved for the royal entrance of the musical ego. Here, as before, the guidance of the wise pedagogue is indispensable. Patience and encouragement and the discriminating use of correct teaching material are absolutely necessary for the artist-to-be.

I remember reading an article by a well known writer on violin technique. He announced that he did not believe in the promiscuous and excessive use of so called exercise books, but felt that the master should determine, specifically, what the students' needs were and go to work correcting that which appeared to be faulty. He was right, but I read his article too late, that is, after I had spent my good money on his books and found them filled with violinistic mumbo jumbo. He was disillusioned in his own books and so was I, — but at my expense.

The last stage of violin study is the period of fructification. The student should arrive here equipped to commune with the great masters. He basks in the glory of the masterpieces, their styles and their traditions. The great solos and ensemble works are his boon companions. The only technical materials he need work with is that specific mechanical matter which he requires to keep his physical vehicle strong, supple and unconsciously responsive. The published technical material pertaining to this period is of dubious and overlapping character. All the so called mechanics he may require will be more than amply supplied by the works of the great ones.

At this stage we come in contact with the teacher of artists. His place in the artistic sun is unquestionably important but his contribution by comparison with the task of the elementary and intermediate teacher has been decidedly overrated. Not that a good and sincere musician cannot be an inspiration and joy forever to those students who worship at his shrine. Not that a truly great master cannot be of prime importance to those young people who come to bask in the effulgent musical aura of his radiant spirit, but that his brilliant place in the pedagogic scheme of things has somewhat blinded society to the sterling contribution of those teachers who have gone before him and paved the way for those disciples who eventually were to become artist students. The earlier periods of musical gestation required wise, painstaking application on the part of preparatory teachers, and their task was of paramount importance in the life of the evolving musical ego. The artist teacher is like the painter who creates the figurines on the outside of the vessel but if his vehicle were a rusty, dented tin can instead of a bit of smooth porcelain, his task would hardly have been a grateful one.

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It is said that the artist teacher must introduce the novitiate to the arcane secrets of interpretation. Good, but the elementary teacher must build a structure which will be able to carry its aural, visual and motor load. The artist teacher must teach the student to soar away on his own creative wings? Yes, but the preparatory teacher must help the adolescent musical spirit develop such musical character and strength that it will be strong enough to undertake the aesthetic flight. It is time that this distortion of statii be corrected. Each phase of teaching requires specialists who have sincerely prepared for their duties. Many evils flowing from the beliefs that preparatory and elementary teachers need not be so capable, to the hocus pocus of so called master classes will be corrected to the advantage and benefit of the young student who finds himself torn between these chaotic and harmful misunderstandings.

Just as, during early study, the lesser number of teachers, the better for the young student, so during the period of artistic realization, along with the one guiding master, every famous concert artist should become an auxiliary teacher for the budding virtuoso. He must hear as much good solo, ensemble and orchestra music as is it humanly possible. He must also learn to stand on his own aesthetic feet and wean himself away from those influences which have been as props to his rising musical spirit. His is the right and the duty to make his own musical decisions and to project his own message to his little world. Too many students reach this stage only to be made over into the images of their masters. This is sad for it can eventually only result in a violinistic fraternity of conditioned, maimed imitators whose artist teachers, like a host of incubii, ride on their musical shoulders and rob them of their own divine right to project themselves according to their own lights. The master must set the student free to go into the world and take his place along with those others who minister to the needs of the community, just as do the doctor, the lawyer and the priest.

Violin Making

By LADISLAV KAPLAN

FOR years the musical world has looked upon the violin family with a mixture of wonderment, worship and mystical awe little short of crediting this king of instruments with a soul. Since the days of Stradivari, volume upon volume has been written by men of varying ability purporting to know the innermost secrets of the violin and other instruments. To the layman the violin seems really an enchanted box with some secret properties which will make one instrument a priceless treasure and another just a common fiddle for the lack of them. At one time or another professors, engineers, and amateur lovers of the violin tried their hand at delving into the secrets of Stradivari violins and as a consequence every so often some newspaper or other publication will blaze forth with headlines purporting to have found at last the discoverer of the treasured secret. However, to this day the "secret magic formula" of Stradivari and other famous Cremona makers, has not yielded to the host of both amateur and professional makers who dream of such a discovery the world over.

It has long been my contention that the violin should be regarded as a purely mechanical instrument, a sound box which merely serves as an amplifier for the vibrations of the strings. Rather than to search for the secret of Stradivari, the task of a violin maker is the scientific analysis of violin construction to reach mechanical perfection. From results of many years of experimentation, it appears that the mysticism surrounding the violin will yield to cold science. A perusal of practically all the books available for violin makers inevitably leads to the conclusion that those who had knowledge of how to make a good fiddle made fiddles, and those who knew nothing about it wrote books—more foolishness, if not outright charlatanism, has been written about the violin than perhaps any other branch of work. The only art involved in connection with the making of a violin is in the outward appearance of the instrument. The construction of it is a matter of applying scientific principles, not searching for "magical" materials.

That the perfection of tone does not come from the application of a special kind of varnish or through the impregnation of the wood with various chemicals, salts, fillers, and many other abominations claimed by "experts" is to my mind, a basic premise. Neither can it be obtained by various kinds of "gadgets" which furnish a source of income to some who put them in the instruments and to others who take them out again. The quality of tone associated with the old masters is solely a result of the construction of the instrument itself, and results in my workshop are ample evidence of this truth—there the so-called secret of tone has been revealed in the undistorted light of the scientific approach. Armed with scientific principles it can be demonstrated that the remarkable qualities required of a fine instrument can be produced in a violin made from any kind or type of wood with confidence beforehand that those qualities will be there.

In my experiments I have been able to make as good a violin out of the cheapest kind of white wood as out of the finest old European spruce and maple, a viola with an "aromatic" cedar top and mahogany back and sides, another viola made entirely of mahogany, and still another made entirely of white wood. Thus violin construction based on scientific principles eliminates every vestige of guess work, regardless of the kind of wood used, the size of the instrument, or the type of model which fancy might dictate.

It is not age that determines quality, for an instrument must have a good tone at its inception. A poor fiddle remains poor. There are many old instruments that are very poor and always were poor in tone.

Every maker knows that the shaping of the violin was developed over a period of many, many years, and that the outline as it is known today was brought to perfection by Gasparo de Salo. For the violin maker, however, it is important to understand that there is a definite underlying scientific principle which dictates why it cannot deviate from this design.

When one talks of the perfection of tone, the question naturally arises as to what is perfect tone. It is my sincere belief that there are only two kinds of tone—good and bad. The good tone, stripped of all the flowery descriptive terms used in connection with fine instruments, is fundamentally the same, regardless of the type of instrument, and it is that quality which provides ease of playing. It is the responsiveness in an instrument (which does not hamper the musician by requiring him to labor arduously to express himself through it) which determines its quality. Such playing quality can be obtained only through the fine balance of all the component parts of the instrument.

Without in any way detracting from the artistry of the old masters, it can be safely said that while there are a great many fine instruments representative of the highest art in violin making, they were evidently attained by chance, because it is well known that there are many finely made old masters' works that do not possess the fine tone expected of them. To those who say that these instruments were tampered with, it can be pointed out that if the instruments had possessed a fine tone to begin with, the most rash player or violin maker would not have dared to tamper with them. If the instrument indeed was tampered with, it was only in the quest of improving the tone.

The fact that Stradivari himself changed his models so many times showed conclusively that he was not satisfied with his work. The size or model has no bearing whatsoever on the tonal quality. This may be proved

with various-sized instruments, including three-quarter size violins, the tone of which is equal to that of a full-sized instrument.

Violin makers have pondered as to the secret ingredients which Stradivari and other Cremona makers might have used: chemists have tried to work out complicated formulas for an "Italian" varnish. It is my belief that the old masters used the simplest of ingredients available at the time, and therefore the finish for instruments which I developed is merely one that enhances the natural beauty of the wood, preserves the instrument with an oil varnish, and is durable, yet of a softness that does not interfere in any way with the function of the sounding boards. Varnish is not the secret of the tone of the Cremona's.

Good violin making involves scientific construction, not chance or mysterious ingredients.

Old Violins

By CARL BECKER *and* WILLIAM I. PENERY*

PROBABLY everyone who is associated with music has heard countless tales of old violins being found in attics, barns, basements, old trunks, and so forth — violins that are split, cracked, broken, worm eaten, warped, and covered with dirt but when dusted out and examined closely turn out to have a label "Antonius Stradivarius Cremonenfis Faciebat Anno 17—."

Very likely most of these stories are true—*but,* the unfortunate part, and the fact that does not seem to be generally known even now, is that these labels are meaningless.

Every music store has at some time or other received inquiries regarding the value of an old violin bearing such a label. The larger violin dealers actually receive dozens of such letters every week year in and year out. In answering these letters it becomes the painful duty of the violin expert to explain that actually hundreds of thousands of more or less accurate facsimile Stradivari labels are, and have been for many years, put into the cheapest commercial violins. They are put there not with any intent to misrepresent, but only to show the model upon which these instruments were supposed to have been made.

Another important point that is overlooked is that Stradivari violins were among the most expensive violins in the world *at the time they were made,* and as such represented important investments. Thus they were not likely to be carelessly tossed around and buried in old trunks.

The most generally accepted estimate of the total output of instruments for Stradivari's entire lifetime places the number at around 1100 which includes violins, violas, cellos, and a few guitars. Approximately 750 of these instruments are known at the present time. It is therefore evident that the chances of any old violin's being a genuine Stradivari are so slight as to be practically beneath consideration.

However, a violin does not necessarily have to be a Stradivari in order to be a fine instrument with worth-while commercial value. There were actually hundreds of other excellent violin makers whose works are highly regarded and much sought after today. And included in these are the works of artists who are relatively modern, and even some by makers who are living today.

While the works of the old Italian masters such as the Amati family, Bergonzi, Cappa, Carcassi, the Gaglianos, Goffriller, Guadagnini, the Guarneris, Landolfi, Montagnana, Rogeri, Ruggeri, and Seraphino are generally considered to be the finest instruments, almost every European country had a few makers of prominence. Neuner, Stainer, the Klotz and Hornsteiner families in Germany, Eberle and Hellmer in Bohemia, Contreras in Spain, Perry in Ireland, Hofmans in Belgium, Bernandel, Fent, Gand, Lupot, and Vuillaume in France, and Banks, Duke, Betts, Dodd, Hill, Forster, and Gilkes in England are only a few whose works are listed in the authoritative compendia of violin makers.

The classification and identifications of old violins and the determination of their value is, however, a highly specialized art with an extremely limited number of competent practitioners. In fact, there are probably not over a dozen men in the entire world who are thoroughly competent judges of old instruments. The reasons for this are several. To classify or identify old violins a man must *know* them; and to know them he must have seen, handled, and worked with a great many of them. He must know models, details of workmanship, and above all, varnish. The reason that varnish is so important is that it alone can often place a maker when all other indications are confusing. For every school of violin makers used its own characteristic varnish.

Incidentally, varnish, which is probably the most interesting phase of all violin making to most students, offers an endless opportunity for argument and speculation because nothing about it can ever be proved. If for no other reason, we cannot wait two hundred years to observe the effect of time and use on modern varnishes. The varnishes of a very few modern makers give every indication of being very nearly equal to the Cremonese varnishes, but at least another hundred years would need to pass before we could begin to be really certain about them.

To become expert in the evaluation of all of the factors that identify a violin a man must have seen and *remembered* hundreds of them. The reading of all of the books that have ever been written on the subject (many of which, by the way, are woefully inaccurate) would not make an expert. Varnish colors and textures, for example, require visual comparison, which is manifestly impossible to accomplish with written words. Even the finest colored illustrations fall far short of reality in this respect.

It is unfortunate, but understandable, that more students do not ever have the opportunity to become experts. No one can blame the owner of a fine old instrument for refusing to entrust it to the hands of a workman who is not already a recognized expert. For this reason, practically all fine instruments, when requiring repairs or adjustments, or being offered for sale, naturally gravitate to one of the very few organizations with established reputations in the violin field, and thus pass through the hands of a very limited number of men time after time. Thus only these experts at repairing and restoring and their assistants have the necessary opportunity to study the majority of fine instruments.

Incidentally, fine repairing is an art in itself, requiring a long and arduous apprenticeship. The best advice anyone can ever give the owner of a fine violin (or one that is even suspected to have value) when it requires repairs, is to entrust it only to a *recognized* expert. Self styled "violin makers" have been responsible for ruining many fine instruments that might have been restored to value by a real expert.

Ultimately of course, in judging a violin the expert appraiser has for his primary consideration the tone the instrument is capable of producing. The work of each violin maker has been traditionally placed in a certain class because of the tone quality of the *majority* of his instruments.

Almost everyone assumes tone to be the most important factor, for after all, the purpose of a violin is to produce tone. For this reason owners of violins who offer them for sale are often quite astonished that the dealer does not bother to listen to the instrument even when its condition would make playing it possible. The answer to this of course is that an expert can identify the school or maker of the violin and thus knows what tone the instrument is

likely to be capable of producing without having to hear it. In fact, if an expert were to judge most violins on their tone at the time they are offered for sale practically all such instruments would necessarily be rejected or accepted at far less than their values. It almost never happens that violins are offered for sale to a dealer in even reasonably satisfactory condition. At the least, these instruments usually require new bridges properly fitted, new strings, adjustment to fingerboard, pegs, and soundpost, and reglueing of open edges. At the worst they may require complete restoration, involving such extensive operations as regraduation, internal patching or doubling, fitting of a new bass bar, restoration of original arching, and fitting of a new neck graft.

And here is where the importance of expert knowledge of repairing and restoring comes in. A violin may be in almost any conceivable state of disrepair, but if all of the original parts are there (and even sometimes when they are not) and the original varnish is mostly intact, a violin with inherent value can be almost miraculously restored by a skillful repair man with the requisite knowledge, experience, and ability.

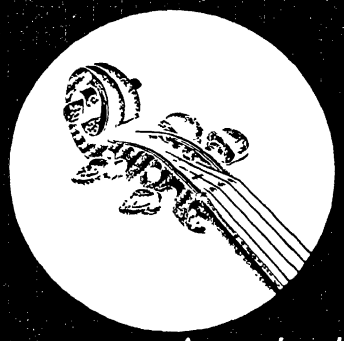
The reason for placing so much emphasis in this brief article upon expert knowledge, and the rarity of such knowledge, is to try to impart a thought of caution to those who may some time have occasion to purchase a fine violin. The most serious mistake any buyer can make, and one that may cost him thousands of dollars, is to assume that he is an expert in this most highly specialized field of old violins. Unscrupulous sellers will take advantage of such buyers with the result that many years later the buyer may find that the violin for which he paid thousands of dollars (and which he partly convinced himself was a fine old Italian instrument) may turn out to be a German imitation worth possibly one-tenth of what he paid for it.

The only safe course to follow therefore is for the buyer to place himself in the hands of a reliable dealer; one who knows what he buys and therefore knows what he is selling, and who is willing to stand behind his violins with guarantees of authenticity and value.

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Music and physical research work originate in different sources, but they are interrelated through their common aim, which is the desire to express the unknown. Their reactions are different, but their results are supplementary. As to artistic and scientific creation, I hold with Schopenhauer that their strongest motive is the desire to leave behind the rawness and monotony of everyday life, so as to take refuge in a world crowded with the images of our own creation. This world may consist of musical notes as well as of mathematical rules. We try to compose a comprehensive picture of the world in which we are at home and which gives us a stability that cannot be found in our external life. —*Prof. Albert Einstein.*

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What Price Stradivarius

By S. A. STOCHEK

ONE of the well known New York City papers recently depicted a collection of rare old Master violins, and the accompanying article had gone into detail as to the value of these instruments. Because of the fabulous sum involved, much public spirited discussion arose in the music world as to the justification of such exorbitant prices, and many musicians made a very sincere effort to learn what differences, if any, existed to create such a terrific breach in prices between these old violins and the modern new ones.

Our story goes back to the sixteenth century, when violin making was still in its very early stages. The violin, at that time, was merely an unimportant secondary instrument with very little music being written for it. The demands upon the violinist were few and simple, and any sort of a fiddle was entirely satisfactory. In the middle of the seventeenth century, however, the sonata form reached a position of rank in the history of music, and with the demand for the violin as a solo instrument came a demand for better violins, more powerful violins, violins which were much more brilliant.

In the city of Cremona dwelt a family of violin makers, the Amatis, and in their workshop began the experiments for the improvement of the violin which finally resulted in the instrument as we know it today. The efforts of the Amatis for improvement were carried on by their most famous pupil, Antonio Stradivarius, and his change of form to a flatter and larger model proved the most successful of all.

At that time it was only the nobility and those of means who were in a position to purchase these handmade instruments, but the violins were developed by the artists who were patronized by these noblemen and who were given these instruments to play upon at the various social functions. The need for violins in quantity had not yet arrived, and practically all of the violins made by these Masters had ample opportunity to become improved through use before later violin makers arrived upon the scene.

With the passing of the Masters and the increased demand for violins, factories were established throughout France and Germany where fiddles were made in quantity and sold very cheaply. Those artists, however, who were financially able to do so continued to purchase the then existing Strads, Guarneriis, etc., and with every sale and resale the price of the violins went up, being determined—in most instances—not by the actual value of the violin but by the anxiety displayed by the would-be purchased to possess a violin previously owned by a great soloist. Many new masters of the eighteenth and early nineteenth centuries were relegated almost to oblivion, despite the finesse and worthiness of their work, all because their instruments were discarded in favor of the ones which had already been developed. The old violins enjoyed further improvement, and the new ones got along as best they could. Makers such as Lupot, Rocca, Pressenda and others, who also worked for quality instead of quantity, had to bide their time for entrance to the Hall of Fame, waiting for the financially embarrassed artists who would be compelled to purchase their instruments and develop them as well. Although the Strads and Guarneriis at that time were not nearly as expensive as they are today, the Lupots, Roccas and Pressendas had to be sold even cheaper, one might say for almost next to nothing, yet we find them in the high-price brackets today with tones which, in my opinion, are as fine as many of the Italian classics.

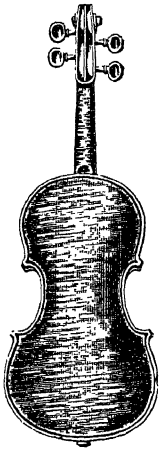
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Although there is still a demand for cheap fiddles manufactured by the factories, there is also a demand—an ever increasing one—for fine, handmade violins to replace the old ones which are gradually being played out or destroyed. As in days of old, we also find a few modern makers with high ideals and a burning love of their art who are engaged in producing violins of the finest calibre, equal to those of the Masters and needing only playing to develop them. These men use nothing but the finest of old, naturally seasoned woods; in many instances they use a fine oil varnish, sometimes of their own making; the instruments are entirely hand carved and the workmanship is of the finest; and there is no doubt but that some day the violins created by these modern makers will be held in the same high esteem as the instruments for which such fabulous sums are being paid today. These men do not profess any secrets in their methods of seasoning raw wood, nor do they make copies of the old Masters with the hope that by some accident they will produce a violin which may equal the original; instead, they devote themselves to producing as fine an instrument as Strad himself, but with their own ideas and methods. Strad and his contemporaries were not magicians; they were simply skilled craftsmen who used common sense guided by experience. There could not be any secrets to the methods of the old Italians for they had too many brilliant pupils and assistants to permit of any process remaining unknown for long. Had they been able to definitely determine in advance just exactly what type of tone would be produced in any instrument, they surely would not have given to the world those violins adjudged of poor tonal quality, violins which are sought only as antiques by collectors who wish to possess Strads or other fine Italian names.

It therefore remains that the prices for the old Masters today vary in accordance with their condition, development, so called distinguished pedigree and playable or antique value, and as for their presumable superiority over the modern handmade violins, I believe the matter can best be summed up by quoting from Mr. Percival Hodgson in the October 1939 edition of that famous monthly English publication, The Strad, as follows: "There are, doubtless, a few present-day makes which will prove winners, going up by leaps and bounds —the sooner these are bought the better, and players who succeed in spotting the 'Guadagninis' and 'Roccas' of the future will not regret buying hastily. I have met very desirable instruments by quite unimportant makers as well as some most undesirable Strads."

The Violoncello

By HANS HESS

WE ALL love music, consciously or subconsciously. Many appreciate music in the fullest sense of the term; others in direct proportion to their ability to comprehend, and most of us, as a result of environment.

From the most primitive state of man to the highest culture the race has obtained, starting with rhythm and extending through all its various forms, increasing in significance in step with the advance of human progress, music represents today and for all time one of the ultimate achievements of man's mental and spiritual evolution. From the early day of the pre-historic man, when rhythm first was transmuted into tonal quality through the drum, to the time of the first made string instrument and upwards through the years to the great instrument makers and composers, music has steadily advanced.

In this era of mechanical achievement, it is wholly to the artistic that one turns for complete relaxation. Beautiful as are the mechanical results of the piano, organ and many fretted instruments under the hand of the accomplished artist, to the master of the violoncello comes the real satisfaction and responsibility of the complete mastery of his instrument. There are always those who demand the extreme, but it is the happy medium that gives the great and lasting sense of satisfaction. The fairy treble of the violin, the ponderous bass of the viol, each in itself rich in beauty, lack only for want of contrast in themselves. Contrast in a word expresses modernism, which is only the advancing symbol of future progress.

No instrument has ever been perfected that can duplicate the tonal quality and perfection of the human voice. Perhaps, the violoncello with its great range of tonal beauty, its singing quality of tone, and depth and brilliancy of fibre most nearly approaches in a mechanical sense man's never-ending search for mechanical reproduction of Nature's gift to her children. The ages have given us today, the violoncello. Its beauty of line, the result of the craftsman's art, and its beauty of tone, the result of years of earnest seeking after the secret of the phenomena of acoustics, make it a heritage lovely and satisfying.

The word "cello" is very nearly that of the Italian "cielo" which means heaven. It is pleasant to associate these two words in our imaginations as violoncello, or "heavenly violin" as a very fitting name for this beautiful instrument. One may well imagine these thoughts enhanced when bringing to mind what Alessandro Scarlatti said on hearing Franciscello of Italy, one of the very first concert 'cellists, that "his playing sounded like that of an angel singing," and again, by the fact that the early Puritans had a decided predilection for the 'cello. It was, indeed, strange that they should choose this instrument for participation in their religious services; since they regarded the violin as a device of the "evil one" and looked askance at nearly all music, except congregational singing. One may recall Jean Douis Duport, French 'cellist (1749-1819) the inventor of the thumb position and originator of the modern technic of his instrument, who played so well that Voltaire, so impressed by his performance, said to him, "Sir, you make me believe in miracles, you can transform an ox into a nightingale."

The violoncello was developed from the viola da gamba (knee fiddle) in contrast to the viola da bracclo (arm fiddle). The viola da gamba is the outcome of the basso di viola (bass viol) and it is perhaps due to this fact that even today the 'cello in many places is called the "bass viol." The earliest violoncelli were made by Gaspar de Salo in Brecia (1550-1612). However, it is said that Paola Maggini came nearer to gauging the more scientific proportions for the violoncello than any other early maker. Following Maggini, Nicolas Amati, Antonio Stradivari, Joseph Guarnerius, Carlo Bergonzi and other later makers all contributed toward enriching the world with master treasures; but Stradivari is credited with having constructed the most perfect in beauty of tone, style, varnish, and other features.

The violoncello is made of soft and hard wood for the purpose of combining mellowness and brilliancy in fibre of tonal quality: spruce (soft wood) for the top, bass-bar, sound-post, linings and blocks; maple (hardwood) for the back, ribs, neck, head and bridge; a third kind of wood, ebony, is used for the finger-board, nut, pegs, tail-piece and tail-pin, (for the latter a steel rod often is used).

Varnishing the instrument is not only for the purpose of beautifying its exterior but, also, to protect it from dampness and deterioration and the part it plays in influencing the tone is, indeed, considerable. Two kinds of varnishes are used. Spirit of varnish, (solution of a gum in spirits of wine) and oil varnish, (solution of gum in turpentine). Spirit of varnish for a clear and brilliant tone; oil varnish for mellowness and fullness.

In master instruments, carefully chosen maple and pine and every detail as to the adjustment between bridge, sound-post, sound-holes and of the model jointing and varnish, is studied to bring about the utmost sonority and refinement of tone.

The strings (C-G-D-and A) tuned an octave lower than those of the viola are made of sheep-gut, the two lower strings, C and G, are spun with wire (copper or silver; silver preferably, as it gives a clearer tone. In the past few years winding the D string with aluminum wire has been found a great improvement in tone. Recently, steel strings have also come into use.

The "natural tone" compass of the instrument ranges over five octaves and may be easily extended one more octave by employing artificial harmonics.

Holding the 'cello has been rendered perfect in every way by the invention of the tail-pin (or peg). In former days the instrument was held in the manner of the viola da gamba, in such a way as to grip it between the calves of the legs, thus producing a position rather upright and somewhat stiff and awkward; but with the invention of the tail-pin the holding of the 'cello has been made free and comfortable.

Nikolas Platel (1777-1835) and his pupil, Joseph Servais (in his day called the Paganini of the 'cello) are both credited with having invented the tail-pin. The story is that Servais was the inspiration and Platel the inventor. Servais was inclined toward corpulency and growing more stout as the years went on, it became more and more difficult for him to hold the cello in the customary manner. His teacher, Platel, noting this ever growing predicament, came upon the happy idea of the cello-pin, to the great relief of his "budding" pupil.

Francois Tourte (1747-1835), French bow maker, fashioned the bow as we know it today. He was rightly called the "Stradivari of the bow" for his workmanship was truly as artistic and scientific as that of the great violin maker. Tourte selected Pernambucco (lance wood) from Brazil as the ideal wood for its weight, elasticity and pliability. Theodore Thomas' tribute best expresses the indebtedness of the violin world to this master bow maker: "Francois Tourte invented a bow which made the modern orchestra with all its shading and nuances—and a Beethoven, possible."

The hair in the bow is horse-hair (that from white male colts is the best to use). However, due to the difficulty in obtaining the white, other color hair is also used; although the bleaching process takes some of its life. The hair, under a microscope, looks somewhat like a feather, a strand covered with tiny bristles all pointing one direction. It is, therefore, necessary in placing the hairs in the bow that they alternate in direction, so that both down-stroke and up-stroke are possible. Rosin is a substance prepared from the pine tree which is also called colophonium, named after a Grecian town, Colophon, from where it first came; it is rubbed on the hair of the bow just to irritate, so to speak, the tiny ridges so that they will grip the strings more sharply and quickly.

Pioneer 'cellists of the 18th century have by their courage and farsightedness prepared the road for modern 'cello technic, and more recent methods of teaching place mastery within the reach of the serious minded aspirant as effectively as those methods for the student of any other instrument. And so; with the ever growing popularity of the violoncello as a solo instrument, its use in orchestra and chamber music ensemble, the inspiration it has afforded the great composers from Bach to Hindemith, it is on par with any of the great musical instruments of today and its study is as practical and truly as fascinating and as pleasureable.

Full of traditions, gracing the present, hailing the future, the violoncello has come into its own. What more could an instrument represent to the musician, student and lover of music?

'Cello Playing: A Contemporary Revolution

By EMANUEL FEUERMANN

AMONG the solo instruments, the 'cello may not be the smallest in size yet it certainly is the youngest, the "Benjamin." If I am not mistaken, it has reached its maturity only in our century. Only now can 'cello playing be considered on the level with piano and violin playing.

When Amati, Stradivari and Guarneri made their wonderful 'celli they hardly expected them to be used for solo playing. At that time 'celli were used for accompaniment, even—for instance—in nightly serenades. You will find traces of round holes in the backs of some of these instruments. They are supposed to have been made for the purpose of attaching the instrument by strings to the player who had to walk while playing. We must realize that that was at a time when the violin was already popular and such great masters as Tartini and Corelli had brought violin playing to a high level. We possess instruments from the time when the 'cello originated but very little of the music belonging to that epoch, so that the suites by Bach belong to an exceptional literature. However, these suites require only the first positions and hardly make the listener anticipate the possibilities of expression of later times, to say nothing of the later development of the technique.

About fifty years later, in Paris, Duport senior made the first steps in this direction. He discovered the thumb position which for the first time is mentioned in his method on playing the 'cello. This was the moment when the way for the 'cello as we know it today was paved.

Such a revolutionary technique revealed the possibilities and beauties of the instrument heretofore hidden. After that the first artists in its history appeared and the first great compositions for the cello were written. Among the leading 'cello players were Duport, senior, and Duport, junior, Krafft of Vienna and, somewhat later, Romberg of Berlin. For quite a long time the personal relations of composer and 'cellist were most important. Many decades later, in fact, Chopin, for example, who has written nothing for the violin, wrote his beautiful 'cello sonata and some other pieces for his friend Franchomme.

It is interesting to follow up the interest of the composers for the "newly discovered" 'cello. Haydn, having used it only for accompaniment, suddenly turned to exposed passages for it in both symphonies and quartets. It is as though a 'cellist friend had called the novel technique to his attention. Boccherini, after having used the 'cello only as bass fundament, gave a leading and surprisingly difficult part to the first 'cello in one of his string quintets. Both Haydn and Boccherini wrote many concerts for the 'cello of which, however, most are lost. Those preserved are, unfortunately, (at least in most cases) played in very bad editions.

One of the great sorrows of us 'cellists is that Mozart composed nothing for the 'cello as a solo instrument. Thank heavens, we have, however, a sort of a substitute in his three last quartets, also called 'cello quartets. They belong to the most beautiful which Mozart has written. In them the 'cello shares the leading part with the first fiddle.

At Beethoven's period, in the beginning of the nineteenth century, the 'cello had achieved its place. The time of pioneering was over. Beethoven himself proved that in his 'cello sonatas as well as in the 'cello part of his triple concerto. He no longer recognized limits in both technical and tonal respects. Particularly the triple concerto belongs to the most virtuoso-like, most difficult and most beautiful music ever written for the instrument.

Of course, the question will arise why the interest of the great composers in the 'cello had not endured and further developed during the course of the nineteenth century. If we draw conclusions from the number of compositions written by them for the 'cello, it certainly was treated as a stepchild. Also the public seems to have had rather limited enthusiasm for it as a solo instrument. In brief, the 'cello, as solo instrument, did not become as popular as one could have expected after the rapid rise in the initial stage. We wonder why.

A full answer to this justifiable question is rather difficult. Having heard in my youth the acknowledged German 'cellists of the second part of the last

century who were products of the preceding generation. I can survey quite a period. I have come to the following conclusion: the development of 'cello playing stagnated, in fact just in the stage in which it was just on its way to become an art. The technique, therefore, remained perfected for many decades only to the extent that one could play vigorously and rapidly but without taking into consideration the finesse of performance. Granted that there were exceptions, excellent musicians, performers, and composers amongst the 'cellists. Yet there was not one great personality to prove that the enormous difficulties in playing this instrument could be overcome to a degree that one can even prefer it to the violin because of its wider range. The 'cellist had not succeeded in creating for themselves a mechanism, a technique which would have made pure artistic enjoyment for the listener. One took it for granted that scratching, lack of clarity, bad phrasing, ugly glissandi, and even bad intonation simply belonged to a 'cello. May I illustrate this opinion by a famous story about Brahms. Once, in Vienna, he played his first 'cello sonata with the foremost 'cellist of that city. After the performance the 'cellist complained to Brahms: "You played so loudly that I couldn't even hear myself." Brahms' reply was: "You were lucky!"

When I took lessons from Julius Klengel he thought I was using strange and unusual fingerings only on account of my long fingers. It did not occur to the dear old man that I had purely musical reasons in mind. Twenty years ago when I started concertizing, the public and even critics often disliked my way of playing. Because of my efforts to eliminate the usual noise which, in their opinion, was inseparable from the sound of a 'celio, they frequently criticized me for "playing violin on the 'cello." The tradition among even music-minded people was to pity the 'cellists for trying to compete with the violinists; a 'cello recital was expected to be a boring affair. The public preferred to hear small pieces: some badly arranged minuet or a slow piece with *schmalz*.

I do not hesitate to confess that it seems quite understandable to me that composers cared little about writing for the instrument and that the public likewise was not overly enthusiastic about it. The 'cellists had missed their chance.

Finally, about 40 years ago, the great personality appeared on the 'cello horizon. Through him, one man, the 'cello is now established as a favorite member of the family of the solo instruments. This man's name is Casals. Nobody who has ever heard him play can doubt that with him a new period for the 'cello began. He has shown that the 'cello can sing without becoming overly sentimental, that phrasing on the 'cello can be of highest quality. He adopted a technique according to the musical requirements. The enormous reaches seem to have disappeared; so have the ugly noises theretofore considered an integral part of 'cello playing. He has set an example for us younger 'cellists and demonstrated what can be done on it. He was the first to show to the public that listening to the 'cello can be an extraordinary artistic enjoyment. He inspired the great contemporary composers to write for our instrument.

For the love of music and for the sake of my instrument, may I say a few words to my fellow 'cellists. It seems to me that quite a number of them fail to recognize that 'cello playing has been revolutionized during their own lifetime. What a long, long time ago Liszt and Chopin were to the pianists, Viotti and Paganini were to the violinists, Casals is to us 'cellists. However, this sudden change has occured but so recently that many 'cellists still adhere to the way of playing they have been taught, practically untouched by this change; perhaps even resisting it, like the man who insists on traveling by wagon in this age of streamlined transportation.

I would like to conclude my contribution to this publication with the wish that my colleagues may open wide their minds and do their share to make our instrument as much appreciated and as popular as it deserves to be.



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History of the Accordion

By CHARLES NUNZIO

THE accordion, based on the free-reed principle, was invented by Damien of Vienna in 1829. The free-reed had been known for many hundreds of years in Asia, the Chinese having used it in an instrument called the Sheng, which was something of a primitive mouth organ. This reed action was introduced into Europe in the latter part of the eighteenth century.

But it was not until the beginning of the nineteenth century that a separate keyboard was applied to the free-reed. Grenie, in 1810, in his Orgue Expressif, embodied that idea using tubes as resonators. In 1818 Hackel of Vienna used free-reed without tubes in his Fisarmonica. The efforts of Damien to produce an instrument more portable than those mentioned resulted in his accordion in 1829.

The first accordions were mere toys. They were made of wood with a square body effect. The fingers worked on studs and no wide variations were possible. However, the accordion has now developed into an instrument of considerable value and importance. The improvements that have been made have been the results of suggestions made by the artists of the accordion. The models of the twentieth century are streamlined.

In 1905 Pietro Frosini first introduced the chromatic accordion on the vaudeville stage. About 1908 Guido Deiro first popularized in this country the accordion with the piano keyboard, a principle first used in the manufacture of accordions in 1872 by the Soprani Company in Italy.

Charles Nunzio is responsible for some of the latest improvements in the instrument. He suggested the automatic plunger switch on the grill, first introduced on the Soprani accordion in 1937 and manufactured under his supervision, while he was in the Soprani factory in Castelfidardo, Italy. Keys with rounded edges and sides, all made from one single piece, and vacant or shelled valves to improve the tone are also inventions and ideas of his.

The first accordion was made entirely bodied of plywood, covered on the outside with a thin layer of veneer, of different designs embodied into the veneer with Mother of Pearl in shapes of flowers, hearts and many other creations to catch the eye.

The bellows were made from a heavy compressed cardboard and where the bellows creased at the corners, oilcloth covered these particular spots in order to prevent air from escaping, from the consistent in-and-out motion of the accordion when being played.

The wooden body was also made of rounded pieces of metal so as to keep the case from coming apart. This prevented leakage of air, which is very important.

Accordion sizes in the year 1872 were seven and one-half inches in length, seventeen and one-half inches high and fifteen inches extending from the bottom of the accordion to the top of the keyboard. The treble keyboard had about forty-one keys, of which twenty-four were white diatonic, and seventeen black, called semi-tones.

This keyboard was then constructed of a composition of imitation ivory; the white keys were four and one-half inches long and ten-sixteenths of an inch wide, the black keys were three inches long and four-sixteenths of an inch wide; both of these types of keys were supported by a metal rod and the wire extended to cover the air valves.

Valves were made of metal with a piece which covered the actual spot where the sound comes out. The accordions were made with thirty-seven keys, thirty-nine, forty-one, and forty-three for the treble keyboard.

Bass buttons were made of various sizes from four basses, eight basses, twelve basses, twenty-four basses, forty-eight basses, sixty basses, eighty basses, ninety-six basses, one hundred and twenty basses, one hundred and forty basses and also one hundred and sixty basses. The bass buttons consisted of small pistons with rounded corners which were three-sixteenths of an inch round. They were made from imitation ivory and they were supported by metal rods working into the mechanism to cover the air holes also made to prevent air from escaping. By pushing these bass buttons down the air is released; in so doing you may actually sound three or more notes as played on the piano.

The reeds of the accordion consist of various sizes. The reed, at that time, was a zinc plate about one inch wide and varied in length to about four inches.

These plates consist of two open frames and on these frames they first made them riveted with brass; these frames on opposite sides are covered with a small piece of leather in various sizes glued about half an inch from the bottom. The reason for the leather being glued to the frames is that every time air is forced to this reed the leather is flapped back and forth letting the air escape, causing various tonal effects.

In former days the treble keyboard was covered with a wooden ply so as to cover the action of the keys and also eliminate dust from gathering on the inside of the instrument.

The bass panel board was also fitted with small holes so that the imitation ivory keys could fit into these holes, and this was made as a protection for the action of the bass mechanism and also to prevent dust from gathering into the body of the keys.

The reeds were fitted into a heavy wooden reed block and started with low "F" and went chromatically up to high "A," ranging from three quarters octaves. The actual reeds are mounted on the reed block by beeswax. As intense heat will melt this wax it is important to keep the instrument away from excessive heat.

This reed block rested on heavy wooden ply. On one side the reed blocks and on the other side the valve hammers, rested on the plate, which was controlled by the action of the keyboards consisting of a small coiled wire spring to give immediate action. These springs were installed individually underneath the treble keys.

The whole treble keyboard of white and black keys was held together by a long brass wire piercing through each key where a separate hole was drilled so the wire could pass through to hold them together, and in position.

The actual measurement of the keyboard, from the lowest musical note "F" to high "A," was sixteen and one-half inches long.

The keyboard case was made of walnut with a half-moon effect carrying a design of a lyre. Also the accordion was supported with two buckles on top and bottom of treble side case, on which two leather straps were fitted. The bass was supported by screws from the top to the bottom with a leather strap one inch in width.

The treble register was located in the back of the treble keyboard and was controlled by the thumb in-and-out motion. This register switch closed one set of lower reeds and the other reeds would sound when played an octave higher.

The weight of the accordion in the early days (for an accordion consisting of forty-one keys, one hundred and twenty bass with four sets of reeds and five sets of reeds on the bass) was twenty-five pounds.

In the nineteenth century the accordion started to become popular. Many changes took place in the manufacture of accordions. Instead of all wood they started to apply celluloid on top of the ply-wood casing. The keys were made from celluloid. The white keys on the treble were about six inches long and thirteen-sixteenths of an inch wide; the black keys were about three and one-half inches long and five sixteenths of an inch wide. These keys had aluminum wires and the metal valve was replaced with a wooden valve covered with leather.

The grill and case were made from different designs, such as different color effects, also rhinestones. Later, the grill was replaced with designs of celluloid and carried also the name of the manufacturer; this change took place in 1927.

Then came the invention of the automatic switch which was used to a good advantage. Later two treble switches were used. These were added to give tonal effects of full four reeds, which sounded accordion; the three reeds were clarinet sound; two reeds, one low and one regular, had an organ tone; one reed regular alone sounded as an oboe.

Then another switch was added to the bass. This switch gave an octave higher tone. By applying the automatic switch on the bass it closed the lowest reed and gave a higher octave sound.

The immense popularity of the accordion today is due to the continual improvements, not only by the manufacturers but by the players themselves.

The miracle of genius expressed in the twentieth-century accordion now has an ampliphonic reed block which has literally startled the accordion profession. It is much the same, no doubt, as when four hundred years ago the first chested violin appeared in Italy, to the utter amazement of those accustomed to strings stretched over a stick. This exclusive twentieth-century accordion gives an ampliphonic depth, beauty of resonance and volume of tone just as the sound chamber of the violin, guitar or other string instruments improves and amplifies the tone.

Instead of the usual solid wood reed blocks found on old style accordions the ampliphonic reed blocks are made with individual sound chambers for each reed, plus a central sound chamber extending the full length of the reed block. Furthermore, these blocks are shorter, wider, lighter, and stronger, and being placed transversely across the accordion instead of lengthwise, they are less liable to shrink or warp. The reeds of the present day are lighter in weight and have a richer, fuller, more powerful tone than ever before.

On the latest models you will not find bellow straps. Instead there is a knob to turn by which the bellows lock or open automatically.

The newest models also employ a rocker bar switch, conveniently placed for easy manipulation by any finger of the right hand, which opens and closes the shutter on the grill. This new creation permits unusual variations in volume and tone.

A new switch slide construction gives lightning-fast response. This effect is noticed at once in improved precision, ease of playing and also increase of the tone volume. The switch plate in which the slides operate as a part of the metal plate and a thin connecting layer of veneer wood are a great improvement over the older models.

Artist's models are made today which have twelve automatic treble switches and two bass switches, making possible fifteen automatic combinations! With these automatic switches the tonal effects of the woodwind family from piccolo to bassoon are instantly provided. They are also made with the finest hand made Swedish steel rods mounted on duraluminum blocks, four sets in the treble and five sets in the bass. Also the accordion of today has special hand made bass mechanism, exceptionally quiet and lighter in action, with an aluminum fingerboard.

The bellowswing of today for a given amount of playing is reduced one-third, due to improvements over the older models of leakage; the accordion of the twentieth century is airtight throughout the entire construction and more particularly in its one-piece switch plate mechanism that accomplishes this miracle of bellowswing economy.

The Accordion Today

By ANDREW WM. RIZZO

IN its early stages the accordion offered but the scantiest musical possibilities. It was equipped with a short-range right hand keyboard meant for melodic passages and a piston board for the left hand rigged with only a few buttons for the basses and harmonies, these generally not reaching beyond two of the fundamental chords; Dominant and Tonic. What a contrast with the piano-accordion of today! Equipped with a full bass and harmony piston board with one hundred and forty buttons, besides the many advantageous switches which afford the player unlimited variety of tonal combinations. In its appearance the piano-accordion of today is an object of beauty whether in its classic design of black and white or in its gay multi-colored decorations.

The piston board on the left end of the standard size piano-accordion is equipped with seven rows of buttons, each row consisting of twenty, making a total of 140 buttons. Every button operates a piston which produces a set of tones.

The buttons on the first two rows, proceeding from right to left, produce the "single" bass tones, also called fundamental or natural tones. Considering that in these two rows there are forty buttons, it is clearly seen how these twelve fundamental tones are repeated three times and some of them four times in different positions on the piston board.

Contrary to a generally accepted notion, these two rows of buttons *do not* produce *single* tones. What actually is heard from the instrument upon pressing each button is a series of five tones, each tone repeated five times in three different octaves.

Continuing from right to left of the two bass rows, each of the following five rows of buttons produces a different set of harmonies in all keys. The first row (third from right) consists of twenty buttons each producing a major triad. For mechanical reasons peculiarly consistent with the construction of the instrument, the three tones of every triad are repeated in the same octave and one octave above.

The second harmony row (fourth from right) consists of twenty buttons each producing a minor triad. The third harmony row (fifth from right) consists of twenty buttons each producing a complete chord of the Dominant Seventh in a series of twelve tones. The fourth harmony row (sixth from right) consists of twenty buttons each producing a diminished seventh chord. The fifth harmony row (seventh from right) consists of twenty buttons, each producing an augmented triad and it has been added to the instrument only since the Fall of 1921. This innovation is accredited to the writer of this material.

Every standard model piano-accordion is equipped with one or more switches. These attachments may be divided in two classes: the switch that affects the harmony by changing the position of the chords, and the switch that affects the quality and character of the tone in a way similar to the various stops of a pipe organ. Of this last type, the piano-accordionist may choose to have his instrument so manufactured as to afford him as many switches as he may wish to suit his taste. Some instruments are equipped with as many as twelve switches which produce various kinds of tones resembling those of the instruments in the orchestra: the flute, piccolo, clarinet, oboe, English horn, bassoon, violin, and many others.

There is hardly a civilized country in which the piano-accordion has not become a popular instrument or failed to capture the interest of noted musicians. Among the many great figures who enjoyed playing it were Charles Dickens and Gustav Mahler. Several great composers found it very valuable in expressing their musical ideas including Tschaikowsky who introduced it in his second Symphonic Suite Op. 53 and Joseph Holbrooke who invested it with orchestral dignity in his Cantata "The Bells."

Of the European countries Sweden leads among the accordion loving nations. Every year an accordion festival is held at Goteborg. The Germans have always shown a marked interest in the manufacture and mechanical improvement of the instrument. In Hungary, Austria and Switzerland, the accordion is the chosen instrument for the people's songs and dances because it is so well adapted to their lively rhythms and flowing melodies. The folk tunes of Poland seem to have been born for the accordion and in Italy, the land of song, the accordion is almost a national instrument.

In the United States and the South American countries the accordion may be said to be in its golden era, not only because of its wide spread use as a solo and orchestral instrument but also because of the considerable strides it has made in the academic field. Conservatories, colleges and high schools have for some time endorsed and accredited regular courses on the piano-accordion which is now recognized for its full musical importance.

The Bassoon

By BENJAMIN KOHON

THE modern Bassoon (*Basson*, French; *Fagott*, German; *Fagotto*, Italian) is a double reed woodwind instrument of double tube type, serving as bass to the woodwind section of the orchestra. It consists of six parts—the bell, the long-joint, the wing-joint, the boot, the crook and the reed — which parts, when assembled for playing, form a slender, tubular instrument, approximately 53 inches long, varying in diameter from about 2½ inches at its top, the bell, to approximately 3¼ inches in its double tube section—which section comprises about 2/3 of the instrument. If its tubing would not be doubled back on itself (for convenience in handling and for production of a certain tone quality) the bassoon would measure approximately 9 feet, including crook and reed. When the bassoon is taken apart into its six parts, it can be packed into a rectangular case of the approximate dimensions of a violin case.

As for the origin of the bassoon, the theory was held for many years that it was invented about 1530 by the Italian canon, Afranio of Ferrara, while he was experimenting with musical instruments of his day, such as the 8 foot Bass Pommer or Bombard and the Pannonian Piva or bagpipe. It is known from a treatise published in 1539 at Pavia by Teseo Ambrogio Albonese, Afranio's nephew, ("Introductio in Chaldaicum Linguam," dedicated to Afranio by the author) that Afranio played a solo on an instrument named, by Afranio, the "Phagottus" for the Duke of Ferrara and his guests, between the fifth and sixth courses of a dinner given by the Duke in Mantua, in 1532. The woodcuts and description of the instrument, the Phagottus, in this work by Teseo Ambrogio Albonese, prove clearly, however, that Afranio's solo instrument at this occasion was fundamentally a metal-tongued bag-pipe, Afranio's improved form of the Piva, this Phagottus having no connection whatsoever with the bassoon, except its phonetic similarity in name to the Italian and German names, Fagotto and Fagott respectively, adopted later for the bassoon. The Italian name, later carried over into Germany, was probably derived from the apparent resemblance of the bassoon, in its original uncouth form, to a "bundle of sticks" or "Fagotti."

Another view held for a long time of the origin of the bassoon was that it was an improved descendant of the Bass Pommer or Bombard, another instrument with which Afranio had experimented, but Dr. Curt Sachs, in his Real-Lexikon der Musik-Instrumente, published in Berlin in 1913, has contested the view that the bassoon derives from the Pommer (or Bombard). It now seems established that the bassoon developed, in the late Renaissance, from an instrument called the Dulzian (Dolcian) into a form later called the Chorist-Faggott — the bassoon family existing in its varieties independently, side by side, for over a hundred years, with the various members of the pommer or bombard family.

Michael Praetorius, German composer and writer on music of the late sixteenth and early seventeenth centuries, makes allusion in one of his works to "Siebenerley Pommer" (seven kinds of Pommer) and "Fünferley Fagotte" (five kinds of Bassoon) indicating that both instruments were in use together in his time, some of these old varieties of bassoon being the Quint-Fagott, Quart-Fagott, Basset-Fagott, Fagotto-Piccolo and the Ranket or Racket or Wurst-Fagott (Sausage-Bassoon). The sausage-bassoon, be it noted, was an especially noisy member of the bassoon-family, therefore we can speculate that possibly the sausage-bassoon was the *Loud* bassoon heard by the guest in Coleridge's "Ancient Mariner" —"The wedding-guest here beat his breast, for he heard the loud bassoon." As the tone of the bombard was hard and rough, and the tone of the dulzian and its generations of bassoon descendants was relatively rounder and sweeter, the harsher and less beloved bombard naturally died out, in process of transition—the bassoon surviving, developing, always improving.

The country of origin of the bassoon (fagotto) was in all probability Italy, but, as Germany had the lead in the 16th and 17th centuries in the production of wind-instruments, it would seem, according to Dr. Sachs' Real-Lexikon, that the development of the bassoon (fagott), at its earliest simplest stages, was furthered more rapidly and more assiduously in Germany than in any other country. There is a record that "Fagotte" were already manufactured by an instrument-maker, Siegmund Schnitzer, in Nürnberg, Germany, in the second half of the 16th century—his "Fagotte" being carried and distributed into other countries. In France the instrument was named "Basson" from its "bas son" (low tone), and it was finally named "Bassoon" in England, accordingly, though a variety of Dolzian or small bassoon was previously known in England as the "Curtall."

Towards the end of the 17th century, the bassoon had already received the form under which we now know it, being assembled of various pieces or parts and provided with keys, three in number at the time. Later, in the 18th century, the instrument was again improved by the addition of further keys—a Flemish bassoon-maker giving the bassoon its fourth key in 1730, an English bassoon-maker giving the bassoon its fifth key in the second half of the 18th century, and during the course of its continued improvement, the bassoon has gradually acquired a great number of keys (amounting to a peak of about 25 keys together with other mechanical improvements in the newest instruments of our day).

The first appearance of the bassoon in an orchestra was probably in Cambert's "Pomone," in Paris, 1671, as a purely bass instrument, and, during the century of its development that followed after its first orchestral appearance, it gradually achieved for itself a firm and assured position in the orchestra. Instrumental music then reaching new heights of creation, demands on wind-players were increased, manufacturers of the bassoon, especially in France and Germany, were spurred on to remedy the deficiencies, particularly of tone, still inherent in the instrument, and, during the early decades of the first half of the 19th century, the bassoon finally acquired evenly balanced sound volume and tonal purity, achieved mechanically through changing of the bore and through keys. The bassoon of today has yet additional points of mechanical (and tonal) improvement over the bassoon of the past century, such as essential trill-keys, and it has a range of over three octaves.

Also belonging to the family of bassoons and important in modern orchestras is the contra-bassoon or double-bassoon—a three tubed instrument proportionately longer and broader than the bassoon, and an octave lower in pitch. It is believed to be of German origin, invented about 1620 by Hans Schreiber, and was gradually developed to various sizes and in various registers. In the last quarter of the 19th century, it reached approximately the present peak of its development.

Music for the bassoon is written in bass and tenor clefs. The instrument has been frequently termed the "clown of the orchestra," due to the fact that it is well adapted, in certain registers, to give expression to humorous and grotesque passages, such as occur in the "Sorcerer's Apprentice," by Dukas, or the "Hall of the Mountain King"

movement, in the Peer Gynt Suite by Grieg. However, notwithstanding its undeniable adaptability for such passages in comic vein, it has a dark beauty of tone very well suited for serious lyrical passage work. Probably the earliest appearance of the bassoon in a work by the Masters of the 18th century was in the Witch music, in Handel's "Saul," though Handel (and Bach) used the bassoon only rarely. Haydn, however, already made good use of its possibilities, and wrote a Sinfonie Concertante for Violin, Cello, Oboe and Bassoon with orchestral accompaniment.

Compositions by Mozart and Beethoven definitely established the bassoon as an instrument of expression. Mozart thought enough of the bassoon, even in the instrument's cruder form, of his time, to write a charming Concerto for Bassoon in B flat, with Orchestral Accompaniment—also his Sonata for Bassoon and Cello, his Quatoir Concertante for Oboe, Clarinet, French Horn and Bassoon, with Orchestral Accompaniment, and he included the bassoon in several chamber music compositions for winds and strings, for winds and piano, and in purely wind combinations. Beethoven employed the bassoon prominently in his Symphonies, and in the last movement of his Fourth Symphony there is a famous staccato passage for the instrument. He also employed the bassoon in some of his chamber music compositions, such as in his Septet for Winds and Strings, Sextet for Winds, Quintet for Winds and Piano, Trio for Piano, Flute and Bassoon — also in three duets for Clarinet and Bassoon.

Schubert employed the bassoon in his famous Octet for Winds and Strings. Rossini wrote a Quartet for Flute, Clarinet, Horn and Bassoon. Weber wrote two solo works for bassoon with orchestral accompaniment — his Concerto for Bassoon in F and his "Andante Hongrois." (Incidentally, there is a passage from the "Agnus Dei," in Weber's Mass in G, which reveals the bassoon's fine possibilities in the role of accompaniment to the human voice—the passage is played first by bassoon, then sung, then repeated by the bassoon. In the Aria "Una Furtiva Lagrima" in Donizetti's "Elisir d'Amore," the bassoon has a somewhat similar role, and in Verdi's "Requiem," the bassoon has important and charming accompaniment figures to the voices.) Tschaikowsky has given beautiful lyric passages to the bassoon in his symphonies. It is prominently used by Rimsky-Korsakoff in the "Scheherezade Suite," and he employs the instrument in his Quintet for Winds and Piano. Glinka has written a Trio for Piano, Clarinet and Bassoon. Other compositions in the older literature for bassoon are as follows:

Concerto in B flat for Bassoon with Orchestral Accompaniment (Strings and Tympani) by Ferdinand David.

Concerto in F for Bassoon with Orchestral Accompaniment by G. A. Schneider.

Concerto in C for Bassoon by G. H. Kummer (renowned German Bassoonist, 1774-1857.)

Forty-two Caprices for Bassoon by Etienne Ozi (renowned French Bassoonist, 1754-1813.)

Six Duos Concertants for two Bassoons—by E. Ozi.

In the older chamber-music literature in which the bassoon appears, the compositions cover combinations from Duets to Nonets, and are for Winds with Strings, Winds with Piano or for Winds only. In addition to the *Duos Concertants* listed above for two bassoons by E. Ozi, and a number of *Trios* solely for bassoons by G. H. Kummer and Julius Weissenborn, there are *Quartets* for various combinations with bassoon by J. Brandl, Franz Danzi, J. J. F. Dotzauer, Friedrich Gumlich, Franz Krommer, F. A. Pfeiffer, and G. A. Schneider. There are *Quintets* by J. Brandl, and F. Spindler; *Sextets* by J. Amon, Luigi Boccherini, G. Erlanger, Ludwig Thuille; *Septets* by J. F. Berwald, A. Blanc, C. Kreuzer, Julius Roentgen; *Octets* by Louis T. Gouvy, Franz Lachner, C. H. C. Reinecke, Louis Spohr; *Nonets* by Charles F. Gounod and Louis Spohr.

In the modern orchestral compositions Deems Taylor employs an effective cadenza for bassoon in the "Jabberwocky movement" of his "Looking Glass Suite." Stravinsky opens his "Sacre du Printemps" with a bassoon solo in the extreme upper register, and in the "Berceuse" of his "Firebird Suite" is a beautiful bassoon solo. In various other compositions he uses the bassoon prominently. Ravel has given conspicuous solo passages to the bassoon in his works, as in his "Bolero," his "Rhapsodie Espagnol" (which has a cadenza for two bassoons) and his "Alborada del Gracioso"; in his Piano Concerto, he gives difficult passage work to the bassoon in the accompaniment, and in another passage in this concerto, he gives the bassoon a solo reaching to high E, which demands a great deal of the instrument. Richard Strauss employs two bassoons very effectively in a canon form, in his *Don* Quixote," representing the two monks met by the Don, on his journey. Sibelius employs the bassoon in a lengthy solo, in melancholy mood, in the first movement of his Fifth Symphony. Gabriel Pierné wrote a Solo de Concert for Bassoon with Orchestral Accompaniment (there is also a cadenza for the instrument in his *Cydalise*-Suite No. 1.) Ermanno Wolf-Ferrari has written a Suite Concertino in F Major for Solo Bassoon, with String Accompaniment and two Horns.

In the modern chamber music literature for bassoon, the following compositions can be noted — the majority of them for wind combinations only, occasionally for winds with strings or winds with piano: Sonata for Clarinet and Bassoon by Francois Poulenc, Sonata for Piano and Bassoon by C. C. Saint-Saens; Sonata for Violin and Bassoon by Vladimir Dukelski; Trios by Fernande Decruck, P. O. Ferroud, L. de Lorenzo, Igor Markevitch, Darius Milhaud, Walter Piston, Francois Poulenc, Erwin Schulhoff, Heitor Villa-Lobos; Quartets by Arcady Dubensky ("Prelude and Fugue" — four Bassoons), Jacques Ibert, Mikhail M. Ippolitov-Ivanov, G. F. Malipiero, Serge S. Prokofieff ("Scherzo Humoristique" —four Bassoons); Quintets by Jorgen Bentzon, Theodor Blumer, Pavel Borkovec, Alfredo Casella, William Edmonstoune Duncan, Giorgio Federico Ghedini, Paul Hindemith, Charles Huguenin, Jan Ingenhoven, Paul Juon, Max Laurischkus, Erwin Lendvai, Lucien D. Magnard, Carl A. Nielsen, Gabriel Pierné, Joseph G. M. Ropartz, Carl Rorich, Heinrich Kaspar Schmid, Arnold Schoenberg, Leo Sowerby; Sextet by Leoš Mládi Janáček; Octets by Hugo Kaun, Rudolf Novaček, Igor Stravinsky; Nonet by Eugene Goossens.

Some well established studies for the instrument are by Jacobi, Milde, Weissenborn, Ozi and Giamperi. There are good Orchestral Studies for the Bassoon by Curt Weller and Adrian Berendes—also Orchestral Studies from the Works of Wagner by E. Albert, and Orchestral Studies from the Works of Richard Strauss by J. Bohm, for the instrument.

It is interesting to note that, in an article on the bassoon in an old journal, the "Quarterly Musical Magazine and Review," Volume 6, published in London, in 1824, there is a list, with short biographical sketches, of about fifty distinguished European bassoon-players of the late 18th and early 19th centuries — a number of them also composers—all of them apparently highly regarded and honored for their skill on their instruments and their musicianship. One of them, Steiner, chamber musician to the King of Denmark, was so highly esteemed in Europe that, when he went to Paris, in the suite of the Swedish minister, he was presented at court to the French king. He later gave concerts with great success in Holland. It should be added that the famous Russian composer and conductor, Kalinnikov, 1866-1901, was at one time a professional bassoon-player, but, strangely enough, he did not contribute in his creative work to the solo repertoire of the bassoon.

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The Clarinet Family

By SIMEON BELLISON

THE clarinet is perhaps the most colorful of the many instruments which enter into the composition of a modern orchestra. It is also known as the youngest member of the woodwind section.

The first model of a clarinet was made in Germany at the end of the seventeenth century, between the years 1690-1700. It was the invention of a flute maker, Johan Christofer Denner, who was born in Leipzig in 1655 and died in Nurenberg in 1707. The model was built of yellow wood, with seven finger holes in it and had only two keys made of thin bronze on the upper part of the instrument. It was tuned in the key of C, as were the other woodwinds, flute, oboe, and bassoon. It had a rough, harsh, and unsteady tone. In the middle and low octaves, it sounded like a trumpet, and in the high octave, it sounded like a Musette or English horn. All of the half tones were played at random with an unusual fingering combination, and also with an unusual pressing of the lips. Most of the notes were not clear, causing the intonation to be false. In our time, when orchestra playing demands a superlative degree of precision and the technique of the instrument makers is so greatly perfected, the first model would satisfy not even a shepherd. The inventors tried their utmost to make the instrument popular, but they were unsuccessful.

During the first ten years of its existence, it had no definite name. A little later, old Italian and French composers started to use it infrequently as a trumpet with a high register and named it "clarinetto" (clarino in Italian means trumpet). Since that time, the name has remained. Whether "clarinetto" is male or female is unknown to this day. In France and in Germany, the feminine gender is used ("la clarinette" in French, and "die clarinette" in German). The masculine gender is used in Italian and Spanish ("il clarinetto") and in Russian it is called "clarnet."

Prominent makers of woodwind instruments at that time, Fritz in Braunschweig, Lefevre in Paris, Stadler in Vienna, and Schlott in Berlin, together with the best clarinet players, worked very hard to improve this instrument. The experience of the maker and of the player proved to them that the character of the tone of this instrument was very promising, but that it had to be rebuilt. About fifty years later, the clarinet appeared in the keys of A and B flat. It was now made of dark grenadille wood with ten keys of solid nickel. The new construction, the better quality of wood, and other improvements gave the clarinet a more agreeable tone and greater flexibility. The additional number of keys gave it a longer range which made easier the playing of technical passages. In the year 1767, the clarinet appeared in the compositions of Mozart, since it was assuming a new and more active role. Mozart transferred it from the brass section to the woodwind, and since that time, it has always been welcomed and widely used by all composers.

The long range of the clarinet, its individual tone quality which is so near the human voice, its technical flexibility, and the ease with which it blends with other instruments, strings or winds, made it an indispensable member of every symphony orchestra, with a prominent, responsible, and outstanding part over all other instruments. In a band, its role is even greater. There it becomes the first violin.

The clarinet is often heard in solos and in chamber music. Its concert literature has been written by the greatest composers such as Mozart, Spohr, Schumann, Mendelssohn, Weber, Beethoven, Brahms, and Debussy. In jazz, the clarinet is of course a favorite member of the "gang." There too it disports itself better than any other instrument, doing comical imitations that no other instrument can do.

The clarinet family consists of: A flat clarinet piccolo (the baby); E flat piccolo (clarinet); B flat clarinet (the most popular); bassethorn in F; alto clarinet in E flat; and the bass clarinet; and contra-bassclarinet, both in B flat.

The saxophone also belongs to the clarinet group. (As the founder of the Clarinet Ensemble, I have chosen to exclude it because its menagerie-like sounds degrade the entire clarinet family. But I have to admit that the clarinet and the saxophone are the most popular instruments in this country.)

The clarinets are shown to their greatest advantage when they are grouped into an ensemble. Because of the long range of the entire group, they can play as a whole orchestra without the help of other instruments. There are no other wind instruments of the same color of tone, of which an ensemble could be made up to play as an orchestra. For this reason, a clarinet ensemble is original, new and unique.

The roles in the Clarinet Ensemble are divided as follows: *the E flat clarinet,* which is tuned a fifth higher than the B flat, substitutes for the flute, piccolo, and for the oboe; *the B flat clarinet* substitutes for the first violin and plays its own original part of the first clarinet; *the second B flat* is the second violin; *the third B flat* is the viola too; *the bassclarinet and contra*net serve for the 'cello, bassoon French horns, English horns, and sometimes the viola too; *the bassclarinet and contrabassclarinet* substitute for the bassviol.

At the beginning of its existence, the E flat clarinet was used only in a band. Later, Johann Strauss, the King of Waltzes, took it into his string dance orchestra. Berlioz was the first to bring it into the symphony orchestra with his "Fantastic Symphony." Later Richard Strauss and many modern composers gave it an outstanding role. And now it is a steady member of the symphony orchestra, with a prominent and colorful part.

The A flat piccolo (the baby) is used very seldom, and mostly in gyspy bands in Hungary.

Mozart was also the first composer to use the bassethorn, giving it a distinguished solo part in the duet for soprano and bassethorn, in the opera "Titus," and also in his requiems. Later, Mendelssohn wrote his famous two Concertstucks, Op. 113 and 114, for Clarinet, Bassethorn, and Piano. (The difference between an alto clarinet and a bassethorn is in the very low part of the instrument only. Long ago, the alto-clarinet had a bell like a regular clarinet, but the sound of some notes which came out from the bell was too close to the floor. This muted the notes and affected them. The instrument makers improved it by changing the bell to a horn, making its appearance similar to the bassclarinet and therefore named it "the bassethorn" or "basset.")

The bassclarinet makes its appearance in the orchestra in Meyerbeer's "Huguenots" in 1836 and in Verdi's "Aida" in 1871, and later in the compositions of Richard Wagner, Liszt, Tschaikowsky, and Richard Strauss. The bassclarinet is also a very prominent member of the woodwind section with an outstanding color in the low register.

The contra-bassclarinet is one octave lower than the bassclarinet. Some conductors prefer it to the contrabassoon. In some modern scores, it has its original part. It is as important to the Clarinet Ensemble as is the bassviol to a symphony orchestra.

The clarinet is a transposing instrument. In the very old scores, we can find it in the keys of A, B flat, C, D, E flat, F, and G. In those days when the player, through lack of experience, doubted that transposition was possible on one clarinet, he carted all of the original clarinets in a horse carriage to his job. Today, the player uses only two clarinets, A and B flat. The A, which is a little longer, is tuned half a tone lower than the B flat. This difference makes the tone softer and more agreeable, especially in slow movements. Most of the composers realize the exceptionally mellow quality of the A clarinet, when they arrange their compositions, and show preference to either instrument accordingly.

The B flat clarinet, which is tuned one tone lower than the piano, is the most popular. This clarinet is preferably used for solos by the player and by the composer, and the clarinetist can more easily transpose any other key on it. The B flat clarinet is especially used in bands. It also has a soft, and at the same time, brilliant tone. In order to make easier the transposition and the technical passages, the player decides which of these clarinets to use. A passage that is not comfortable to play on the A is played on the B flat.

For instance, when the orchestra plays in the key of A (three sharps), the composer and arranger keep in mind the key most suitable for the player and write the music for the A clarinet. The clarinetist plays in the key of C, which makes the technical parts easier to manage. Thus, he has less keys to use and the sound coming out from the natural finger holes is clearer. When the orchestra plays in three flats, the B flat clarinet will play in one flat; naturally, then it is better to use the B flat clarinet.

The clarinet with a perfect intonation does not exist. However, to improve the intonation, the number of keys were brought up to seventeen and sometimes to twenty. The well known inventor of the new flute, Theobald Boehm, gave a new idea to the clarinet also. The famous clarinet players, Karl Baermann and Ivan Mueller, together with the eminent instrument maker, George Ottensteiner in Munich, tried to adopt the Boehm System to the clarinet to simplify it. As a result, there are now in existence two systems of a clarinet; the German, or old system, and the Boehm, or new. Each one has its good and bad features, and it is difficult to say which is the better of the two. In some countries, France, Italy, and Spain, the Boehm system is more popular. Germany, Austria, Hungary, Russia, Czecho-Slovakia, and the Scandinavian countries use the old system.

The history of my Clarinet Ensemble is closely connected with the history of the Committee on Ensemble Musical Training and Scholarships of the Philharmonic Symphony Society of New York. This Committee was organized some years ago for the purpose of choosing such children from the public Elementary and High Schools of Greater New York as gave evidence of exceptional musical promise; to obtain for these children the opportunity to study any instrument under the guidance of a staff of distinguished teachers connected with the New York Philharmonic Orchestra; and finally to enrich the musical background of these children by means of broader cultural studies. The Clarinet Scholarship Ensemble is an offshoot of the activities of this Committee.

In 1927, in my studio, I organized a double quartet of my pupils. This group had two B flat clarinets, a bassethorn, and a bass-clarinet. This was the beginning of the Clarinet Ensemble. During the next two years, this group had sixteen members. Since 1929, when the Committee on Ensemble Musical Training of the Philharmonic-Symphony Society began to give scholarships to the most promising musical children of the Elementary and High Schools of Greater New York, this group grew larger every year and at present it has seventy to seventy-five players.

The Flute

By REX ELTON FAIR

THE Flute is often and rightfully called "The Nightingale of the Woodwinds" by all who are familiar with its clear enchanting tone that has the power to excite even the birds to a state of ecstasy in song. Truly an instrument of Nature is the flute.

It is certain that the origin of music was founded on natural rhythmic forces. There can be little doubt that it was the song of the birds, or the waves of the ocean, the water-falls, the constant even motion of a bit of drift-wood lodged in some rapidly flowing stream, the wind singing in the evergreens, or some other form of nature's ever present rhythms that prompted our very early ancestors to gather in groups, and to merely slap their hands together so that they, too, might create and enjoy some form of physical rhythm of which their child-like minds might be conscious.

However, long before man ever exercised such primitive rites, the zephyrs that gently kissed the myriads of reed flutes that grew along the water's edge, were producing sweet sounds and music that might be likened unto that of Schubert or Mozart, in pianissimo effect. Then there were winds of such force and terrific violence as to instill the most horrible fear into the hearts of all living creatures, but these same winds —as the force of them was interrupted by trees and mountain crags—were as the breath of a great musician, playing upon his flutes; music in fortissimo effects, depicting the torturous and horrible, such as only the great Tschaikowsky knew how to write.

It is an interesting and fascinating picture one can create within his mind, if he will imagine the first wayfarer of a few thousand years ago, when suddenly he became conscious of the fact that the wind was producing pleasing sounds variable in loudness and pitch, as it blew across the open ends of the hollow reeds. Eventually he plucked one of those reeds, and was both amused and amazed to find that he, too, could extract a tone from it by holding his lips to the edge of the hole, and then blowing across the top of it. In due course of time it was discovered that the shorter reeds produced a higher tone than the longer ones. It is possible, too, that while he was playing with those reeds, a long one was found that made a tone of higher pitch than some of the short ones. Probably by that time his slight mechanical and acoustical senses had been awakened to the extent that an investigation followed. Upon careful examination of that particular reed, it was discovered that a hole had been worn through the side of it. It called forth very little ingenuity to prompt him to cut a hole in another reed, only to find that by so doing the air column had been deflected and shortened, thereby making the longer reed respond in pitch to the likeness of the shorter one. When this hole or vent was covered with his finger, the effect was just opposite. Thus, it was then and there that the first man-made flute was created. Even today, with our most modern wood-wind instruments, the change of pitch brought about by the manipulation of many padded stops or keys, may be attributed to the fact that it is a matter of shortening or lengthening the tube upon which the mechanism is placed. It is of course possible to alter pitch by fourths, fifths, octaves, etc., on the modern flute, by changing the tension of the lips. But now to return to our primitive flute, it is interesting to know that for untold centuries, primitive peoples used these flutes, not only as a means of amusement and entertainment, but for religious rituals, and love making. In time of drouth, and famine or illness, the flute was often used to awaken the gods, and to call them to perform their rites and duties.

These beautiful soft toned pipes or flutes have played such important roles in the development of mankind, as to demand the careful attention and much research on the part of many of our most prolific historians. Many who have given serious study to the history of the flute have said that the god Osiris of Egypt gave the flute very great consideration and was responsible for its rather sudden popularity. All of our flute playing fraternity have heard the story of the great god Pan of Greece and his love of the flute. Then there was Krishna, Indian god of the woods, of whom it has been said, played his flute so delightfully that all who heard him followed in his path of divine loveliness, even unto the end of mortal life.

When next you hear a flutist, if you will allow but a passing thought to attest to the fact that he is playing on an instrument born of such color and romance, it is bound to afford you extra pleasure, and to incite a keener interest in his performance.

The Boehm System Flute of today, when made of sterling silver, gold or platinum, (as made by our finest of flute makers) is the very acme of perfection. That is to say, that it is probably unequalled by any other musical instrument dependent upon mechanical and acoustical science for perfection of pitch and intonation. This instrument has a chromatic range of three octaves with the possibilities of half and whole

step trills throughout the entire range. B flat to C in altissimo is the one exception. It is one of the most important instruments of our concert bands and symphony orchestras, the modern orchestra or "band" included. This is especially true where the modern organization with modern music is used in radio or concert. It may be of interest to you to know that the finest flutes made in the world today, are made in America.

Generally speaking, people are not conscious of the important role that the flute plays in our music. Those of us who are interested in the promotion of this—"The King of the Wood-winds"—should assume the obligation of informing our public at every opportunity, of its usefulness, grace and loveliness.

In attending an orchestra or band concert, anyone is apt to notice that the flutist "blows" into his instrument, and manipulates the keys with his fingers to make the necessary changes and variations in pitch, but more often than not, his interests come to a halt at that point. Flute players have often been asked questions concerning their "fifes" by well meaning friends who wished to appear genial and interested. Though many such questions probably leave the player speechless, he should take such a cue as an opportunity to promote his instrument in an instructive and enhancing manner.

It is a fact that many, even numbered among musicians, do not appreciate the full capacity of the flute. They all know that Beethoven, Saint-Saens, Mendelssohn, Tschaikowsky, Brahms, and others, entrusted many prominent solos throughout their orchestral works, to the flute. However, many are surprised to learn that Quantz, Kuhlau, Mozart, Bach, Handel, and many others numbering among our finest of composers, have left us many concertos and sonatas that were originally written for the flute.

The French Horn

By T. M. JUSTUS

THE French horn (Waldhorn; Natural horn) is one of the oldest wind instruments in existence. It is usually made of brass, but present day manufacturers use various combinations of metals, specially designed to improve the tonal quality and durability of the instrument. It consists of wound tubing, about 5/16 of an inch in diameter at the mouthpiece and about 11 to 11¾ inches in diameter at the Bell. The old style mouthpiece was small with conical, slightly convex bore and very narrow rim. The modern mouthpiece is larger, with conical, slightly concave or cupped bore and a wider rim. The length of the tubing is governed by the pitch of the instrument.

Horns of most primitive construction and made only from the natural horns of animals, can be traced back to and are mentioned in the histories of the most ancient races. The ancient Ethiopians called them "Kenet and Keren." The Hebrews used the same name of "Keren" and also "Schofar." In India they were named "Nursingh" and the Greeks knew them as "Kegas."

Alexander, the Great (336-323 B.C.) used a horn which could be heard at a great distance to call his army together. Subsequently horns were also made of wood, the bark of trees, ore, glass and ivory. A horn made of ivory is said to have been the property of the renowned Rowland, nephew of Charles the Great. The ancient legend tells us that the tone of this horn carried to such a distance that Charles the Great was enabled to hear Roland call for assistance for miles, when the latter lay helpless in the Pyrenee mountains (778).

However, all the above-mentioned materials used for the construction of horns proved undesirable, especially as to lasting qualities, and the advisability of using metal for the manufacture of these instruments became more evident.

From the 12th to the 16th century the instruments were constructed in a slightly bent form to imitate the natural animal horn. During the 17th Century they gradually developed into the wound form which we know as the "natural" or "Stopped" (Hand) Horn, so named because a majority of its notes were produced by means of the right hand placed in the bell of the instrument and "Stopping" the different notes. These horns were first built in E flat but later they were made in different sizes, in order to enable their use in different keys. For compositions modulating into different keys a different horn had to be used for each change, or smaller or larger appliances (crooks) were attached to the instrument to change the pitch. In addition to these, shorter tuning slides were used as an aid for correct intonation. However, these complicated appliances for changing the pitch interfered materially with the practical manipulation of the instrument and the pitch, as before, remained a most defective one. Numerous ideas and inventions for improving the horn were advanced during the next century but they were all equally unsuccessful because the intonation of the instrument was not improved and "stopping," with all its inequalities of tone still had to be resorted to.

Finally in 1814, a hornplayer named Stolzel of Breslau, assisted by an oboist named Bluhmel, invented a real improvement for the horn, by supplying it with two air-tight valves (Piston valves). The first valve lowered the horn one half-tone and the second one whole tone, and both together one and one-half tones. This invention was improved upon in 1819 by Muller of Mayence and Sattler of Leipsic, who constructed horns according to Stolzel's idea with three valves. The third valve lowered the horn one and one-half tones and therewith placed it upon that basis of perfection which it has remained until the present day. Rotary valves instead of piston valves are now in general use. At the beginning of the 20th Century came the introduction of the double horn to improve the tone, intonation and ease of playing.

Michael Practorious (1571 -1621) seems to have been the first composer to introduce the horn as an orchestral instrument. He called it "Hunter's Trumpet." J. Fux (1660-1741) was probably the first who used the horn in pairs for orchestral purposes. From that time on, it was used more and more, and gradually raised itself to such distinction that it successfully rivalled and finally placed itself side by side with the more favored trumpet, being preferred by the most prominent composers as a solo instrument. It has been used most effectively as an orchestral instrument by Mozart, Beethoven, Mehul, Cherubini, Spontini, Weber, Mendelssohn, Wagner, Richard Strauss, and particularly by all the followers of the modern school. Weber preferred it among all other instruments and probably used it most effectively for orchestral purposes among all writers.

The beautiful, pliable tone of the French horn makes it of all instruments nearest to the human voice, and this, together with the varied effects it produces and the almost limitless uses it can be put to, accounts for its popularity with modern-day composers. Its tone seems to blend perfectly with all other instrumental groups. Because of its peculiar tonal color, the instrument seems to adapt itself to almost any type of music. Played softly it is well adapted for expressive, dreamy, song-style music. Played forte it depicts the joyous, boisterous music of the hunt. The echo can be sweet or mysterious and the crash effect is one of sudden terrifying savagery.

In spite of its wide popularity, the French horn is perhaps the least understood of all instruments. Why does the French horn finger different from the cornet? Why use rotary valves? Why do you put your right hand in the bell? Why is the double horn easier to play? When do you change to the B flat horn? Is it possible for one player to play the range of the horn? These are but a few of the questions we hear every day.

The popular idea that the French horn fingers differently from other three-valve instruments is wrong. It fingers exactly the same. The French horn range begins on F sharp, the space below the bass clef staff. The cornet range begins on F sharp below middle C. A comparison will show that from the first playable tone on the two instruments, the fingering is identical, with the French horn having an added octave in range. However, the playing range of the French horn is pitched so low that it is necessary to play in the next octave higher in order to make the parts sound. This octave, beginning with middle C, has the same fingering as the cornet octave beginning with C in the third space. Most people compare the octave beginning with middle C on the cornet with the octave beginning with middle C on the French Horn and this leads to the belief that the French horn fingers differently. However, it will be seen that the French horn in playing in the octave beginning at middle C is playing in the same range on the instrument as the cornet is when playing in the octave beginning at C on the third space, and the French horn presents practically the same difficulties in playing in this octave as the cornet does in its higher octave.

Lip trills can be made on a cornet from the note E in the 4th space on up the range of the instrument. The fingerings are: E-F sharp-1-2-3; F-G-1-3; F sharp-G sharp-2-3; G-A-1-2; A flat-B flat-1; A-B-2; B flat-C-1. It is here that the cornet teacher begins to have trouble with the students when they finger correctly and play the wrong note. These difficulties show up on the French horn, with the note E on the first line of the treble staff. This is true because the French horn at that point is playing just as high on the instrument as the cornet is when playing E in the fourth space. It is said of the French Horn that "Not any notes are made for you." Which is another way of saying that regardless of the fact that you may finger a note correctly, you will not play the correct tone unless you hear it and blow the correct tone. Beginning with A in the second space you can finger 1-2 and play either G-A-B- or C sharp with the same fingering. This is the tonic, second and third, and minor seventh. This can be done with all notes in the upper octave of the French horn. Thus, if we understand that the French horn plays exactly the same as all other valve instruments, and that we are playing in a higher octave most of the time instead of the actual playing range of the instrument, it is easy to understand why the instrument is tricky and difficult.

The French horn is an instrument of great smoothness and flexibility and the use of rotary valves is a contributing factor to this. When we understand the flow of air through the rotary valve we will understand why it is used instead of the piston valve which is generally used on other three valve instruments. The passage of the air is continuous through the rotary valve. When the valve rolls to change the direction of the air from one slide into another, it closes the first slide and deflects or "throws" the air column into the second slide without in any way disrupting the air stream. This gives the effect of the old tone apparently "melting" into the new tone. The new tone will speak when the rotary valve is one-half or a little more changed while the piston valve must be almost entirely up or down before the new tone speaks. Also the air passes on the same level through a straight, open passageway in the rotary valve, while in the piston valve it has to climb or go down through an abrupt curve to reach its new slide. Thus it will be seen that the rotary valve merely deflects the air stream from one slide to another and does it in such a manner that it is far more satisfactory for the French horn which demands that utmost in flexibility and smoothness.

Learning the proper manipulation of the right hand in the bell is of extreme importance. In playing open horn the bell is approximately half closed. This is done as an aid in the control of pitch, tone, and tone color. The hand may be held in several different ways depending upon its size and the effects desired. Generally speaking however, the back of the hand should rest against the far side of the bell with the little finger and thumb pressing on opposite sides. The weight of the instrument should rest on the back of the thumb. The hand must not be straight or full cupped as either extreme will prevent proper tone production.

The hand may be moved in and out until the place is found where tone and intonation is best. If the hand is held properly, faulty intonation can be corrected by a slight flexing or straightening of the hand. By gradually closing the opening and flatting the tone with the lips, the tone will be lowered. By making the opening larger and forcing the tone up with the lips the tone becomes sharper. This is a more open, and brighter tone, but may become hard if the opening is too great.

When the right hand is thrust firmly into the bell, stopping it ¾ to full, the pitch is raised a half-tone. The "Echo," one of the most charming effects a horn player can produce, is made in this manner. The hand should close the bell as far out as the size of the player's hand will permit. The raise in pitch is counteracted by transposing the horn part one semi-tone lower than written. The Crash effect, one of sudden terrifying savagery is made in the same manner as the Echo except that the crash notes are played very loud and are marked fz (forzando). In addition to hand muting, French horn mutes may be purchased. Muting presents a difficult problem and should not be attempted until sufficient embouchure and experience have been acquired. The French horn requires a discriminating ear and a sensitive lip because it makes more use of the upper partials of the harmonic series which are more difficult to attain.

Because of the difficulties encountered in playing the French Horn, the double horn was introduced for the express purpose of solving some of these problems. The double horn is two horns built as one. There is only one mouthpiece and one bell but there are two complete sets of valve slides. Double French Horns are built in F with a rotary valve to throw the instrument into B flat. There are more open tones on a double horn and it also has a wider playing range. Its use makes both the lower and higher tones easier to play. Although the instrument is pitched in F and B flat, the player should consider it as an instrument of one pitch only. Do not change the names of the notes when the B flat horn is used. For example, if the 4th line D is played on the B flat horn, it should still be thought of as D and not as A.

With the increasing popularity of the double horn comes the question, where in the scale should the change to the B flat horn be made? Also why is the B flat horn more sure and can the change be made without its being noticed?

It would be difficult to establish a set of rules for the change to the B flat horn that would apply in all cases. It depends to quite an extent upon the ability of the student. Some experienced players do not make the change until the top line F. Others change at fourth line D, and still others at second line G sharp. The fingering of the two horns is the same from G sharp on the second line through C on the third space. It has been found that this is the best place to make the change, preferably on the G sharp. The higher the point at which the change is made, the more danger of a break in the tone. Extreme care must be taken by the player to make the change smoothly so as not to disturb the embouchure. The tone quality of the two horns at this point is near enough alike that by continual practice in matching tones they can be made so nearly equal in quality that only the best trained ear can detect when the change is made. And in many cases they have not been able to do so. Do not use the B flat horn from middle C to G on the second line because of faulty intonation and rough tone. It is safest to use the F horn at all times below G on the second line, although the B flat horn is used, particularly in loud passages where tone quality is not so important and in ranges where it is difficult to get volume and power on the F horn. Some prefer to use the B flat horn for the notes C sharp to F in the octave below middle C. The B flat horn is more sure because you are changing from the upper octaves of a larger horn to the playing range of a smaller horn.

The range of the French horn is nearly four octaves, and because of this, the question is often asked, Is it possible for one player to control this range? The impression seems to be pretty general that a player is either a high horn or a low horn player. This need not be the case. With the increased use of the double horn and the improved mouthpieces of today it is possible for any player of ability to control this range. In fact some players play more than a four octave range but the notes at either extreme are very difficult to play.

Fretted Instruments

By JACK LUNDIN and
LETRITIA KANDLE

HISTORY ascribes the origin of Music in China to divine inspiration, and names the Emperors Fo-Hi (c. 3000 B.C.) and Hoang-Ti (c. 2600 B.C.) as pioneers in organization. Confucius (d. 478 B.C.) also was very interested in the progress of music and did much to aid it.

There are no exact dates of the origin of fretted instruments, but it is known that ancient China had many of them, namely the "moon-guitar," with four strings, and the "Pipa" with four strings. In ancient times India was represented with the Hindu Sitar and the Magoudi, a long necked four string guitar. Assyria, Egypt, and Persia also had fretted instruments which included the lute and the guitar.

One of the most important fretted instruments used by the Mohammedans of the Middle Ages was the "el'ud," a lute. It had a broad, pear-shaped body, rather short neck bent back at the head, and four or more strings. It was introduced into Europe by 800 A.D., was imitated in lutes (the word "lute" being derived from el'ud) and is still survived by the mandolin.

The Troubadours and Trouvers soon after 1100 A.D. used lutes and other stringed instruments extensively in their wanderings to lend a musical background to their songs, though the lute was yet not technically advanced.

Between 1500 A.D. and 1600 A.D. the 6 string lute attained much popularity in select society and music in madrigal style was written for it, which were named "Fancies." With the increased popularity of these instruments, an enlargement of the method of notation became necessary and this gave rise to the tablature system, which was adapted to various individual kinds of instruments. For instance, the Lute tablature, represented the strings of the instruments by lines on which letters designated the positions of the fingers for the required tones.

Fretted instruments also helped play an important role in the beginning of the opera of which the first was a monody or cantata patterned after the Greek tradition. It consisted of a declamatory melody with occasional accompanying chords played on the lute. The lute aided in the development of the harmonic style and contributed much to the awakening of a desire for true instrumental composition, but its mechanical limitations were such that gradually it was supplanted by the viol, though it continued in some vogue until the 18th century.

The modern derivations of the lute are the guitar and the mandolin, the latter resembling it in shape. The guitar was used in place of the lute and was extensively studied from about 1800, several varieties being used, such as the English (really It. "Citera") and the Spanish. The former showing its kinship with the lute by its wire strings (partly in unison pairs) and its pear-shaped body, and the latter having gut and silk (overspun) strings and a body shaped like an "8." The Spanish gradually became the favorite.

Fretted instruments are those containing metal strips, called frets, placed transversely across the fingerboard at regular intervals, which serve to mark off the various string lengths to produce given tones.

The Fretted instrument family is subdivided into 3 main classifications, namely the Guitar, Mandolin and Banjo. There are many kindred instruments contained in each group as shown by the following table—

Guitar Group
Spanish Guitar
Hawaiian Guitar
Harp Guitar
Banjo Guitar
Ukulele
Tenor Guitar
Lute (now rare)
Mandolin Group
Mandolin
Mandola
Mando cello
Mando bass
Mandolin banjo
Balalaika (Russian)
Tambaritza (Slovine)
Banjo Group
Tenor Banjo
Plectrum Banjo
Standard Banjo
Cello Banjo (rare)
Bass Banjo (rare)

The Banjo, commonly called the only native American instrument, originated in the South and credit is given to one Joel W. Sweeney of Appomatox, Va. for its original conception in the year of 1830. Its use through the 19th century was mostly as a minstrel instrument, having gained much favor with the American negro who found its quality of tone and timbre adaptable to his style of music.

The development of the instrument began in 1870 when frets were added and changes in neck and string lengths took place. Not until 1922 did the Tenor Banjo standardize the string length to 23 inches, and until the year of 1930, the Tenor Banjo was the popular instrument of the day. Almost every size dance orchestra employed a banjoist for rhythm style playing and many fine soloists helped in popularizing it by way of stage and radio.

Banjo bands up to 75 pieces and small mixed groups employing banjos have done much towards the development of banjo literature and technique. It is true that the style and tonal quality confines the library to a more definite classification but it may well be noted that the banjo has appeared on many occasions in the leading Symphony Orchestras of the country, when the orchestration has specifically called for it.

When we consider that up to 1930, over one million dollars a year was spent in the country for banjos, one can appreciate the tremendous popularity of this instrument. The fact that the banjo, as previously stated, is the only original American instrument should insure its permanency in American music.

The Mandolin was the first of the modern fret family to enjoy national popularity. It was used in small and large groups ranging from trios to 100 piece orchestras appearing socially and professionally on the concert stage. The mandolin, commonly called the violin of the group, has been a classic solo instrument. Its repertoire contains many fine concertos, overtures, operatic transcriptions and a comprehensive list of standard compositions. Each year, one may hear fine mandolin orchestra concerts in various cities throughout the United States.

It is the opinion of the profession that the Mandolin is a standard instrument of the fretted instrument group and will always have a definite place in the world of music.

The Spanish Guitar has been and probably will always be the outstanding fretted instrument of the group, not only in general popularity, but in its possibilities or repertoire and international acceptance as a standard instrument.

Guitar artists, who stand shoulder to shoulder with great virtuosi of the piano and violin, have been produced by Italy and Spain, where they consider it their national instrument. Terrega, Sor, Carcassi and many other fine writers have contributed compositions that have elevated the guitar to the plane of the concert stage as a solo instrument. Franz Schubert used the guitar extensively in assisting him in his composing and Nicolo Paganini, the great violin technician wrote concertos for guitar and violin. Paganini himself was an adept guitarist, claiming that its technical requisites helped his violin playing.

In America, beginning in 1930 the dance orchestra accepted the Spanish guitarist in their personnel as a rhythm player and accompanist for voice, supplanting the banjo and introduced a new technique of fingering and picking for the modern player.

This development has up to the present time not only circumvented the banjo's popularity but has enlarged the scope of repertoire for other fretted instrument groups (save banjo) and ensembles. Dance orchestras of every size usually have one or two guitarists and small ensembles are popular over radio and for night club entertainment. Sales in this country amount to nearly two million dollars per year for guitars alone over a period of five years (1935-1940).

The history of the Hawaiian guitar is purely legendary. A story is told

that one day while basking in the sun on one of Hawaii's many beaches an unidentified person being too indolent to pick up the Spanish guitar at his feet, placed a pocket knife between his toes and slid it backwards and forwards on the strings. The pocket knife developed into what is now known as the steel. The modern technical use of the steel divides the strings by its placement on them into various lengths producing differences in pitch. The right hand employs three finger picks which are placed on the first and second fingers and the thumb, to pluck the strings.

As if in answer to a silent prayer Hawaii, Land of sunshine, love and music, gave to the world her six-string Hawaiian guitar, which in approximately a half century has found a place all over the United States and in foreign countries as well. It has been and still is used as a solo instrument and in ensembles. The six string Hawaiian guitar, because of its harmonic limitations, is gradually being developed into a multi-string instrument.

The most recent contribution towards fretted instrument progress has been the electrical amplification of guitars and banjos. The tones are picked up by built-in units and amplified thru a speaker, similar in construction to a radio chassis. The result of this action produces rich, vibrant sustained tones, greatly different in quality and timbre than the original non-electrical instruments. The popular orchestras and radio have used, and are using these electric instruments quite frequently for both solo work and effects. Many problems have confronted both manufacturer and player of electric instruments but it is the contention of both that a great future lies ahead in this field for all instruments and instrumentalists.

From the educational point of view, the students and players of guitars and banjos have developed a broader knowledge of both harmony and rhythm, for these instruments require the reading of both notes and chord symbols. Marking chord names is not a new idea in its entirety. Original marking of the old figured bass system dates back to 1580 and its origin is given to Galilei, father of the famed astronomer Galileo. It was later developed in Italy by Montiverde and is used in a revised form to this day in the harmony departments of music schools and conservatories. The figured bass system names a chord with the tonic as the basic tone, while the modern guitar symbol uses the root of the chord as its basic tone and name.

The fretted instrument field is one of the oldest in origin and the latest in development; but its possibilities indicate that it will demand ever increasing respect and regard in the world of music.

Repertoire For Fretted Instruments

By ANTHONY ANTONE

IN CONSIDERING the type of music adaptable to the various fretted instruments, it must be realized that each individual type of fretted instrument has its own advantages and stands in a class by itself.

All the fretted instruments are tuned differently. These different tunings and workmanship, or the manner in which they are made, tend to bring out the particular features of each one separately—particularly when music best suited for each instrument is played. What, then, is the music best suited for each of these instruments?

The repertoire for the mandolin, an old romantic instrument that has long been used and loved, may include the same repertoire as the violin, both modern and concert music, as these two instruments are tuned exactly the same.

One of the most popular instruments is the plectrum guitar. Possessing six strings, virtually as much music can be produced on this instrument as on the piano. Though used mostly with dance orchestras for popular music, many guitarists have adapted themselves to playing some of the most difficult concert music. But, of course, the plectrum guitarist could never equal the finger guitarist on some of the more intricate concert music—such as the music of Bach, Beethoven and others—as it is an impossibility for the plectrum guitarist to manipulate the plectrum itself in the same manner as the concert guitarist uses his fingers. However, the plectrum guitarist has other advantages which are just as impossible to the concert finger guitarist. Incidentally, the same tuning is used for both plectrum and concert guitars. These guitars are more commonly known as the Spanish guitar, since it was, according to some authorities, first seen and heard in Spain; however, others claim that the first guitar was made and played in Italy.

The Hawaiian guitar is a very old instrument of Hawaii. This instrument was so well liked by people visiting the Islands that it was brought to the states, where it soon gained such popularity that various large companies began experimenting with it. These experiments have resulted in an electrical instrument, opening up wide possibilities for use with orchestras.

Originally, only the A Major tuning was used, but of late years instrumentalists have devised many new tunings, and these tunings have helped considerably in popularizing the instrument. There are now the A Major, A 7, E 7, and other tunings too numerous to mention. These new tunings have helped produce more possibilities for modern dance orchestral work, and also to produce new effects. For instance, in the higher positions, train effects can be produced. But the best sounding of all effects is the harmonics. Of course, harmonics can also be obtained on practically all the fretted instruments, but not with the same result as on the Hawaiian guitar.

In early years, this instrument was always called the Hawaiian guitar, but after becoming electrified and up to the present time, it is more commonly known as the electric steel guitar.

Though many Hawaiian or electric steel guitarists apply very effectively many compositions and popular tunes that require much speedy shifting with the steel, none of this material is quite so effective to hear as either the slow or moderate compositions or popular melodies. These permit the player to include many chord changes and harmonics besides, of course, the melody.

The father of all banjos is the American banjo, which has five strings and is played with the fingers. The music best suited for this instrument is extremely soft, sweet music in slow or moderate tempo. For example, "Songs of the South" are included in the repertoire of the American banjo, and others of this type. However, in the hands of a capable artist, many technical compositions may also be applied to this instrument. In the banjo family, this instrument is considered the foremost member, insofar as solo playing is concerned. However, the tenor banjo, a relatively young member of the fretted instrument family having four strings and played with a plectrum, is really the most popular, since it is better suited for orchestra and particularly string ensembles. Compositions requiring exacting technique are more adaptable to this instrument.

Music is the universal heritage. Somewhere in the flowerdotted fields between Brahms and "The Maiden's Prayer" there is room for all of us to ramble.

—George Ade.

The Harp

By CARLOS SALZEDO

AT THE outset, it seems advisable to explain and dispel a state of confusion which exists regarding the musical status of the harp. In general, the public fails to differentiate the historic origin of that instrument from its musical evolution. This misconception is caused in part by the numerous references made to the "harp" in the Bible and other ancient books; also because museums the world over are displaying harps of the various past ages. Without belittling the historic interest and the importance of these landmarks, one must admit, however, that they have no bearing with "music."

At the beginning of the twentieth century, the harp, musically considered, was still in its infancy. It could be compared to a pipe organ with only five or six stops. This was due to mechanical and sonorous limitations of the instruments built previously. As a matter of information, let us recall that at the beginning of the nineteenth century the harp could be played in only a few keys; nothing beyond four sharps and three flats. This indicates one of the reasons why composers of that period were not attracted towards writing for such a limited instrument. It was in 1811 that the famous French piano maker, Sebastien Erard, remedied this deficiency by inventing the double pedal action, thus making it possible to play the harp in every key. However, the harp of the nineteenth century was an instrument of little carrying power; it bore the same relation to a concert grand harp of today as the harpsichord of the past bears to a modern concert grand piano. This lack of sonorous efficiency is another reason why composers of the past century did not write for the harp. It is true that in this time a great amount of music was written for the harp — by harpists. But what music! Musical sensibility forbids comment.

Wagner and Berlioz, those two great masters of the orchestra, have made much use of the harp in their orchestral scores but not in a manner capable of bringing out and establishing the real character of the instrument. It took the genius of a Debussy to reveal the true utterance of the harp and determine its function. Debussy's vision, however, was hampered by the fact that his experiments were made with the French harps. These lovely instruments cannot be compared to the sonorous splendor of the concert grand harp made today in America by Lyon & Healy.

Composition for the harp proved more and more absorbing as it revealed the unexplored possibilities of this instrument. It appeared that the harp could be made to produce numerous tone-colors and effects never before considered possible. These tone-colors and effects, though by no means exhausted, number at present more than thirty-five.

Too few musicians have, as yet, had the opportunity of grasping the nature of the harp. Not even its fundamental voice is understood. It has often been "blamed" for not possessing qualities that belong properly to other instruments. It lacks, pianists say, a "real staccato" and a "real legato." True. But one does not hear the piano criticized for not being able to render the numerous effects characteristic of the harp, or for being unable to produce the pizziccato of the string instruments!

There is this paradox: the less people know about the harp, the more they tend to express authoritative opinions of its potentialities! A statement generally made by newspaper reviewers who hear the harp is that "the harp is the most ancient of musical instruments." While this is true historically speaking, it is, musically, a fallacy; for the harp of the Jews, Egyptians, Greeks

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and Irish, bears as much relation to the harp of 1940 as an ox—historically the oldest means of transportation—to an airplane, scientifically the most modern instrument of transportation. The statement quoted above is often followed by the remark that "the harp is a very limited musical instrument." Another fallacy! There will be less talk of these so-called "limitations" when people become adequately informed concerning the most modern aspects of the instrument.

In the last quarter of a century the harp has undergone a complete transformation. Up to that time a harp player was somehow an object of musical disgrace in the family of musical instrumentalists. This unfortunate condition was due mainly to the unworthy class of music that harpists had to contend with during their musical upbringing and afterward, while pianists always have had the privilege to evolve through music written by great composers.

Today, harpists have nothing to envy from their fellow musicians. They have a repertoire written by such great musicians as Debussy, Ravel, Widor, Pierne, Caplet, Wagenaar and others. Besides, harpists have now all the opportunities to become thoroughly initiated into the inner meaning of their instrument and its inexhaustible resources.

Leading musicians, educators, and concert organizers, aware of the tremendous evolution of the harp, have shown their eagerness to cooperate to the civic as well as artistic development of that instrument. Harp departments have been successfully instituted in universities, colleges, high schools, and, of course, in music schools and conservatories.

In the orchestral field, the "unmusical" harpists of yesteryear have been gradually replaced by modern harpists—in major orchestras as well as in symphonic organizations of smaller caliber.

As a solo instrument, the harp now enjoys a place of honor. Not only do harpists appear on all important music concert courses, as well as in remote music centers, but one can frequently see harpists listed among other instrumentalists as soloist with symphony orchestras.

A fact worthwhile mentioning is that most of our leading harpists, in the orchestra, in the teaching world and the concert field, are relatively younger than other instrumentalists. They seem to have absorbed and assimilated the extent of their artistic responsibility at an earlier age than their fellow musicians.

The wealth and variety of musical color and effects of the contemporary harp has induced leading composers of our times to enrich music literature with works for harp solo, harp as a basis for chamber music, and harp with accompaniment of orchestra. This literature includes works no less significant and musically important than those written for the other concert instruments. In short, our repertoire, as it now stands, may be said to present the harp as a true medium of the present age.

The Harpsichord

By ALICE EHLERS

WE live in an age which tries to investigate fully the things of the past, and to gain a clear insight into the course of art. (I avoid the word "development" intentionally.) We try to give the work of art its proper atmosphere and we endeavor to reproduce the musical works through their proper medium and make them sound as they did in the time when they were composed.

These experiments, which have been taken up independently in different parts of the world, are brought about by the fact that we always find whenever music of the Seventeenth and Eighteenth Century is performed, that these works are deprived of much of their meaning, if played on modern instruments. This movement was, in the beginning, started by musical historians, but today even the performing musician is affected by these ideas.

Everywhere we witness these tendencies to revive old music. All types of means were used to achieve this; either by enlarging orchestras and choruses, or by arrangements. But all these experiments were leading farther and farther away from the original idea of the work.

After this, experiments were carried out in the opposite direction. One tried to find the way back to the old music by performing it on old instruments. Thus the performance assumed more and more the character of chamber music. The tendency changed from that of increasing the volume to that of striving to penetrate into the innermost nature of the musical piece and to catch its contemporary spirit. The performing musician of today tries to give to these works their proper atmosphere, looking upon them in an objective way.

We all grew up under the influence of German Romanticism. Our conception of the music of the Seventeenth and Eighteenth Centuries was influenced by the musical and aesthetic ideas of a later period. Only in the last years have we realized that the inner principle of the old music could never be reconciled with the ideas of this later period.

Now the problem arose; shall we reproduce the works of the centuries in which music attained one of its greatest heights, by modern means, or on the old contemporary instruments? The work of the composer, after all, finds its realization in sound, and the sound depends upon the possibilities of the instrument (which means that the work and its reproduction are correlated).

The music of that period corresponded to the instruments then in use, just as music does to modern instruments. Undoubtedly it would be of advantage for every musician to be acquainted with the original instruments. The violin has not experienced any fundamental change, which is not true of the keyboard instruments. But if a violinist, for instance, would try to play with an old bow of the period of Corelli or Bach, he would get an entirely different idea of phrasing.

If this is the case, how interesting it should be for the pianist to know something about such an entirely different instrument as the harpsichord. The harpsichord, as well as the organ, in spite of being keyboard instruments, have nothing in common with our piano. Organ music sometimes is played on the piano in a *transcription*. But how many realize that it is also a *transcription* to play the music of the Seventeenth and Eighteenth centuries on the pianoforte? This does not, of course, imply that all pianists should play the music of the past on the harpsichord; but at least they should be able to understand something about it, about the tone-quality and the possibilities of the instrument for which these works were originally written—which is rarely the case. "A comparison between the Harpsichord and the Pianoforte presents difficulties on account of the great differences which exist between these two types of instruments. It is indeed not easy to understand why the former was discarded in favor of the latter, seeing that the Pianoforte can no more replace the Harpsichord than the Harpsichord can replace the Pianoforte."

The harpsichord was the most important of the keyboard instruments before the invention of the pianoforte, its name being derived from the Italian "Arpicordo." It employs a plectrum-action principle, producing precise tones, there being no way of prolonging them. The harpsichord should not be confused with the clavichord, its contemporary, which produced a tone that was more responsive to the touch. It is believed that the harpsichord was invented in the latter part of the Fourteenth Century, undergoing several changes such as the addition of a second keyboard, unison strings, octave strings, devices for shifting the keyboard for transposing purposes, etc.

During the Seventeenth and Eighteenth centuries, the harpsichord was employed in the orchestra, the conductor usually playing it and directing at the same time. Music literature for the harpsichord is extensive and highly valuable, including all Rameau, Scarlatti, Handel, Couperin, and most of Bach's keyboard compositions. With the turn of the Twentieth century, there has been a remarkable revival of interest in the harpsichord, and it is now often heard in concert halls in the performance and interpretation of music composed for it and best expressed by that instrument.

The Marimba

By CLAIR OMAR MUSSER

MARIMBA, that romantic sounding word which rarely (if at all) is to be found in the dictionary or encyclopedia, is the name of a musical instrument whose prominence in the music world is not to be denied. Its music is of a rare and beautiful sonority, capable of awakening atavistic emotions with a subtlety where it makes an intimate appeal to the intelligence and emotions of the man of today.

Despite the fact that the marimba and its analogues date back more than 3000 years B.C., and of its prominence of being the national musical instrument of Central and South America, for centuries its historical story has been sadly neglected. This case is especially to be lamented when consideration is duly given the survey made in 1934 wherein it was disclosed that more than 60,000 marimbas were in use in the United States alone—that an orchestra of 100 marimbas earned the exclusive Gold Medal at the Chicago World's Fair in 1933, playing Wagner, Bizet and other master works—and the historic tour of Europe and America of the 100 piece Marimba Symphony Orchestra in 1935, when Paris and New York were among those cities to laud the art of this unprecedented orchestra in the playing of Franck, Tschaikowsky, Mozart, Wagner and others. Here then is the romantic expose of the story of the marimba.

The story of the Marimba is the story of a tree—a very special tree—which grows abundantly in the forests of Central America. This is the genera Dalbergia and Machaerium, a fabaceous tree (speci hormingo) commonly called tropical rosewood (Eng.) which, when fashioned into keyboards for the Marimba, produces a subtle mellow musical tone greatly superior to the woods found in other parts of the world.

The Marimba has several hundred analogues with different classifications in various countries, but the theoretical musical principle is the same. The historical Italian instrument is the "organ di legno." The ancient German instruments of the Bards are the glockenspiel and Stroh fiddle. In Africa it was the marimba, Java and Bali the perlambung, Mexico and South America the marimba.

The North American forerunner of the marimba was the xylophone, which name is taken from the Greek — xylos (wood) and phono (sound).

The records of Anthenaeus show that both the Greeks and barbarians were taught by refugees from Egypt and that the Alexandrians were most scientific musicians. Instruments in use among the Egyptians were the xebouni, harp, sistrum and the percussive darabooka. Of especial importance were the ranat and Vorangi marimbas, specimens which have been recovered in the sculptures and tombs near the Pyramids of Gizeh, which were built 3700 B.C. during the IV or Pyramid Dynasty.

Altered forms of the Vorangi (marimba) were used by musicians during the reign of Ravana of Ceylon nearly 5000 years B.C. Ravana was a great musician himself and redesigned an instrument of the Vina family which later was named the Ravanastron.

At religious festivals among the Hebrews great number of singers and players upon instruments were employed. According to Josephus, at the Temple dedications more than 40,000 musicians were present.

The Assyrians used music for liturgical purposes in social and private life. At Nineveh and Babylon were found representations of bearded musicians playing upon analogues of the marimba (ranat) family.

In the books of Job and Genesis there may be found reference to the organ (ugab) which name applied in no way to the stately instruments of today, but instead referred to the "fixed tone" instruments which included the marimba (ranat) family as the "organ di legno" (It.) of today.

The marimba is indigenous to Guatemala and was greatly developed by the Indians. From the lips of native marimbists I have the story of the evolution of their marimba. The Conquistadores arrived centuries ago to find the Indian playing on a small set of wooden bars. This was the embryonic marimba, containing barely an octave of musical tones. This musical amoeba was soon given legs and additional keys to make up a full scale of tones.

Its early development incorporated the use of elongated gourds which were used as tone resonators. The Mexican and Central American artisans were early exponents in the development of ligneous tone chambers, thus characterizing an individuality of tone perfection.

While the Central America marimba is the forerunner of the present day concert instrument of the U.S.A., it is of importance to trace the instrument of the Chinese, the Hindus, and the Greeks a little more clearly.

In the sixth century B.C., Phythagoras, during his scientific investigations of sound phenomena, demonstrated the laws of beat frequency difference on analogues of the marimba. His researches were founded upon data derived from the Egyptians. The Egyptian priests, who were the chief people of the Hamitic branch of the Caucasian race, sanctioned and cultivated the art of music.

In China there are many styles of marimba analogues to the "chen koto ranat" of Burma and Siam. These instruments incorporate the Chinese pentatonic scale and are widely spread throughout the Indian archipelago, in Siam and Burma, and among the hill tribes of India.

In South Africa we find the Zulu marimba with a lesser known analogue, the izambilo. These instruments were extensively made by the Mindonga tribes, whose country marches with the Portuguese settlements of Inhambane on the East Coast. The wood from which these keyboard bars are made is called intzari.

The resonators are the shell of a fruit known as strychnos m'kenii or the Kafir orange. The ball heads of the playing mallets are made of native rubber. Some of these marimbas are made to be played either resting upon the ground or suspended from the performer's neck by a cord. The cords used are from the intestines of the aulacodus or cane rats.

The marimba is traceable therefore from the Cretes, the Egyptians, the Chinese, the Javanese, the Africans, to Central and South America.

When the instrument first migrated to Central America it was called balak, then balafon, balafo, balamgy and then maramba—taken from the African name, Marambi. The marimba was extensively developed in Admolonga, Republic of Guatemala at the Quetzalenango Department. The musical register was greatly enlarged at San Bartolome de las Cases, Chipias, Mexico and such artisans as Corazon Borras and David Gomez are directly responsible for the advancement and good musical qualities of the Central American marimba.

The latter part of the nineteenth century found soloists and ensembles of Mexican and Guatemalian marimbists visiting the United States, and a memorable exposition of this fascinating music was rendered at the San Francisco World's Fair in 1915.

However, until 1930 the xylophone was the popular percussive musical instrument of the United States due to its exposition on the vaudeville stage as a musical feature. The glamor of this crisp toned instrument, played with hard headed mallets, together with the dexterous feats of the performer was an unfailing attraction for applause. Overtures including such gems as *William Tell, Poet and Peasant, Raymond,* and others, were coarsely rendered with little musical expression and usually with the accompaniment of a blaring orchestra.

Radio and the public's education to good music has changed this situation. The marimba with its mellow and rich tone was destined to replace these coarse toned instruments, and today it is the favorite, with its popularity growing steadily.

Throughout the recorded course of human history investigations into the nature and properties of its distinctive musical sounds have occupied the attention of philosophers and scientists. Through the genius of twentieth cen-

tury acousticians and musical instrument artisans, the keys of the modern marimba keyboard are tuned with an unprecedented precision. Not only are the fundamental tones calibrated and tuned, but the major overtones (or partials) are regulated and tuned to the temperament ratio of the octave, thereby creating a consonance of sound which is truly harmonious.

There have been several virtuosi who have attained fame and musical distinction with the marimba as their chosen instrument. Famous among these is the name of Michael Joseph Gusikov, a Polish musical genius, who was born in Mogilev, Shklova in 1809. He forsook the flute in early years for the marimba and made many successful tours in Europe, playing transcriptions and his own compositions. The great masters, Chopin and Liszt, lauded the genius of Gusikov.

Felix Mendelssohn was especially enthusiastic about the work of this dextrous artist and wrote for him a Paganini transcription, playing the piano accompaniment during a concert in Berlin in 1830.

Moderns featuring the marimba on the concert stage include Yoichi Hiraoka of New York City, and Burton Lynn Jackson of Chicago.

In a recent recital in Town Hall, New York City, Hiraoka featured works by Handel, Beethoven, Haydn, Bach, Mozart and Rameau. Critic Taubman of the New York Times lauded the recital in glowing terms.

Jackson, in a late 1940 recital in Chicago, featured Beethoven, Paganini, Mendelssohn and Chopin. His rendition of the E flat Beethoven (Emperor) Concerto set a musical precedent, and it is through the work of such artists as these that the marimba is destined to hold its lofty place in the musical world of the future.

The Oboe

By FLORIAN MUELLER

THE oboe is a double reed instrument of conical bore. To the same family belong the oboe, English horn, oboe d'amore, oboe de caccia, bassoon, and contra-bassoon. These instruments differ in construction only as to length and the width of the reed used.

The term double reed is self-explanatory. The manufacture of a double reed involves two processes. First, two blades of frejus cane of equal dimensions are bound together. Second, the two blades are scraped thin toward the tip of the reed. When blown through, both blades of the reed are in equal vibration. Physically the tones of the double reed group are extremely difficult to analyze because of the great number of upper partials which are present.

The tone quality of the oboe has been described in many ways by poets. To the one, it is plaintive and melancholy; to the other, it is pastoral; to the next, it is strident and harsh; to still others it is thin and reedy. The modern oboe can be any one or all of these at the will of the player because the instrument has been improved and refined throughout the ages.

The history of the oboe may be traced to the beginning of the written word, for it is the oldest of all reed instruments. It has come down to us without any radical changes of form through the centuries. Ancient examples are all of conical bore which vary only in length and width at the bell.

The oboe originated in India. A description of the "otou" (the oldest oboe known) is given in Sanskrit documents of the twelfth to the seventh century B. C. The "otou" is still used in India today for certain ritualistic dances. Every Asiatic people knows some form of oboe or double reed instrument.

All examples of Greek and Roman wind instruments have been lost, but from the descriptions given by writers of the period we know that the "auloi" of the Greeks and the "tibiae" of the Romans were types of oboes.

To our ears, these instruments would probably sound like bag pipes. The oboist of today places the reed directly into his mouth with both lips covering the teeth. Some ancient instruments were played through the nose, some with the reed enclosed in a mouthpiece, and some with the reed in the mouth as with the present day oboe.

During the middle ages various types of oboes came into use by travelling musicians. These were called brummers or pommers. Finally in France the term "hautbois" meaning high-wood came to denote the oboe as it is known today. In that ancient day the oboe was simply a conical tube having a reed at one end with tone holes to be covered by the fingers. By the end of the 17th century two keys had been added to produce certain chromatic tones; in 1727, Gerard Hoffman of Rastenberg introduced two more keys to facilitate technical passages. Since then through the researches of Sellner, Barret, Triebert, and Loree, the oboe has a complete chromatic scale with all trills possible. The scale extends from B flat below middle C to B flat in the third octave above middle C. However the practical range is from B flat below middle C to F in the third octave above middle C. The notes above F in the third octave above middle C are too unsure of execution to be of any value. Music for the oboe is written in C or in the natural scale, as for the violin.

Of the many types and sizes of oboes used in the middle ages only three have survived: the oboe, the English horn or Alto oboe, and the oboe d'amore. The bass oboes have taken to forms of the bassoon family. The English horn and oboe d'amore have undergone the same mechanical changes as the oboe proper; however, the English horn is written in F and the oboe d'amore in A. The Heckelphon or Baryton oboe is a recent addition to the oboe group. It is pitched one octave lower than the oboe proper. This instrument is not used to any great extent by composers.

The oboe was first introduced into the orchestra in an opera named *Pomone* by Cambert which was given at Paris in 1671. Since then all composers have used the oboe freely. In the time of Handel the orchestra contained as many oboes as violins. Bach employed the instrument as *obbligato* and also in *Tutti*. The Mass in B minor has one aria with oboe *obbligato* and one with two oboes *obbligato*. In the time of Haydn, Mozart, and Beethoven two oboes were used in the standard orchestra of that day. The *Allegretto* of Haydn's *Military Symphony* has an extended solo passage for a solo oboe as do many of Mozart's symphonies. These passages just mentioned use the oboe merely as a tone color in the framework of orchestral sonority. Beethoven, on the other hand, in his most famous oboe passages such as the one in the *Funeral March* of the third symphony and the famous cadenza in the first movement of the fifth symphony, employed the instrument to obtain effects of the utmost poignancy. In the sixth symphony the oboe represents the call of a quail. Bach's Christmas oratorio contains a Pastorale for two oboes and two English horns soli.

The romantic composers used the oboe in many ways. Brahms and Wagner wrote not only "long line" solos but intricate pasages of a light nature. Brahms' first symphony contains oboe solo parts in which the instrument uses practically its entire compass in the space of six measures. Wagner's *Waldweben* makes the oboe sing like a bird. Tschaikowsky entrusts the oboe with some of his most languishing melodies such as the opening theme of the second movement of his fourth symphony, yet in *tutti* parts the oboe is used to reinforce the trumpets and horns.

Modern writers in some cases disregard the technical difficulties of the instrument. They will write passages which would tax the ingenuity of a flutist or a violinist. Richard Strauss' music for the oboe is always playable and grateful, but some composers have written oboe parts which are almost impossible of execution. Sibelius is partial not only to the lush tones of

the middle register, but also to the more strident notes of the extreme low register. Strawinsky's keen sense of the possibilities of the oboe have led him to write not only lyric solos, but some which are purposely grotesque as in *Petruschka*, and some involving the extreme high register as in *Jeu de Carte*. The day when an oboist needed only a good tone is gone; nowadays he must not only have a beautiful tone but a keen knowledge of music in all its phases, and a tremendous technique as well.

The English horn was not given prominence in the orchestra by the older masters. Nowadays the parts which Bach wrote for the oboe de coccia or hunting oboe are played on the English horn.

Composers of the earlier days considered the instrument an exotic flower to be used for the particular effects only. The overture to *William Tell* has a long solo for the English horn, but the instrument is not used throughout the rest of the opera. This is true also of Berlioz' overture *Le Carneval Romain* and Dvorak's symphony *From the New World*, both of which contain beautiful solos for the English horn. It remained for Cesar Franck to use the English horn not only for long orchestral solos, but as a component part of the symphony orchestra. For this he was castigated not by foreign musicians but by his own countrymen. Wagner, in his later operas, uses the English horn extensively.

The oboe d'amore is used in Strauss' *Sinfonia Domestica* and in Ravel's *Bolero*.

Here follows a partial list of solos and chamber music for the oboe and various combinations: Mozart, *Quartet for oboe, violin, viola, and cello; Quintet for oboe, clarinet, bassoon, horn, and piano;* and *Solo concerto for oboe.* Haydn, *Solo concerto for oboe.* Handel, *Three sonatas for oboe and clavier; Concerto grosso in B flat;* and *Concerto grosso in G.* Beethoven, *Trio for two oboes and English horn; Trio for two oboes and English horn on aria by Mozart "Reich min die Hand" (Variations);* and *Quintet for oboe, clarinet, bassoon, horn and piano.* David Stanley, *Sonata for oboe and piano.* Schumann, *Three romances for oboe.* D'Indy, *Variations on a French Air.* De Grandval, *Concerto for oboe.* Teleman, *Sonata for oboe.* Arnola Bax, *Quartet for oboe, violin, viola and cello.* Loeffler, *Trio for oboe, viola and harp,* and many lighter pieces by various composers.

Some standard teaching material for the above is as follows: Barret, *A Complete Method for Oboe.* Sellver, *Etudes Progressives; 12 Duets;* and *Etudes.* Bruyant, *Grand Etudes.* Brod, *Complete Method.* Luft, *Etudes.* Gillet, G., *Etudes.* Loyon, *Etudes.* Gillet, E., *Scale and Staccato Studies.* Ferling, *48 Preludes and Studies;* and *Etudes.*

History Of The Organ

By GEORGE C. WHITE*

THERE is probably no musical instrument with as extensive and dramatic a history as the organ.

As late as the 18th century the organ was considered by the Puritans as a noise making device of the Devil and in England in the 17th century Oliver Cromwell and his followers destroyed many organs along with all the music pertaining to the instrument.

Back in about 200 B.C. Ctesibius is credited with building probably the first organ making use of hydraulic water pressure with a supply of wind. It is said that the ancient Romans called the instrument a Hydraulous since the air was forced into the pipes by means of water. The Romans seemed to have great admiration for it because it was the loudest instrument.

Records show that Pope Vitalian recommended an organ for churches to assist in improving congregational singing during the 7th century. There is a story that the Caliph Haroun Alraschid sent an organ, built by the Arabs, to Charlemagne in the 9th century.

The name Bumbulum was applied to an organ in England during the 10th century, and it is thought the instrument in those days was principally noteworthy because of its loudness rather than as a musical instrument.

Those ancient organs were operated by pulling or pushing slides for the release of air into the large pipes; there were no keys and no pedals.

About the 12th century the first key boards came into use for the organ and the keys were from 5" to 9" wide and approximately ten in number. Strength was the first requisite of the organist in those days, for he had to literally strike these enormous keys to play. Thus he was known as an "Organ Beater." Besides the player it took usually about ten men to operate the mechanism to furnish the wind for those early instruments. Later on, probably just before the 15th century, pedal-keys were added to the playing control and the first of these had to be stood upon to be operated.

Through the centuries this instrument developed until the early "tracker" type action organ was evolved which was really the forerunner of the modern organ. It was called the "tracker" type because long strips of wood ran from the keys to valves under the pipes to operate its action and these strips were known as "trackers."

In the early 19th century the "tracker" type gave way to the "tubular pneumatic" organ which substituted long lead tubes from key-board to pipe valves and operated the organ by air. There were many famous organs of this type built during those years.

Toward the end of the 19th century after many experiments came the "electro-pneumatic" type and it is the type of action used today in a more improved and further developed form.

Through the years improvement followed improvement in the mechanism operating the organ, in the system of control at the key-board, and in the tonal development. Today the large organ possesses a really grand ensemble, a variety of tonal voices, some distinctly its own, others perfectly imitative of various orchestral counter-parts such as French Horns, English Horns, Flutes, and others, and a refinement of tone undreamed of in the earlier instruments.

Not the least among the improvements in the modern organ is the expression control. While the earlier instruments had no expression (could never be made soft or loud at will) the modern organ is most expressive and the utmost in tonal shading of each stop or the complete organ can be effected.

The modern organ depends upon a wide variety of the arts and sciences. Electricity, metallurgy, pneumatics, magnetism, mechanics, acoustics, and countless other physical laws have all contributed to organ craftsmanship. It is operated by electricity which controls the wind used to operate the valves and supply wind to the pipes. The organist at the key-board or console presses a key which makes an electric contact and energizes an electromagnet in the organ which in turn opens a valve and permits the air to enter the pipe and cause it to speak. With this modern type of action the results are instantaneous and thus there is an unbelievably quick response in the speech of the pipes to the organist's touch. Large enclosed fans operated by electric motors usually placed in basements furnish the wind supply.

There is a vast difference between the various organs, for most of them are built especially for the particular auditorium in which they are to be placed. Thus some are large with many ranks of pipes or stops, while others are considerably smaller both in physical size and in tonal variety or stops.

The tonal character of organs also depends upon the particular instrument because those ranks of pipes are selected that will best serve the particular purpose in mind. For instance the organ for the broadcasting studio or for the theatre is entirely different in tonal personality than the one built for the accompaniment of a service in the church.

The United States has been most fortunate in having a number of organ building firms that have achieved international reputations for their fine work and for their contributions to the art of organ building. Among these are the Aeolian-Skinner Co., of Boston; the Moeller Co., Hagerstown, Md; Kimball Co., Chicago; Ernest Skinner, Methuen, Mass; The Kilgen Organ Co., St. Louis. They have all built many organs, some of which have achieved international fame.

The last named company, however, has probably the most romantic history, for its beginnings may be traced as far back as 1640 in Europe and 1851 in the United States. Through this period the same Kilgen Family has been building organs and today a member of the 7th generation, Mr. Eugene Kilgen, heads this company.

While there are a great many fine modern organs in the world, some of them are of such outstanding artistry that failing to mention them in any article on organs would be derelict. Among them are the famous instruments in St. Patrick's Cathedral, New York; St. Bartholomew's Church, New York; St. Thomas' Church, New York; Carnegie Hall, New York; the Chapel at the U. S. Military Academy at West Point; St. Ignatius Church, and the Downtown Methodist Temple in Chicago; St. Francis Xavier Church and Third Baptist Church in St. Louis; the Episcopal Cathedral, San Francisco; the Shrine of the Little Flower, Royal Oak, Mich.; Chapel at Northwestern University, Evanston, Ill.; St. Michael's Monastery in Brooklyn. There are others with such outstanding reputations; so that a really huge list of fine organs testifies to the ability of American Organ builders.

**Historian of the Philharmonic Society of St. Louis.*

The Organ Today

By PIETRO YON

EVER since the dawn of Christianity, the organ and religious worship have been inseparable and much of organ literature is definitely based on liturgical forms. The organ affords the player two great opportunities; in church for sublime effects and religious sanctity; in concert for display of a distinctive art wholly peculiar to itself.

The contrast between the complex instruments of today and the crude primitive organ is as wide as that between the lowest forms of life and a fully-developed organism. Some may look upon the organ as a mechanical apparatus emitting dull, monotonous sounds, while others simply lack appreciation and knowledge of its beauties, grandeur and versatility. They do not realize its vast capacities when compared with the symphony orchestra which it surpasses in dynamic range and in infinite variety of musical tones. Doubtless, the organ has cradled more distinguished musicians than all other instruments combined. Beyond that, it offers unlimited scope for tone color. Although the organist has no direct control over tone quality, as do the pianist and violinist, he secures contrasts by tone mixtures through the manipulation of stops. Thus, a Bach prelude and fugue, when played on the organ, is far more effective than on the piano or when orchestrally arranged.

There was a time when the organ served merely as an accessory to church services. This was followed by an era of few recitals, mostly in church edifices or in convention auditoriums. Then, the movies opened the way to utilize the instrument as an accompaniment to silent pictures. And now it has become popular in the legitimate concert field through the introduction of the paid admission plan. To this development the writer has contributed, being the first to play the organ concerts in New York's Mendelssohn and Aeolian Halls and later in Town and Carnegie Halls; in 1934-1935 I appeared as soloist in symphony and oratorio concerts with the New York Philharmonic Symphony under Toscanini, featuring a series of all-Bach programs, as well as Beethoven's "Missa Solemnis."

When I first advocated paid admissions and strictly concert programs, I felt that the function of the organ was manifold—an instrument for the church, the movies and concerts. At that time it was the concert field in which it had made the least advance and had been most neglected. Between beautiful church music and popular vaudeville music, there was and still is a wealth of literature for the organ which has been very little drawn upon. Today, the function of the organ is even wider, embracing radio, residences, concert halls, schools, theatres and hotels. The movies, of course, have been practically eliminated since the inception of talking pictures and the use of large symphony orchestras in some motion picture palaces.

Currently, the organ recital is a recognized form of concert entertainment and the literature of the instrument has been brought forward to a point where programs have been constructed so as to embrace works written primarily for the organ, purely intellectual in contrast to the purely spiritual music of the church.

There has been a seeming prejudice against a concert organist appearing as soloist on a symphony program. There is little reason why this prejudice should not be broken down. Any disciple of the grand console who has made an art of his playing has a right to be accorded opportunities to reveal to symphony audiences the wealth of literature for organ and orchestra in which the former is used as a solo instrument, not merely employed to build up a climax for a symphonic or choral composition.

Because I feel that the organ is an instrument with an identity of its own —not a condensed symphony or a glorified piano—I have stressed the playing of only original works, barring transcriptions. Programs should always be diversified and indicate a fine distinction between compositions suitable for recital and those suitable for church. I am opposed to organists playing trivial music in church and disapprove performing too much church music in the concert hall.

Critical reports indicate that classic organ music is appreciated more and more each year. The crux of the player's art is to carry the message of the organ in a manner that people can understand and enjoy. This has been attested not only by the profession but by the country at large.

It would be well if organists would increase their knowledge of the orchestra and orchestration, in order that they might have a more comprehensive view of the registration of big compositions by modern and old composers. Nevertheless, they should retain their appreciation of and their feeling for the ancient order; otherwise, playing becomes an imitation of the orchestra, instead of a preservation of the real organ tones which are the backbone of the instrument.

Today, one finds many fine organs installed in churches as well as in non-ecclesiastical buildings. Truly, our American organs are the best in the world. As a matter of fact, there are so many magnificent ones in concert halls, that there is no reason for further neglect of organ concertos in symphony concerts.

During my incumbency as musical director of St. Patrick's Cathedral, New York, I have adhered to a firm policy of providing appropriate music for each

specific occasion—that for the service in accord with the prescribed formulae; that for other events in accord with individual needs.

It was Haydn who said that "Those who would make others feel, must feel themselves." This truism applies to all communicative efforts. If we would make others think, know, produce and perform, we must also think, know, produce and perform. The thought behind this statement of Haydn's might well be taken to heart by followers of the organ—particularly by those who would impart their knowledge to others. Too often the effect of the organ has been unappreciated because of the unwise selection of music for the particular occasion and audience.

The pupil of the organ should find it a delightfully inspiring work, combining the mastering of a great instrument and the interpretation of its literature. The organ is truly the instrument which heralds man's coming and his going. It sounds his birth, tempos his wedding, and solemnizes his death.

Percussion Instruments

Drumming, Then and Now

By ROY C. KNAPP

ALTHOUGH percussion instruments of all types can be definitely traced to remotest antiquity, this class of instrument was not governed by any methods of playing until introduced into the British Army where, as early as 1515, there are records of drum corps used with marching units. With customary army thoroughness, a set system of sticking was worked out and became the rudiments of drumming.

The first taste of this military drumming was had in America about 1717 when a British Army unit was stationed at Annapolis, Maryland. An integral part of this unit was a musical group composed of drums, bugles, and fifes. During the War of Independence, the Continental Army was quick to adopt this method of drumming, and in 1779, the "Duty" for drummers was authorized by Congress. This "Duty" consisted of beating out signals such as *Reveille, Tattoo, Parley* and the numerous signals used in army camp routine.

It was nearly a century later that, during the Civil War, drumming became standardized as concerns the rudiments. During that war, boys ranging from twelve to sixteen years of age were enrolled as drummer boys. Too young for fighting, these boys were taught, by rote, the rudiments of drumming. Not being able to read music, these lads were taught by use of names; hence the coined words, "Paradiddle," "Flamadiddle," "Rat-a-macue," and the long or "Daddy-Mammy" roll. The long roll and other rudiments are still taught in essentially the same manner. To produce the roll, the boys were taught to strike two strokes with the left stick saying the word "Dad-dy" and then two strokes with the right stick saying the word "Mam-my" starting very slowly and evenly and gradually increasing the speed until the roll was very rapid or "closed."

Finally in 1869 the rudiments, twenty-six in all, were scored and adopted by the U. S. Army and are still considered today the standard twenty-six rudiments of drumming. Thus, so far in the United States the drum was a military instrument considered as a part of military and marching units.

In the meantime, the musical organizations were treating percussion instruments, with the exception of timpani, as military type instruments used only in martial sequences. The timpani, being instruments of definite pitch, were faring somewhat better. Timpani can be traced back to the early people of India and, like drums, were used in connection with trumpets for military effect. It was not until the time of Beethoven that they achieved any semblance of recognition as general orchestral instruments. In the earlier works of Mozart and Gluck, timpani sounding the tonic and dominant, used in connection with trumpets or brass choir, were the closest that timpani had come to orchestral recognition. Beethoven recognized the tremendous possibility of timpani in their inherent qualities of tone color, dynamic forces, the dominating rhythmic influence, and the fact that through the medium of the roll, a crescendo reaching ponderous proportions could be had and a tonal solidity under the entire orchestra could be obtained when required.

Recognizing this power of timpani, Beethoven wrote important parts and solo passages for timpani and thus the heretofore lowly kettle drums were on the way to orchestral prominence. Composers after Beethoven followed his lead, and timpani parts of importance became more frequent.

The symphony orchestras, at the time of the beginning of their growth in the United States, were using timpani and drums when indicated in the score. The difficulty was to find players proficient enough to handle the timpani parts and drummers who could read sufficiently well to handle the scored percussion parts. Drummers who were musicians were, in those early days of America's musical history, extremely scarce so that it was necessary to recruit instrumentalists from the orchestra to handle the percussion instruments. Usually a violinist was assigned to the task. The violinist, having a good ear and being a good reader, could soon learn to tune the timpani and learn enough about the mechanics of stick technique and tone control to play the part. The drum parts were handled in the same manner, usually by one of the violinists. So in the early days of the symphony orchestra, "doubling" on percussion was the usual procedure.

There not being much required percussion in orchestral work, the instruments available were very crude, in most cases home made, or clumsily constructed at the best. Timpani were of the hand screw type, that is, the pitch being changed by the manipulation of hand screws which tightened or loosened the heads. In Germany there was news of pedal operated timpani whereby the pitch could be controlled by means of a foot pedal, but the price was very high and the timpani extremely heavy and ponderous affairs. The American timpanist was forced to use, therefore, the hand screw timpani for many years with a few exceptions.

In the meantime in small orchestras and bands, the drummer was faring none too well. In military or concert bands, the drums were beginning to be standard instrumentation, but not so in the orchestras. The orchestra drummer was expected to play both snare and bass drum, and there being no foot pedal device, the drummer played by placing the snare drum on a chair with the bass drum nearby. On marches or waltzes, he would strike the bass drum on the beat with the snare drum stick and then quickly play the after beats on the snare drum, squeezing in a roll where possible. This, no mean feat to accomplish, was perfected to a remarkable degree of proficiency, nevertheless: but never to the satisfaction of the orchestra or the drummer.

Then too, it became apparent that the open, rough style of military drumming, thrilling in the army duty and corps, would not serve, since it was too crude and open for the small orchestras using strings, harp and woodwinds. So with characteristic American ingenuity, those concerned determined to do something about it. Drummers began to experiment and arrive at new ways to overcome obstacles in their path. Soon a foot pedal device was invented, crude but satisfactory for the time, the old rope snare and bass drum gave way to a type using rods with thumb nuts for tightening the heads, and the drummer was doing better work through the medium of this improved equipment.

Meanwhile, some of the musicians doubling percussion in symphony orchestras were becoming interested in percussion through their increasing duties with the instruments, and some players of other instruments in the bands and orchestras were taking up drums and timpani. These men, with their background of playing other in-

struments, were in a position to begin to study the possibility of percussion. Being familiar with phrasing, interpretation, excellent readers and good all around musicians they began to work out ways to improve the drumming methods, or rather to *apply* the rudiments of drumming to the musical ensemble. Through investigation it was revealed that the original twenty-six rudiments were the fundamentals, and, mechanically, the way to produce various combinations of beats upon the drum, but the exaggerated accents, the anticipated rolls, and uneven sequences of notes of the military drummer were sadly out of place in the orchestra or band, excepting in solo passages. Thus a more musical approach and study of drums were begun and, in a while, began to show some results.

With better drummers, composers and arrangers began to write more prolifically for percussion, and the need for better instruments became apparent. By this time several small manufacturers of timpani and drums were in existence. The owners of these plants, former drummers, had made some progress and soon better snare and bass drums, foot pedals, and other instruments were at the drummer's disposal. Then, too, some of these players had become interested in xylophones and bells and were becoming adept at solo playing, and thus the lowly xylophone, itself of ancient origin, used principally in musical work as an "effect" such as denoting the rattling of bones in Saint Saens' *Danse Macabre,* was also coming into its own. The American xylophone, originally cheaply made with maple bars, was now replaced by xylophones with resonators and rosewood bars, and proficient players were cropping up. Now a study of music was needed, scales and chords had to be mastered and the percussionist was rising in repute.

Finally, in 1909, the announcement of the first pedal-tuned timpani made in America was hailed as a milestone in percussion advancement. These timpani were operated by hydraulic pressure and, while crude, would work satisfactorily. Later the hydraulic principle was replaced by cables which worked much better and chromatic timpani became a reality. This, one of the great achievements in the world of drums, opened new fields and new problems to the percussionist. Composers and arrangers now began to write difficult parts for timpani and the study of timpani became more involved. Ear training had to be developed to make rapid changes of pitch faultlessly, more complex rhythms were cropping up involving intricate sticking and cross-hammering, and the playing of timpani alone was becoming an involved and definite specialization. Soon a few great artists were to be found on timpani. The late Joseph Zettelman, acknowledged generally to be the greatest timpani player of all time, was one of these. Mr. Zettelman, originally a violinist, was one of the players who doubled on percussion with the Theodore Thomas Orchestra in Chicago. This orchestra was later the famous Chicago Symphony Orchestra, and Mr. Zettleman, for over thirty years, was with this orchestra developing the art of timpani playing to as high degree as anyone who ever lived. Men like this naturally passed on their teachings to others and soon proficient drummers, timpanists and xylophone artists were available.

Meanwhile, the drums were being employed in orchestras more and more. Theatre orchestras were using drums both in movie houses and in vaudeville work. In this field a tremendous development was attained, for here drummers were called upon to play, in most instances, drums, bells, timpani, xylophone, and sundry effects, as required. With this experience and with greatly improved equipment, the drummer was beginning to truly come into his own.

Then Paul Whiteman and his orchestra rose to prominence with his symphonic dance music. Up until that time the dance drummer was more or less of a "fly" drummer, employed merely to beat time and a very obscure member of the orchestra. With the early Whiteman era came special arrangements and other orchestras quickly following this lead began to ask for arrangements of the symphonic type.

Again American ingenuity entered the picture and the arrangers began to search for new tonal colors, new instrumental combinations and orchestral effects. When they investigated the instruments of the percussion section, they found a world of possibilities, for here were chromatic timpani, chimes, bells, xylophones, drums and effects which offered unlimited rhythmical combinations and new tone color.

Soon arrangements were being written with drum parts very complex, slurs and glissandos on timpani, rhythmical cymbal breaks, and solos for drums, bells and xylophone. Soon a new mallet-played instrument, the vibraphone, was on the market. This instrument, similar to the marimba in general appearance but with metal bars, and with fans in the tops of the resonators, rotated by means of a small electric motor, had a tone of ethereal beauty with a rich vibrato and almost instantly became a part of all types of orchestras.

The development of new arrangements and better equipment made serious demands on the ability of the drummer, for now he was one of the very important members of the orchestra and a vital factor in the rhythm section of piano, drums, banjo (later guitar) and bass. Now he must play as a member of that section, fitting his work to the section and to the ensemble as well.

Again further study was indicated, drummers began to search for better, more complete instruction and sought out symphonic timpanists, theatre drummers and prominent orchestra drummers for study, and during this era tremendous progress was made. It was now definitely established that the successful drummer must be a musician; no longer could military type drumming, so thrilling in the field duty, be employed. Conductors were demanding finesse and musicianship in drummers as well as other musicians.

It became obvious that percussion was elevated to the full status of instrumental importance, and the drummers realized that to keep pace musically with players of other instruments they must thoroughly study the musical application of their chosen instruments. The training ground of many of our famous drummers was in the orchestra pits of the many theaters which employed orchestras ranging in size from six to one hundred players.

The training ground of many of our most famous drummers was in the orchestra pits of the many theaters. Here the drummer had a chance to play a varied class of music ranging from the symphonies to the popular tunes of the day, acquiring valuable experience. Usually in the average theater orchestra of from six to thirty players, one drummer handled drums, timpani, bells, xylophones, chimes and traps, and it was nothing short of remarkable how the more skilled of these drummers were able to change from one instrument to another. In the larger orchestras two and sometimes three and four drummers were used, for the larger theaters such as the Chicago theater, Roxy, and Capitol theaters (New York) were employing orchestras of symphonic instrumentation, with full percussion sections.

No longer was it necessary to recruit players of other instruments to fill important drum assignments, for capable drummers and timpanists were available. Obviously these players were more proficient than the old time "double," for their sole study and interest was in percussion and many of them had served in that capacity for years. Thus, in the slow but sure development of ability the drummer reached a new level of importance in the orchestral world.

Music in the theater went along well until the sound movies in 1927 began to replace it, finally, as is well known, causing the unemployment of most theater musicians. Radio, however, was gaining headway and proved the acid test of all musicians; here perfection was mandatory. The radio was particularly hard on drummers, for in obtaining orchestral balance, the drummer had to specialize in the radio technique of handling all the percussion instruments, which were always difficult to record.

Now radio occupied the most important niche as a training ground of fine legitimate drummers who must handle all types of drum jobs from legitimate timpani to modern "Dixie-land" drums, and improvising on vibraharp and xylophones. Many of the finest drummers today are radio drummers who can do a highly satisfactory job on all percussion instruments.

Meanwhile, there was coming into prominence a new style in popular music called "swing," which caught the public fancy. With the popularity of "swing" the drummer really came into his own; for strong rhythm was predominant in this style of playing, and the drummer being the rhythmic "sparkplug" of the orchestra was auto-

matically placed in the spot light of public attention.

With the growth of swing the names of Gene Krupa and other "name" drummers became as well known as the outstanding players of other instruments. Krupa is an excellent example of the development of the modern popular drummer, and I am in a good position to cite his development as an example since he started his lesson with me some eighteen years ago. He was a good student and soon began to experiment with the rudiments and their application in rhythmic patterns and figurations to fit modern swing, and with experience and routine, achieved his success, finally leading his own band in 1938. The foremost modern drummers have raised the drummer to the status of soloist by inspiring, flashy drum solos and have been great factors in making the modern drummer the important member of the popular orchestra he is today.

There are so many fine drummers in the present day phases of music that it would require more space than is there allotted to tell of them and their accomplishments, but it has been definitely proved that the drummers can be good musicians in every sense of the word through proper study and effort.

Any one of the major percussion instruments such as timpani, vibraharp, drums, and xylophones is an instrument worthy of specialization and full time study; yet today the drummer is expected to be proficient on all, and the present day style of improvisations in modern music requires a most thorough study of scales and chords that the drummer may play vibraharp, marimba and xylophone in the modern manner.

The amazing development of the school bands and orchestras during the past few years has also been a very definite factor in the development of good, young drummers. The present day school bands and orchestra programs compositions of a serious nature that twenty years ago were considered impossible for any band, save the recognized professional concert bands, to perform. Automatically the percussion section is required to be of high calibre to capably perform their parts and percussion study must be given the same attention as other instrumental work.

On the classical side of music, new symphonic compositions call for artist percussionists to handle timpani parts almost as complex as trombone parts (there are several concertos for timpani in symphonic literature); and the Boston "Pops" orchestra has recorded a vibraharp solo in the modern manner with orchestral accompaniment; and the new interest in Pan American Music has introduced both in symphonic and popular music the rhumbas, tangos, and congas, calling for intense study on the rhythms playable on the bongos, guiros, claves, and the host of other percussion instruments used.

Thus, it has been a far cry from the drummer of 1776, who with his rope drum beat out the various signals, to the modern percussionists of today, who surrounded by an army of timpani, vibraharp, tom-toms, drums, "hysok" pedal, chimes and Cuban instruments, produces rhythmic effects undreamed of a few years ago.

Percussion instruments have also undergone radical changes. The old cable timpani have given way to modern types using balanced spring action, a ratchet device or a friction principle for head tensioning. The modern snare drum has been greatly improved mechanically, the vibraharp, chimes, xylophones and marimbas made into true musical instruments in every sense of the word, and all drummers' instruments on a new high plane in both appearance and mechanical excellence.

The next few years will see important progress in drumming. There is much to be done. American drummers, now easily the best in the world, will reach new rhythmical heights and thoroughly assure their position as the "backbone" of the band and orchestra.

(Note: I wish to acknowledge with appreciation, the cooperation of John P. Noonan in supplying historical data used in this article.)

Editor's Note:

Roy C. Knapp, author of the above article, is known as one of the foremost percussion artists and teachers. He is particularly well adapted to the writing of this article since his versatility in the teaching of percussion instruments covers a wide range from symphony orchestra material to opera orchestra, concert band, and the modern theater, cafe, and rhythm band, and his pupils are to be found in many of the finest orchestras.

Romance of the Piano

By MOISSAYE BOGUSLAWSKI

NOT many, perhaps, of America's piano-playing millions realize how far back the creation of their favorite instrument reaches. Many centuries before Christ, the Chinese employed a stringed instrument called the "Ke," consisting of fifty strings stretched over a wooden box five feet in length. Each string was made up of eighty-one silk thread strands of such length as to enable the adept performer through able gauging, to produce the upper and lower fifth of each tone when plucked. As time went on this instrument was improved by using movable bridges, one for each string and the number reduced to twenty-five. The Chinese took great pride in this instrument and it was spoken of with the same enthusiasm as the Clavichord some four thousand years later. As the growth of music advances, so has this remarkable instrument passed into oblivion, together with the Clavicytherium, probably the first key-board played harp known. The Clavichord, upon which Johann Sebastian Bach and Emanuel Bach captivated the audiences of that period, followed as an improvement upon the afore-mentioned Clavicytherium.

The year 1503 saw the introduction of Giovanni Spinnetti's instrument in the form of a four octave oblong combining long strings and sound board. These instruments had a twangy quality of tone because of the quill that was employed to produce the tone when the key was plucked. The instrument was named, after the Venetian inventor, the Spinet. The early part of the sixteenth century brought forth the Virginal, which might be considered the prototype of the present day upright piano. As one would easily imagine, the quality of wire used for strings at that time was very thin and, since the frail cases would not stand the tension of heavier wires, a harpsichord of sixteen feet in length was built. It developed that the longer the string of thin wire the less musical was the tone. And so the makers of these instruments resorted to the development of piano lengths confined to eight and ten feet. Then began the innovation of increasing the volume of tone by using two, three and four strings for every note.

About the middle of the seventeenth century we find the harpsichord with two key-boards, and it is said that most of Scarlatti's music (1670) to Beethoven's "Moonlight Sonata" (1802) was written for this improved form of the piano. The end of the eighteenth century saw the last of the harpsichord, for it prevented the player from expanding artistically. It was Christoph Schroter in 1717, a well known German organist, who submitted models of hammer actions to the King of Saxony, hoping to enlist the aid of the king in building piano-fortes. And keen was his disappointment when the king showed no inclination toward his discoveries. Schroter's ideas were taken up by the celebrated organ builder Gottfried Silbermann who produced pianos in 1728. Johann Sebastian Bach bitterly condemned this particular pianoforte "because it was too hard to play"—though he praised the tone produced by the hammer.

The invention of the piano as a complete instrument is credited to Bartolomo Christofori of Padua, about the year 1720. During this period there were

schools of piano building instruction—the "German" school and the "English" school. About 1760 Johannes Zumpe constructed in London the first square piano. This was followed by Jonah Broadwood of London presenting his first square piano, as well as Sebastian Erard of Paris with a similar instrument copied after the English model. Johann Behrend of Philadelphia exhibited the first square piano in this country in 1775. The year 1789 found Charles Albrecht in Philadelphia and Benjamin Crehore in 1792 at Milton near Boston building square pianos.

A very important advance in piano tone was the invention of the full iron frame which produced adequate resistance for powerful string tension. This was invented by Alpheus Babcock, and it fell to Jonas Chickering to improve the Babcock frame and a patent was granted him in 1840. It is an interesting fact to record that the Boston makers were inclined toward the English school adopting the full iron frame whereas the New York makers were influenced by the German school, objecting to the metallic tone caused by the inferior compositions of the castings then available.

At the World's Fair in New York in 1855 the firm of Steinway exhibited a square piano having an overstrung scale which not only produced greater sonority but overcame the harsh metallic quality so objectionable in pianos using the full iron frame. The overstrung scale was soon adopted by all American makers.

The year 1780 witnessed the production of the first upright piano made by Johann Schmidt of Salzburg, Austria. And twenty years later John Isaac Hawkins of Philadelphia patented an upright piano which was rejected on account of unsatisfactory tone quality.

With the adoption of an action by Wornum, Ignace Pleyel of Paris created a wide success with his upright piano. And with the inception in Paris in the beginning of the nineteenth century of the first apartment houses known, the upright piano came into vogue as a boon to space saving. Geronimo is said to have been the first to introduce "wing" form of instrument which became known as the grand piano. The Parisians, Sebastian and Pierre Erard were in the foreground of piano production, and the Englishmen Stodart and Broadwood as well as Allen and Thom actively engaged in the production of pianofortes.

Meantime America was advancing rapidly in research for the improvement of the piano and the Loud brothers of Philadelphia and John Jardin produced grand pianos between 1825 and 1835. Jonas Chickering followed shortly afterward with an improvement on the Broadwood combination and this was again followed sixteen years later by the Steinway patented iron frame and overstrung scale for their grand piano.

The grand piano of today is a remarkable example of construction governed by the most exacting laws of acoustics. It is a noble instrument and embodies the work of great masters in piano building. The length of American concert grand pianos is usually nine feet with the compass of seven and one-half octaves, whereas Bosendorfer of Vienna builds concert grands ten feet in length. Great strides have been made with the small grand named by Albert Weber as the "baby" grand. This type of instrument has practically replaced the upright piano. We find tremendous improvements in piano building and much ingenuity required in provisions for physical soundness and durability of tone. Did you ever stop to think that the average weight of a plate in a concert grand is four hundred pounds, and it is cast to bear a string tension of sixty thousand pounds? The baby grand carries a plate of two hundred and fifty pounds in order to bear the necessary fifty thousand pounds of string tension.

We find numerous ideas concerning keyboards: Kirkman of London in 1851 devised a six and three quarter octave keyboard two feet by two and one-half inches wide and allowing only one-half inch for each key; Dr. Krause constructed a keyboard in 1811 in which the semi-tones were not raised, but all keys were of the same color; in 1780 Neuhaus presented a concave form keyboard resembling the Cludsam keyboard allowing the human arm to move in a semi-circle; Janko of Austria constructed a keyboard of six tiers enabling the player to play tenths and twelfths with great ease, arpeggios are managed with a sweep of the wrist (of course this keyboard would necessitate an entirely new music to be written).

Few pianists realize the great debt due piano manufacturers for the high development of the piano action. Frequently pianists encounter heartaching obstacles in attaining technical command of such compositions as the Toccata by Schumann. It takes an exceedingly elastic piano action for a satisfactory performance of this composition. For some virtuosi, piano actions are built with a lighter dip or vice versa. And in some cases the ivory edges of the key have been dispensed with or corners especially rounded off to suit certain players. For a long time experiments were conducted and fortunes spent in developing a "downward" striking action in which such men as Loud, Sackmeister, Hildebrande and Streicher participated, but which they finally gave up as hopeless. The "upward" striking action was universally adopted as the most practical. In 1816 Nannette Schreicher built a grand piano for Beethoven's use. It had a compass of six and one-half octaves. It is said that most of Beethoven's important works were composed with the use of this instrument.

Of the long list of piano manufacturers the names of Bosendorfer, Ibach, and Bechstein, all of Germany; Broadwood and Brismead of England; Erard, Gaveau and Pleyel of France; Jacob Becker and A. Bietepage of Russia; and T. Yamaba of Japan are among the leading builders of Europe and the Orient. In America Jonas Chickering, followed by his sons Thomas E., C. Frank, and George H. carried on the manufacture of pianos in New England while McPhail, Lindemann, the Knabes, Kurtzmann, Albert Weber, the Steinway family, Sohmer, Steck, Krakauer and Baldwin have been among the most active throughout the rest of America.

It was the writers happy adventure to have visited one of the foremost piano factories a short time ago and to have observed the loving care and idealism which is carried into the making of their instruments. The preparation of felt for the hammer, to prevent atmospheric shrinkage and flattening through usage, comes in for careful consideration. I watched with great interest the man who wound with copper the heavy bass strings; he was a master of every wire strand with a complete knowledge of the sound his finished string would give after it is inducted into the piano frame. In every department there was intensely careful preparation of the ninety parts which make up a grand piano action.

The last department to be visited was climaxed by my amazement at the new discovery, the Spectrograph. With this instrument piano-making masters are able to select the ideal tone secured from the sound board and transformed by a microphone into electrical vibrations that are amplified into clear readings in the Spectrograph. Thus the undesirable vibrations are filtered out and in this way a perfect tonal balance is maintained throughout the entire scale. The same quality of tonal richness and individuality was maintained in their various models, upon which I have played, ranging from a little grand, five feet two inches, to the concert grand, measuring nine feet. Through the Spectrograph the piano becomes the perfect medium to fully interpret the great masterpieces of Bach, Beethoven, Brahms, Schubert and Chopin.

The modern piano manufacturers, with untiring research, have realized the dream that began thousands of years ago when the Chinese first produced the "Ke."

We cannot imagine a complete education of man without music.—Richter

The Pianoforte

("Clavicembalo col piano e forte")

By WILLIAM BRAID WHITE

TWO hundred and thirty-one years have elapsed since Bartolomeo Cristofori of Padua, harpsichord tuner and instrument repairer to the Grand Dukes of Tuscany, in his little shop among the outbuilding of the Grand Ducal palace in the lovely city of Florence, first fitted a set of balanced pivoted hammers beneath the strings of a harpsichord, and thereby created the instrument now universally, but rather absurdly, called the "Piano."

Cristofori undoubtedly recognized from the very start that he had created an entirely new instrument of music, an instrument of enormous potential efficacy; and he sealed the recognition by giving to it a new and special name. He christened it the "Clavicembalo col piano e forte"; that is to say the "keyed, stringed, instrument with soft and loud." For he certainly saw that in endowing the hitherto expressionless harpsichord with power to vary the intensity of its tones, under the direct influence of the player's fingers, acting upon the keys, he had created a medium for music bound to exert vast influence upon musical development. And he was right. He had actually created the King of musical instruments, and so completely that what first saw the light two hundred and thirty-one years ago remains to this day in its seat of supremacy, undisturbed and in fact unchallenged.

In the Metropolitan Museum of Art of New York stands one of the two known extant specimens of the handicraft of this man, who invented the hammer-action and therefore also the pianoforte. In it may be seen every essential element that goes to make up the concert grand pianoforte of to-day. In detail, the ensuing evolution has indeed been astonishingly rich and complex; but in essence there has been no change. And it is just this fact that should command our special interest; for it shows us that the principle of generating tones from strings struck, rather than from strings bowed or plucked, contained within itself power to revolutionize the art of music and to give to that art the main one of its modern directions, namely the direction of tone-color and of expressive interpretation. Such was, and is, the achievement of the modest Italian workman who lived and died more than two centuries ago.

Now the essential characteristics of the pianoforte are mainly two in number. It is a stringed instrument and its strings are struck. The pianist plays upon the strings, striking them by hammers which, instead of actually being held in his hands, are permanently pivoted under the strings and are set in motion by finger pressure on balanced levers called "keys." The very considerable technical difficulties which must be overcome before one can attain mastery over the keyboard of the pianoforte, have obscured too much the vital fact that it is the function of the pianist to play upon the strings of the pianoforte, and that the elaborate key and hammer mechanism are merely so many means to that primary end.

It is necessary to emphasize this truth because the strings of the pianoforte are beyond doubt the most sensitive of all known generators of musical sound. It is a far cry from the thin brass wires of Cristofori's day to the marvellously strong, fine steel filaments (six times as strong, size for size, as the steel girders that support a skyscraper) which make up the more than two hundred strings of the modern instrument. Each of these strings must be stretched at a tension of more than one hundred fifty pounds to bring it into tune and to set free its marvellous, latent tonal energies. Thus, the framework of the pianoforte of to-day must carry a stress from the stretched strings amounting to some eighteen tons; more than the weight of an average street-car! The physical structure of the pianoforte is therefore necessarily massive; yet a single strand of the steel wire that goes into one of its bass strings, is strong enough to support the whole weight of a modern grand of medium size! It is upon this battery of high tensioned extremely sensitive steel springs that the pianist works his will, producing from them an extraordinary variety, both of intensity from the faintest to the loudest and of tone-color from the mellowest to the fullest, richest and most strident.

How is it that the strings of the pianoforte can be so sensitive, musically? The reason is both simple and fascinating. Whenever the stretched steel string of a pianoforte is struck by its hammer, under the impulse of the player's finger, that string begins to vibrate, and continues so to do until the key is released or the imparted energy has become dissipated. The blow of the hammer forces the string into vibration, but thenceforward, until brought to a stop, the string continues of its own free will, so to speak, as long as it is able. Now the actual forms of these vibrations of the strings are extraordinarily interesting. Almost every one has heard of what are often called 'overtones,' but should rather be named "harmonics." It is they which give to musical sounds their characteristic timbers or "colors." for every musical instrument generates them in greater or lesser quantity. Each instrument in fact generates its own peculiar set of them, so to speak, which determines its characteristic tone quality. Generally speaking, the more harmonics a musical instrument generates from its strings, its pipes or its tubes, the richer, more complex and more highly organized is its characteristic timbre. We are accustomed to talk about the rich and lovely tone-colors that we hear when masses or strings and of wind instruments play together in a symphony orchestra. Now it is a demonstrable fact that the struck strings of the pianoforte may be caused to emit tone qualities (colors) corresponding to those of *every known musical instrument;* and this because of another demonstrable fact, namely that each time the pianist depresses a key on the pianoforte, he imparts to the corresponding hammer a definite velocity, at which it is traveling when it strikes the string. Each such velocity imparts to the string more or less of energy. The more energy is imparted, the more harmonics are developed in the string, while the quantity of sound of course is simultaneously increased. Thus, if a skilled pianist should begin to touch a certain key on his pianoforte, first just so lightly as barely to produce an audible sound, and then by degrees more and more energetically, he would produce a succession of sounds, all of the same pitch of course, but each differing, not only in the quantity of its sound, but in its quality too. In other words, every change one makes in loudness involves parallel change in tone-color; and the possible number of such variations is positively beyond computation.

Why do we not all of us hear these marvelous shimmering changes and shifts of the tone-colors streaming from the strings of the pianoforte? Only because we cannot sustain the sounds at their full value. We can only produce them, and then allow them gradually to decay. In fact the only serious weakness of the pianoforte as a musical instrument lies in this limitation. The pianoforte's tones can neither be swelled nor diminished after they have been produced; nor can they be sustained at full intensity and quality value.

Yet in this very seeming defect lies a virtue. For, just because a string of the pianoforte, once struck, can only execute its own free vibrations, until these naturally die away or until the key controlling that string is released, we are able to set into operation the unique function of the damper pedal, something the like of which no other musical instrument possesses. For with every other musical instrument, the sound ceases when the act of producing it ceases; but with the pianoforte this need not be so. It and it alone permits us to call into existence the acoustical property of sympathetic resonance, whereby every string throughout the whole scale may be used to reinforce, harmonically enrich, and maintain in

vibration, the sound emitted by any one string, thus endowing the pianoforte with a power to surround its tonal output with a luminous haze of shimmering harmonics, still floating into the air long after the act of producing the original tone has ceased.

Nor is this all. Cristofori's act of genius, in substituting for the expressionless plucking action, the potent striking hammer, gave to musical art a domestic (as well as a concert) keyboard instrument possessing not only the harmonic and melodic range of the harpsichord but direct immediate control over the intensity of the sounds emitted. It is this direct control through the key that gives to the pianoforte its extraordinary capacity, possessed in like degree by no rival instrument, of accentuation-rhythmic variety and melodic clarity. One may run an arpeggio from one end to the other of the keyboard, accentuating every alternate tone, each time varying the intensity of the accent. One may do this in a dozen different ways; and indeed vary the experiment to almost any extent along the same lines. No other musical instrument possesses this power at least to any comparable extent. When to such a capacity is added the power that the player possesses to vary the tone-quality emitted, precisely as and when he varies the loudness, and when still more we take into consideration the marvelous acoustical possibilities contained in the damper pedal's ability to maintain and vary tones of which the productive action has actually ceased . . . it is evident that there is the best of foundations for calling the pianoforte the king of musical instruments.

The scientific study of the acoustical, musical and mechanical possibilities of the pianoforte is a comparatively young branch of applied physics, but during recent years much valuable progress has been made, the results of which, passed on to piano manufacturers and to the piano-playing public, have played their part in developing the really remarkable efficiency of the contemporary instrument. It is as true today as it was ever that one gets what one pays for. Certainly, dollar for dollar, the pianoforte of today is finer than any of its predecessors; but always in its higher manifestations it remains a great work of art, based indeed on science, but requiring to be illumined and made practical by the personal genius of master craftsmen. And that sort of thing is not cheap and cannot be cheap.

It is an unfortunate fact too that the general public, even including most of those who play the pianoforte as professionals or amateurs, is grossly ignorant of the principles of its tone production, of its key mechanism and of its general construction. Hence we have the deplorable spectacle of beautiful instruments standing in beautiful rooms beautifully cased but disgustingly out of tune! Of course every pianoforte needs frequent and highly skilled attention. It should be tuned at least four times a year and its mechanism should be thoroughly adjusted at least once a year. So treated it will remain for many years one of those things of beauty which, as the poet reminds us, is a joy forever. Neglected, it degenerates and decays.

Pianism, Then And Now

By MORIZ ROSENTHAL

TO SUMMARIZE my meditations on the difference between the older and newer school of pianism, I herewith submit the conclusion I have reached, founded partly on generally unknown facts which throw some new lights on the history of piano playing.

One hundred years ago the modern "Hammer-Klavier" came to the forefront. Ludwig van Beethoven celebrated the new invention by his sonatas "for the Hammer-Klavier" Opus 101 in A major, Opus 106, in B flat major, and by his following piano works, Opus 109, 110, 111 and 120. Beethoven promoted the pianoforte to the highest extent, and did not concentrate his unique powers on the reproductive side of his art.

The true piano virtuoso of this epoch was J. N. Hummel, pupil of Mozart and rival of Beethoven (of course, not as a composer, but on the battlefield of "Eros," where both masters were interested in the same damsel—an incident tending to sever their friendly relations.)

Hummel's art, which for decades held the musical world spellbound, can safely be characterized as of the bygone, "old" school of piano playing, despised the pedal (he called it "the sin-coverer") and favored almost exclusively difficult finger work which he played in finished style and at lightning speed but without strength or splendor of tone.

It is true that he was hampered by the scant sonority of the instrument of his time, called spinet. But he did not alter his style after the perfection of the "hammer-piano." Little wonder that in 1835 Hummel had already lost his spell upon the masses. In that year he played in Vienna to empty seats, and was overheard to remark, after the recital: "If this is not a shame for Vienna, it certainly is not for me." Hummel died at Weimar, the later residence of Liszt whom he had once refused to take as a pupil because the wonder-child could not pay the high fee he asked.

From 1833 to 1848 the quintessence of piano playing was represented by three names—Chopin, Liszt, and Thalberg. The latter was a correct player, but without great musical distinction. His most conspicuous trick consisted of declaiming a melody with the thumb and surrounding it with brilliant passages. Even this he borrowed from the harpist Parish-Alvers. (So did Wagner in the "Tannhäuser" Overture!)

Liszt inverted the procedure, introducing great orchestral effects on the piano. A Hungarian instrument, the cimbalum, inspired him to the invention of interlocking octaves with which he achieved his most amazing effects.

What Chopin did for the piano need hardly be dwelt upon. He was the seraph and the demon of the instrument. He opened a new range of human and superhuman emotions. He invented a new world of harmonies and was, besides, one of the greatest melodic inventors of all time. He also invented new passages compared with which all others sound commonplace, and he played them in the most refined and finished style. For these he used a touch of velvet-like delicacy, a flawless legatissimo, the secret of which he passed on to his pupils, one of my teachers, Charles Mikuli, being among the most distinguished of that group.

This legatissimo sounds infinitely more dignified, elegant, and aristocratic than the commonplace half-staccato (jeu perle) which is now most generally used, and which even Beethoven derided, speaking abusively of "dancing fingers." My teachers Mikuli and later Raphael Joseffy delighted my ear with their almost infinite dynamic range from piano to pianissimo and "pianississimo" but they left my thirst for big orchestral effects unquenched. So at the age of 14 I sought out the old Thunderer of Weimar and Rome, Franz Liszt.

I learned much more from him than mere piano playing. In spite of a sometimes surprising pedantry as to pianistic cleanness and accuracy he saw all with the eye of the composer, and made us do the same. These were unforgettable days at Weimar and at Rome, and we drank deeply of the intoxicating delights the old wizard brewed for us. But in spite of all these splendors I grew weary after seven years, like Tannhäuser in the Venusberg. A new desire, a new thirst tormented me. I had heard Rubinstein!

In the Triumvirate—Chopin, Liszt, Thalberg—Chopin easily holds the place of Octavianus, Liszt that of Antonius (with many Cleopatras) and Thalberg that of Lepidus. We can dismiss him from any exalted position and in his place add the name of Rubinstein to those of Chopin and Liszt. It is true that he lacked finesse of execution, that his passages were blurred often beyond recognition; but the heroic vein of his style and his colossal climaxes gave him

true greatness. Moreover, he was, to my knowledge, the first pianist who introduced publicly the so-called syncopated use of the damper pedal, thus perfecting the instrument's legato.

I have called this discovery the most important in the history of piano playing. Alas, it also is the last so far! The various "methods" — Breithaupt's, for example—are for the most part distressingly erroneous and furthermore, they derive from the methods of Deppe and others, published about fifty years ago.

After having described the merits and the shortcomings of the methods of Chopin, Liszt, Thalberg and Rubinstein, it seems easy to answer the question: "Which of these possesses the characteristics of the 'new' school of piano playing?" The answer must be the following: There is no such thing in existence as a new school of piano playing. The mere fact that one has not studied with Liszt, that one has never heard the Chopin school, that one never has been privileged to listen to Anton Rubinstein, is a drawback. In its helpless negativeness, it can constitute no claim to distinction or greatness.

Having missed the great triumvirate —Liszt, Chopin, Rubinstein—the pianists of the younger generation are bound to learn from those who had the great privilege to study with these musical and pianistic giants. If they turn away from us they harm themselves, not us. They may boast of their youth! But who is really young? I turn to my favorite philosopher, namely *myself*, for the answer.

A man is young if a lady can make him happy or unhappy. He enters middle age when a lady can make him happy, but no more unhappy. He is old and gone if a lady can make him neither happy nor unhappy.

Well, I am still a young man.

The Saxophone

By SIGURD M. RASCHER

THE saxophone, today the most popular instrument, is also the most misunderstood. Capable of rendering the music of the great masters, it is still regarded as the clown of the orchestra, its serious side being very seldom used compared to the use of other instruments. This paradox calls for an explanation, if the general attitude towards the saxophone is to be changed.

When Adolphe Sax set out to construct his new instrument, in 1840, his aims were manifold but definite. He wanted to fill the gap of tone-quality between the strings and wind instruments, on the one side, and between the brass and the wood-wind instruments on the other. Therefore the new link should have the flexibility of the strings, the power of the brass, and the variety of tone-quality of the wood-wind instruments. But in addition, the saxophone should have a distinct character of its own. Adolphe Sax was aware that in order to achieve all this in one instrument he had to use a single-reed mouthpiece, similar to that of a clarinet, and a conic body of metal. To acquire the necessary flexibility of tone he broadened the mouth-piece outwardly and widened its inner measurements. To make the saxophone's tone sufficiently voluminous, so that it would stand out successfully against the brass of the orchestra, the inventor gave the conic body a parabolic shape. All these features are mentioned in the patent which Sax took out for the saxophone.

It is for this reason that his competitors and also many opponents of the saxophone today regard the instrument as a bastard, for they consider it nothing really new. They overlook the fact that to group together already existing elements in accordance with intuition, is a creative act, and that a bastard is frequently much more resistant and hardy than the pure-bred and yields better results. The saxophone has a variety of tone-qualities never achieved by any instrument before, and a technical facility comparable to that of any other wood-wind instrument. Its rich tone is perfectly suited for carrying a legitimate vibrato, which achieves the utmost expressiveness. The capacity to produce the finest pianissimo as well as the most powerful fortissimo, in all registers, and the possibilities of glissando, slap-tongue and flutter-tongue, are well-known features of the saxophone. A new achievement is the extension of its range from 2¼ to 4 octaves without the addition of special keys, which is possible on every stock-model instrument. Special fingerings and a hard training of the embouchure enable the player to produce these top-notes reliably and in tune.

One would suppose that Sax's contemporaries immediately seized upon such an outstanding instrument. History shows, however, that jealousy, laziness and narrowmindedness prevented them from playing the new instrument, and therefore for a long time made it almost impossible for the composers to score for it. Nearly a century had to pass before the saxophone's possibilities were investigated to their full extent. Only in recent years has it come to be used on a larger scale as a solo instrument with symphony orchestras. Through their use of the saxophone as a solo instrument several players of high standard (Mule in Paris, Lear in London, Leeson and others in the United States) have greatly increased the interest in it. Indeed, its unique tone-qualities, its technical facility and its great range, seem to predestine the saxophone to solo-playing. Concertos, chamber music, suites and sonatas have been written by such composers as Larsson, Ibert, Debussy, Eisenmann, Hindemith, Coates, Demuth, Creston, Glazunow, Jacobi, Bozza, Tarp, Swain, Pierne, Vellones and others. Some of these compositions require a range of more than 3½ octaves.

And the composers begin to realize what an addition to the tone-colors of the orchestra they have in this instrument. The saxophone has already been used in some French orchestral works of the last century, one of the earliest being "L'Arlesienne" by Bizet. Vincent D'Indy asks in his opera "Fervaal" for 6 saxophones, Strauss in his "Sinfonia Domestica" for 4. Massenet, Thomas, Kastner, Villa Lobos, W. Walton, Copland, Carpenter, Puccini, Ravel, Honneger, Milhaud, K. Beck, Dallapiccola, Holbrook and many others ask in their orchestral works or operas for one or more saxophones.

But the reason for the general misunderstanding of the saxophone and its onesided use in today's popular music remains unexplained. It can be grasped only if one realizes that an instrument endowed with such unique qualities can be adapted to *all* kinds of use, and that it takes a musician of some moral discrimination to hold it to its proper place in our contemporary culture.

Music has, like society, its laws of propriety and etiquette; and even those to whom their deeper meaning has not been revealed are bound to respect and conform to them.—Liszt.

The Trombone

By JAROSLAV CIMERA

THE sackbut of Medieval times was the immediate predecessor of the present-day trombone. Since its early development the trombone has undergone very few changes. Its early use was confined to secular music, and remained so limited until the latter part of the Eighteenth Century. Gluck (1714-1787) and Mozart (1756-1791) were among the first to use it in opera, although it was used as early as 1565 by Striggio and Corteccia. Beethoven (1770-1827) was the first to introduce it in the symphony (the fourth movement of his Fifth).

The trombone is played through a cup-shaped metal mouthpiece, and its distinctive feature is a pair of slides which can be extended to add various lengths of tubing for supplying notes omitted in the natural or open scale.

At the present time trombones are made in both tenor and bass ranges. The range of the tenor trombone is from E below low C, to B above middle C, while the normal range of the bass trombone is from B-flat below low C, to B-flat above middle C. The only difference between the tenor and bass trombones is their relative size, the bass trombone being larger and its tone broader and darker in quality and color. Since early times the trombone has retained its majestic and solemn tonal character, and this quality is often employed to great advantage. Like the trumpet, the trombone is effectively used for "fanfares."

In nearly all orchestral literature three trombones are employed; two tenors and one bass. However, the trombone does not hold as important a position in the orchestra as it does in the band. Its function in the band is very important. For example, when an operatic program is presented, the trombone is very often employed to play the arias that the tenor singer sings in the opera, and frequently to play passages that 'cellos and basses play in the orchestra. The function of the trombone in the orchestra, with few exceptions, is to furnish the harmony and build up climaxes. The double-bass trombone, like the bass trumpet was made at the suggestion of Wagner for use in his Rhinegold Ring music. Parts for the double-bass trombone can now be played on the regular bass trombone as a result of the improvements made in the extension of the lower register of the present-day bass trombone. The valve trombone is used occasionally by foreign bands. This instrument is built on the same principle as other valve instruments.

The more modern composers of orchestral music are now beginning to write more solos for trombone than were written for the instrument by the earlier composers in the last forty or fifty years. The trombone has taken its place in importance beside the cornet as a solo instrument. One of the reasons for the popularity of this instrument today is because of the natural beauty of its tone and possibilities of technique, as was demonstrated and developed by Arthur Pryor. There is no question in my mind that the future orchestral composers will write as prolifically for the trombone as they now write for the french horn. The use of various types of mutes for the trombone enables it to produce many different tonal effects in addition to the natural noble and majestic quality of tone. These different tonal effects are generally used in the orchestra to depict laughter, moaning, crying, or the cries and sounds made by dumb animals.

The Trumpet and Cornet

By JOHN O'DONNELL

THE cornet, generally considered as a descendant or an improvement of the post horn, appeared in the early part of the 19th century in the approximation of its present form. At that time it had two valves (now three). The cornet, very similar to the trumpet, having a more conical bore, is somewhat smaller in size. It has been employed in the orchestra by such composers as Tschaikowsky, Berlioz, and Cesar Franck, but is regarded chiefly as the solo instrument of the band. Popular orchestras employ it to some extent.

The trumpet, one of the most ancient instruments, also employs three valves and is somewhat similar to the cornet but longer and possessing different proportions in its tubular column. The tone, unlike that of the cornet which is round and mellow, is piercing and brilliant. It is often used in the symphony orchestra in place of the cornet and almost exclusively in modern dance orchestras. Parts for the trumpet and cornet are written in keys of B flat and A, and the modern instruments are built in the key of B flat, with a slide which changes the key to A. Music for them is written in the treble clef.

Up to a few years ago the trumpet and cornet were avoided by the arrangers and composers. Not because they disliked these instruments, but because of the lack of embouchure knowledge so much was left to the pupils of these instruments to discover for themselves that only the "naturals" were able to make progress with the instruments. Consequently composers and arrangers wrote their works around the instruments that could be trusted. After all, their compositions were played world-wide. So the few cornetists that were able to handle the parts or compositions of that day were not enough to encourage more confidence from the composers and arrangers.

The more they slighted these instruments, the more they were degrading them. By slighting them I mean the incorporation of many rests, and the deletion of phrases because of a high note. These tactics softened a performer rather than gave him confidence and kept him from becoming more efficient. As all other instruments advanced the cornet and trumpet remained about the same.

However, modern teaching methods not only take care of the musical education but of the embouchure as well. The arrangers with their new style and more difficult arrangements have brought about new methods and new teaching ideas which forced those teachers who wished to cope with this "Blitzkrieg" to find new ways of simplifying the playing of these instruments.

Today the cornet and trumpet are highly thought of by the composer and arranger and have a rating equal to the flute, clarinet, violin, and piano. In fact they have won for themselves a high standing in music. Their beauty of tone, and unlimited resources entitle them to this high standing among the other instruments.

To show the advancements made in these instruments, I wish to compare the range considered possible by the celebrated artist of his day. Joseph Arban, to the present day range and possibilities. Arban was elected professor of cornet at the Conservatory in France, January 23, 1869. He was considered the most brilliant cornetist of his time. The complete range used by Arban from F sharp below, to C above the staff was considered practical but not many players succeeded in mastering the whole range. When writing for these instruments, even if for a solo, it was not advised then to use the extreme limit of this range unless writing for a capable and trusted performer.

Because of faulty embouchures and the lack of knowledge to correct these faults, most performers failed to produce the simplest passages even when

called for in middle register. At that time from low C to G above the staff would be trusted to the performer. Some composers and arrangers would even go so far as to trust performers up to high B flat but high B natural and high C were used very sparingly.

Compare the range used by Arban in 1870 to that of today when, for example it is possible to play with one embouchure just as easily as playing middle C, C above high C and even the F (above high C above high C).

Some performers have been known to play two octaves above high C by changing embouchures. This is incorrect and is as little practical as it is for a violinist to use three violins for three ranges. Notes that cannot be produced with one embouchure should neither be demanded nor attempted.

For years the manufacturers have been making very fine instruments of unlimited possibilities, and to prove it was not the instrument of years ago that caused the trouble, our modern virtuosi of today can pick up an old horn and make it sound as well as our modern instruments. I state this to prove that the embouchure has always been the real source of the performers' troubles. But let us not take any of the credit away from our modern manufacturers; they have made outstanding improvements.

Up to a few years ago very little was written for those instruments while all other instruments were progressing by leaps and bounds. But to the arrangers we must give the credit for popularizing these instruments in the dance orchestra field. A few colored artists were the first to enlighten the arrangers to the possibilities of the cornet and trumpet. Finally out of a clear sky they overwhelmed the brasses. Those who could take it stood up well and became popular over night, setting the pace for the present generation. The mediocre brassman who loved his instrument and wished to continue with it, was forced to seek preparedness.

This brought the brasses up to par with the flute, clarinet, violin, and piano. Trusting the performer to the utmost today, modern arrangements call for high D's, E's and F's. Years ago when high A, B, and C were considered high notes, it was the custom and correct to rest every other chorus. But today, performers are called upon to play one difficult arrangement after another and choruses of high flares on high C, D, E, F, and G, with some of our virtuosi playing the A, B, and C above high C.

With the modern methods of teaching, these instruments can be enjoyed and played with the greatest of ease.

Embouchure and Its Development

By WILLIAM COSTELLO

IT IS an amazing fact that many students of brass instruments do not have the remotest idea of the real meaning of the word "embouchure." The general opinion is that one simply places the mouthpiece on his lips and blows. While we sometimes hear of a student who follows this procedure and by a stroke of luck produces satisfactory results, these cases are very few indeed.

The system I advocate involves the development of the upper register first. I believe that much time is wasted playing the lower register and waiting for the upper register to develop. This tends to discourage students and eventually some of them drop out of the running or seek a new approach to their problems. Of course musical knowledge attained is an asset but in such circumstances one can be said to possess the equivalent of "frame work" but no foundation.

It is impossible to obtain any degree of efficiency unless a correct, true foundation is well established right from the beginning. This is a comparatively simple matter if a little serious thought is given to the position of the jaw and the placement of the mouthpiece. In playing, the brunt of the pressure must be on the lower jaw, especially when producing the upper register. Coming down to the middle and lower register the jaw recedes a little, but not enough to interfere with the pressure background. After one has acquired a good lip formation the only time he need actually exert any effort is in the upper register. Playing the middle and the lower registers should require practically no effort and be considered a comparative rest period. The maximum of endurance cannot be attained by anyone who plays with a receded lower jaw, especially in the upper register. The average student lifts his head for range and points his instrument downward. The reason for this is that his lower jaw drops back and he automatically follows it with the mouthpiece. This is a serious mistake and can easily become a habit hard to break. The process should be reversed and while this jaw formation may be difficult to acquire in the beginning, particularly to the advanced player who wishes to change, it can be accomplished with a little patience. A beginner can formulate this position regardless of the natural routine of the lower jaw, with intelligent concentration.

There are many conflicting ideas regarding lip positions. The types most liable to be injurious are "pouting" and "stretching" of the lips. Utilization of a mirror is suggested here and the first step is to acquire what can best be expressed as a "half smile." Now open your lips slightly, leaving an opening between the teeth about half the thickness of an ordinary lead pencil. Having proceeded thus far, next roll the underneath "red" of your lips over the edges of your teeth, to provide a solid foundation. The mouthpiece may now be placed, without disturbing this formation, one-third resting on the upper lip and two-thirds on the lower. This is the normal position for the mouthpiece and is used by most players automatically. When you blow, do not fail to direct the air upward. Occasionally a little difficulty is experienced starting the tone, and while I advocate dry lips, in such cases it is permissible to use the tip of the tongue to moisten only the portion responsible for the vibrations. Sometimes, too, it may be necessary to start the tone with the tongue. If you have carefully studied and applied these points, I know you will find that the grip required for upper register and the relaxation that comes in the middle and lower registers is simple and apparent.

When you have successfully established the correct formation, you may assume that the first step has been overcome. However, the matter of breath control is of as great importance as lip position, and a really successful player must have both. Here too, students are lax and concern themselves only with taking a breath and exhaling it without realizing that this particular phase of playing has a definite theory. Frequently unsatisfactory results are due to incorrect breath control rather than a poor embouchure and the latter is blamed. Any given tone must have a certain amount of air force behind it for maximum result. Consequently a small amount of air force behind it produces a small tone and gives an undesirable effect. I cannot emphasize too greatly the advisability of studying this carefully. A good vocal teacher can give you the principles of diaphragm breathing. It must be borne in mind, however, that an open throat is necessary whether playing high or low register. Naturally, obstructing the wind column cuts down the volume of air.

In conclusion I would like to mention something about "straining" for high notes. Sometimes the lips do not function correctly and the player is forced to "jam" and this is recognized as one form of straining. Then there is the player who does not release air correctly and his neck bulges. While it is conceded that a certain amount of rigidness appears when playing the upper register, I believe that if properly done, no uncomfortable sensation will be experienced. It is not recommended that the player concentrate solely in the upper register, but incorporating this with the middle and lower registers is not difficult.

MUSICAL QUIZ ANSWERS

MUSICAL QUIZ

IF YOU WISH TO TEST YOUR MUSICAL I. Q. OR ADD TO YOUR INFORMATION AND KNOWLEDGE, THIS FEATURE SHOULD PROVE INVALUABLE THE QUESTIONS ARE DIVIDED INTO FIVE CATEGORIES; (1) PERTAINING TO FAMOUS INDIVIDUALS; (2) FORM AND STYLE OF MUSIC: (3) MUSICAL INSTRUMENTS; (4) MUSICAL INSTITUTIONS; (5) THE LITERATURE OF MUSIC (COMPOSITIONS AND PUBLICATIONS). THESE CATEGORIES ARE SUBDIVIDED INTO VARIOUS GROUPS, THE ANSWERS APPEARING AT THE END OF EACH GROUP. THE GREATEST NUMBER OF POINTS POSSIBLE IN ANY GROUP IS 100. IF YOUR SCORE IS BETWEEN 60 AND 70 YOUR RATING IS GOOD—BETWEEN 70 AND 80, VERY GOOD —BETWEEN 80 AND 90, EXCELLENT, AND BETWEEN 90 AND 100. SUPERIOR. THE QUESTIONS ARE NOT DESIGNED PRIMARILY FOR THE PROFESSIONAL MUSICIAN, BUT FOR THE INDIVIDUAL WHO IS INTERESTED IN MUSIC.

AMONG THOSE WHO HAVE CONTRIBUTED MATERIALLY TO THE COMPILATION OF THIS SECTION OF THE BOOK ARE JOSEPH BARONE. EDWARD BARRY, THEOLINDA C. BORIS, LEROY V. BRANT. WINIFRED GLASS, GLENN DILLARD GUNN, ERWIN HARDER, LEONARD LIEBLING, HANS ROSENWALD, AND H. KNOX SPAIN.

I
PERTAINING TO FAMOUS INDIVIDUALS

GROUP A:

(In this group each question is divided into two parts for scoring purposes. If you are able to determine the name of the individual by only reading up to the point in the material marked "10" then credit yourself with 10 points. If it is necessary for you to read further, then you are only entitled to 8 points.)

1. Q. He was born in the early eighteenth century. He started composing opera in Italy, then went to London and became director of a traveling theatre group, yet Paris became the city of his success—success in novel operatic forms. He is known as the greatest reformer of opera. (10) His works include "Orpheus," "Iphigenia," and "Alkeste." (8)
2. Q. He was born in 1860 and is known to Americans for his conductorship in New York. He directed the New York Philharmonic Society from 1909 to 1911. Nonetheless, his greatness in the field of music lies in his compositions, particularly in symphonies, one of which calls for as many as one thousand performers. (10) He is with Brahms, Bruckner, and Strauss, a towering figure in late romantic symphonic music. (8)
3. Q. Many of us have heard him as pianist in concerts, others have heard compositions from his pen, still others were impressed by his scholarly writings. It is in this threefold significance that he has entered the history of music. Though he died in 1924, he is still alive through many of our younger contemporaries who, inspired by his genius, write in the style for which he paved the way. (10) His Bach transcriptions for piano have established his fame with every piano student. (8)
4. Q. His cradle stood in Poland but his fame was established in France. In the salons of his day he was the favorite with men and women. He was in love with a woman writer, George Sand. He was of a fragile nature and died at the age of thirty-nine. (10) He is famous for Mazurkas, Waltzes, Polonaises and Nocturnes. (8)
5. Q. He is a Russian, living in the Soviet Union, and is famous as a violinist as well as a composer. His music is full of wild dissonances. He loves to be sarcastic. He wrote an opera for Chicago, and, in a symphony, glorified the spirit of classicism. (10) Recently a work written for a speaker with orchestra and adored by all children has made his name famous with even those who do not know much music. (8)
6. Q. He is a German, and is the grandson of a famous philosopher. As a high school boy he composed an overture to a drama by Shakespeare. He excelled as pianist and man of the baton. Nothing disturbed the secure course of his short life from 1809 to 1847. (10) The name of his most popular work is "Songs Without Words." (8)
7. Q. She is an American who made a great name for herself as a pianist in both this country and Europe. Moreover, she is a dynamic lecturer and a famous author. Her deep interest has been the education of the layman and she has led thousands of people to music. (10) She was married to one of the outstanding conductors of this country. (8)
8. Q. He is a Frenchman who started out as a physician and at 27 wrote a work full of fantastic ideas. Franz Liszt was an ardent advocate of his music. A feature of his orchestrations is his predilection for unusual color combinations. (10) His symphonic works have influenced all program musicians of former days and are even regarded as models today. (8)
9. Q. A foreign born American, he paid to this country the tribute of a symphony reflecting the spirit of American history. Many Jewish subjects were also portrayed in his works. He has lived in Cleveland and on the West Coast and also in Switzerland. (10) One of his best known works is "Schelomo." (8)
10. Q. He was born in Hanover, Germany, in 1884, of Holland parentage. He is known as a concert pianist. He served as violinist in the Dresden Royal Orchestra from 1899 to 1901, and made his debut as a pianist in Holland in 1902. He has made extensive tours of Europe and the United States. He was chosen by Busoni to write the piano score for the "Indian Phantasy." (10) He was a collaborator with Busoni and Mugellino in the edition of the complete works of J. S. Bach, for Breitkopf and Haertel. (8)

ANSWERS:

(1) Gluck
(2) Gustav Mahler
(3) Feruccio Busoni
(4) Chopin
(5) Prokofieff
(6) Mendelssohn
(7) Olga Samaroff Stokowski
(8) Berlioz
(9) Ernest Bloch
(10) Egon Petri

GROUP B:

(For scoring, same arrangements as for Group A.)

1. Q. In a trilogy he portrayed pines, fountains and festivals of a great Italian city. He died a few years ago. In his impressionistic orchestrations he has proved to be one of the finest followers of Debussy. (10) He also wrote the opera "La Fiamma." (8)

2. Q. As a child prodigy he made great impressions when playing the piano. He was sophisticated and yet there was an urge in him to become a priest. When over 50 he went to Rome and became an Abbe. He celebrated triumphs as a virtuoso and director, but he was also famous as teacher, writer, composer, and propagandist. (10) His fifteen Hungarian Rhapsodies are played everywhere. (8)
3. Q. He was called the British Orpheus. He composed music for stage plays, religious works, and works for the organ, harpsichord, and others, but only one real opera. (10) With Byrd and Handel he is considered one of the great composers of England. (8)
4. Q. He raised Italian opera to its greatest peak and of all Italian composers had the best sense for the theatre, for effective libretti and original orchestration. Later, he approached the style of Wagner, yet his fame was overshadowed by the master of Bayreuth. (10) Among his mature works are "Otello" and "Falstaff." (8)
5. Q. He is a Russian composer who died in 1915. In his compositions he followed first Chopin then Debussy. He liked mysticism and the occult. His motives are supposed to portray metaphysical forces—water and fire. (10) The "Poem of Ecstasy" and the "Poem of Fire" are his best works, and Koussevitzky is his American advocate. (8)
6. Q. He was born near Pittsburgh of Southern parents and died in utmost poverty, although most of his simple songs have become the folk songs of his country. (10) Among them are "Old Black Joe," "My Old Kentucky Home," and "Old Folks at Home." (8)
7. Q. He was the first incumbent of the chair of music at Columbia University. Of Irish-Scotch parentage, he studied in Paris and Germany. His favorite instrument was the piano, but he is best known as one of the foremost American composers. (10) The following are the names of piano works which made him famous: "Fireside Tales," "Woodland Sketches," and "Sea Pieces." (8)
8. Q. A commission of cardinals and singers investigating church music declared one of his compositions the model of a Mass. He was a Catholic—perhaps the greatest Catholic composer of all times. (10) He lived in the sixteenth century, was the founder of the Roman school, and left to the world 94 Masses and approximately 350 Motets. (8)
9. Q. One of his piano pieces portrays plays of the waves. One of his ballets depicts the story of Daphnis and Chloe. One of his orchestral compositions glorifies the rhythm of the Spanish Bolero. (10) He died in 1937 as one of the most popular composers of serious music in our century. (8)
10. Q. He was born in 1888 in Poland. He studied with D'Albert and Leschetizky. As one of the most remarkable contemporary piano virtuosi, he introduced in his recitals some of the works of Debussy, Ravel, and Stravinsky. He made his American debut with the Philadelphia Orchestra in Philadelphia, in 1906. (10) His last name is the same as that of the famous Russian composer whose "Melody In F" is one of the favorites of music lovers. (8)

ANSWERS:
(1) Respighi
(2) Liszt
(3) Purcell
(4) Verdi
(5) Scriabin
(6) Stephen Foster
(7) MacDowell
(8) Palestrina
(9) Ravel
(10) Artur Rubinstein

GROUP C:

(In the following questions select which of the answers suggested may be correct. Each question is worth 5 points. In some instances there may be more than one correct answer. If you answer only part of the question correctly, then you are entitled to only the proportionate number of points for that question.)

1. Q. Among the famous contemporaries of Bach were:
1. Domenico Scarlatti 2. Haydn 3. Rameau 4. Buxtehude
2. Q. One of the following composers inspired Bach to transcriptions:
1. Locatelli 2. Geminiani 3. Pugnani 4. Vivaldi
3. Q. Among the great philosophers who have made names for themselves as composers are:
1. Voltaire 2. Emerson 3. Rousseau 4. Nietzsche 5. Kant 6. Schopenhauer
4. Q. Philidor, an opera composer of the eigtheenth century, was famous:
1. For his love adventures. 2. As basket ball player. 3. As the founder of a school of gymnastics. 4. As chess player.
5. Q. The composer whom Beethoven admired as the greatest of his contemporaries was:
1. Spontini 2. Weber 3. Mozart 4. Cherubini
6. Q. Spontini was the music master of one of the following:
1. Queen Mary of England. 2. Ivan the Terrible. 3. Frederick William IV of Prussia. 4. Empress Josephine.
7. Q. One of the following members of the Bach family is noted for his treatise on piano playing:
1. Philipp Emanuel. 2. Wilhelm Friedemann. 3. Johann Sebastian. 4. Johann Christian.
8. Q. Monn was an important writer of the preclassical school. One of his 'cello concerti is transcribed by:
1. Stravinsky 2. Schoenberg 3. Carpenter 4. Schubert
9. Q. One of the following composers abandoned Protestantism, the traditional faith of his family, for Catholicism:
1. Beethoven 2. Brahms 3. Johann Christian Bach 4. Johann Sebastian Bach.
10. Q. Which of the following aristocrats insured Haydn's livelihood?
1. Baron von Steuben 2. Princess of Wittgenstein 3. Prince Esterhazy 4. Baron Lichnowsky
11. Q. Mozart's wife was a relative of a famous composer. Who was he?
1. Weber 2. Beethoven 3. Chopin 4. Schumann
12. Q. With which of the following cities do you associate Mozart's life?
1. St. Petersburg 2. Bayreuth 3. Salzburg 4. Zurich
13. Q. Which one of the following cities is the birthplace of Beethoven?
1. Bonn, Germany 2. Heidelberg, Germany 3. Salzburg, Austria 4. Vienna, Austria
14. Q. From which severe physical handicap did Beethoven suffer?
1. Deafness 2. Loss of sight 3. Paralysis 4. Loss of limb
15. Q. Seven great personalities of musical history are buried at the Central Cemetery of Vienna. Who are they?
1. Gluck 2. Haydn 3. Bach 4. Chopin 5. Liszt 6. Mozart 7. Beethoven 8. Schumann 9. Mahler 10. Wolf 11. Brahams 12. Tschaikowsky 13. Wagner 14. Rossini 15. Schubert
16. Q. What solo instrument did Beethoven play?
1. Piano 2. Flute 3. Clarinet
17. Q. A daughter of Mark Twain was married to a famous conductor. Who is he?
1. Koussevitzky 2. Gabrilowitsch 3. Goossens 4. Thomas
18. Q. One of the following Spanish composers was lost at sea when returning from the United States to his native land:
1. Albeniz 2. Falla 3. Granados 4. Pedrell
19. Q. Guido of Arezzo is renowned for:
1. Introducing the system known as solmization. 2. Patron of the early opera. 3. A Mass composer of the sixteenth century. 4. One of the foremost singers of Spain.
20. Q. At least two persons by the name of Martini are well known to the music-lover. What are their first names and what do the names stand for?

ANSWERS:
(1) Domenico Scarlatti. Rameau
(2) Vivaldi
(3) Rousseau. Nietzsche.
(4) As a chess player.
(5) Cherubini
(6) Empress Josephine
(7) Philipp Emanuel
(8) Schoenberg
(9) Johann Christian Bach
(10) Prince Esterhazy
(11) Weber
(12) Salzburg
(13) Bonn, Germany
(14) Deafness
(15) Gluck, Haydn, Mozart, Beethoven, Wolf, Brahms, Schubert
(16) Piano
(17) Gabrilowitsch

(18) Granados
(19) Introducing the system known as solmization.
(20) (a) *Giovanni Battista,* commonly called Padre, Italian composer and theorist and teacher of Gluck, Mozart, and others.
(b) *Nino,* Italian tenor who has appeared in this country in Opera, Radio, and Film.

GROUP D:

(Scoring is the same as for Group C.)

1. Q. Which of the following contemporary tenors is famous for his Wagnerian roles?
1. Kiepura 2. Martini 3. Crooks 4. Melchior
2. Q. Two of the following names are known in connection with American bands:
1. Gilmore 2. Sousa 3. Carpenter 4. Dett
3. Q. Three of the following six composers are important for their study of Indian music:
1. Sessions 2. Skilton 3. Farwell 4. Jacobi 5. Ives 6. Hanson
4. Q. Which one of the following four conductors has appeared in films?
1. Toscanini 2. Stokowski 3. Golschmann 4. Stock
5. Q. The life of one of the following old Italian composers, surrounded with mystery, furnished the libretto of an opera by Flotow:
1. Corelli 2. Monteverdi 3. Stradella 4. Vivaldi
6. Q. Which of the following pairs of names belong together as those of people united in friendship:
1. Liszt and George Sand 2. Wagner and Wesendonck 3. Brahms and Wagner 4. Wolf and Strauss 5. Brahms and Clara Wieck
7. Q. Bizet, the composer of "Carmen," was a relative of a famous French opera composer. This composer was his father-in-law. Who was he?
1. Auber 2. Meyerbeer 3. Saint-Saens 4. Halevy
8. Q. The following are names of composers who resided in New England. True or false?
1. Charles M. Loeffler 2. Aaron Copeland 3. Rudolph Ganz 4. Horatio Parker
9. Q. Which member of the Damrosch family founded the New York Symphony Society?
1. Frank 2. Leopold 3. Walter
10. Q. Who of the following opera composers served temporarily as Paganini's accompanist?
1. Meyerbeer 2. Bellini 3. Paer 4. Rossini 5. Verdi
11. Q. Which of the following names are characteristic of romantic piano playing?
1. Chopin 2. J. S. Bach 3. Kuhlau 4. Liszt 5. Thalberg 6. Wagner
12. Q. Among America's famous radio commentators are:
1. Irving Kolodin 2. Roy Harris 3. Hendrik Van Loon 4. Samuel Chotzinoff 5. Deems Taylor 6. Milton Cross
13. Q. Among the postromantic composers, which was the conductor of the New York Philharmonic?
1. Johannes Brahms 2. Hugo Wolf 3. Gustav Mahler 4. Tschaikowsky
14. Q. Which of the following composers are representatives of Brazil and frequently played in America?
1. Falla 2. Martinu 3. Villa-Lobos 4. Iturbi 5. Chavez
15. Q. Which of the following Italian families are important in the history of violin making?
1. Amati 2. Este 3. Guarneri 4. Borgias 5. Cellinis
16. Q. In which of the following fields was Tschaikowsky's early training?
1. Engineering 2. Law 3. Music 4. Architecture
17. Q. Among the American musicologists, the following are outstanding:
1. Kinkeldey 2. Adler 3. Dent 4. Sonneck
18. Q. Gaspard de Salo is:
1. A famous Italian Rennaisance painter who specialized in paintings of musical instruments. 2. One of the pupils of Palestrina. 3. An Italian organist of the 18th century. 4. The first maker of the violoncello.
19. Q. Francois Tourte was called:
1. The Swan of Tuonela. 2. The Liszt of the Viola. 3. The Stradivari of the bow. 4. The Minstrel from the Holy Grail.
20. Q. Oscar Hammerstein's performances of standard operas took place in:
1. The Metropolitan Opera House in New York. 2. The Chicago City Opera. 3. The Manhattan Opera House in New York. 4. The Juilliard Institute. 5. Ravinia Park, in Illinois.

ANSWERS:

(1) Melchior
(2) Gilmore. Sousa.
(3) Skilton. Farwell. Jacobi.
(4) Stokowski
(5) Stradella
(6) Wagner and Wesendonck. Brahms and Clara Wieck.
(7) Halevy
(8) See "America's Voice in Symphonic Music" by Leonard Liebling.
(9) See "Symphony Orchestras in America" by Linton Martin.
(10) See "A Tribute to Paganini" by Arthur Hartmann.
(11) See "Pianism, Then and Now" by Moriz Rosenthal.
(12) See "Music and Radio" by Leonard Liebling.
(13) Gustav Mahler
(14) Villa-Lobos
(15) See "What Price Stradivarius" by S. A. Stochek.
(16) See "A Tribute to Tschaikowsky" by John Fredericks.
(17) See "Musicologists & 'Musicologists'" by Hans Rosenwald.
(18) See "The Violoncello" by Hans Hess.
(19) See "The Violoncello" by Hans Hess.
(20) See "Opera in America" by Pitts Sanborn.

GROUP E:

(The following statements may be true or false. For each statement which is correctly determined as true or false you may credit yourself with 5 points.)

1. Q. Cosima Wagner was the daughter of Liszt. True or false?
2. Q. Walter Damrosch is considered the father of American church music. True or false?
3. Q. Vladimir Golschmann is the conductor of the St. Louis Symphony. True or false?
4. Q. Howard Hanson is the director of the Eastman School of Music. True or false?
5. Q. Nicolas Slonimsky is not only known for his writings, but also as a conductor. True or false?
6. Q. Maurice Ravel lives as a French emigre in America. True or false.
7. Q. Deems Taylor is famous as a radio commentator for NBC. True or false?
8. Q. John Barbirolli is of Spanish extraction. True or false?
9. Q. Anton and Artur Rubinstein are father and son. True or false?
10. Q. Rossini was a famous gourmet as well as famous composer. True or false?
11. Q. Wagner died in Germany. True or false?
12. Q. Schumann discovered Brahms for the musical world? True or false?
13. Q. Joseph E. Maddy is associated with the music camp at Interlochen. True or false?
14. Q. Rudolph Ganz became Schelling's successor as conductor of the Young People's Concerts in New York. True or false?
15. Q. Father Finn is the founder of the New England Conservatory. True or false?
16. Q. Karl Wilson Gehrkens is the name of a famous American music educator. True or false?
17. Q. Paul Hindemith started out as a viola player. True or false?
18. Q. Rasoumovsky was a famous patron of music. True or false?
19. Q. Nadia Boulanger is associated with Malipiero. True or false?
20. Q. Czerny was a pupil of Beethoven. True or false?

ANSWERS:

(1) True
(2) False
(3) True
(4) True
(5) True
(6) False
(7) False
(8) False
(9) False
(10) True
(11) False
(12) True
(13) True
(14) True
(15) False
(16) True
(17) True
(18) True
(19) False
(20) True

GROUP F:

(Each of the following ten questions is worth 10 points. If your answer is partially correct you are entitled to a proportionate number of points.)

1. Q. What instrument is it said that Beethoven used in composing most of his important works?
2. Q. Name two famous Baritones who were newspaper men early in their careers.
3. Q. Of what country are Carlos Chavez and Sylvester Raveltes?
4. Q. Who was the first Metropolitan Opera star to be employed by the movies?
5. Q. What Viennese composer is often, but not legitimately, referred to as the "father of the symphony"?
6. Q. Name an English and a Bohemian composer who turned to the United States for themes for some of their works.
7. Q. Which of our great contemporary pianists is a successful inventor?
8. Q. Which conductor appeared in the motion picture "100 Men and a Girl"?
9. Q. What have the three following women in common: 1. Wilma Neruda 2. Camilla Ursa 3. Maud Powell
10. Q. Which musical pioneer made the most extensive coast-to-coast tours in the "Seventies"?

ANSWERS:

(1) See "The Romance of the Piano" by Moissaye Boguslawski.
(2) Lawrence Tibbett and Nelson Eddy.
(3) See "Music in Mexico" by Herbert Weinstock.
(4) See "Music in Talking Pictures" by Bruno David Ussher.
(5) Franz Josef Haydn.
(6) Samuel Coleridge-Taylor (English, the cantata "Hiawatha" and "The Death of Minnehaha"; Antonin Dvorak (Bohemian) "The New World Symphony" and "Humoresque."
(7) Josef Hofmann or Hans Barth.
(8) Leopold Stokowski.
(9) See "Women as Musicians" by Erica Morini.
(10) See "Symphony Orchestras in America" by Linton Martin.

GROUP G:

Scoring is the same as for Group F.)

1. Q. With what famous composer did Tschaikowsky study at the St. Petersburg Conservatory?
2. Q. Who was Nadejda Van Meck?
3. Q. How many known female violinists were there between 1610 and 1850?
   (a) 73 (b) 442 (c) 886
4. Q. What is the name of the composer of the *St. Louis Blues?*
5. Q. Name Paganini's most famous musical contemporary.
6. Q. Identify Patrick S. Gilmore.
7. Q. From what country did Michael Joseph Gusikov, the famous Marimba player, come?
8. Q. Who was Walter Aiken?
9. Q. What aspiration did Beethoven and Hummel have in common?
10. Q. Which of our young American violinists has two sisters on the concert stage?

ANSWERS:

(1) See "A Tribute to Tschaikowsky" by John Fredericks.
(2) See "A Tribute to Tschaikowsky" by John Fredericks.
(3) See "Women as Musicians" by Erica Morini.
(4) William C. Handy.
(5) See "A Tribute to Paganini" by Arthur Hartmann.
(6) See "Bands in the United States" by Peter Buys.
(7) See "The Marimba" by Clair Omar Musser.
(8) See "The School Orchestra and Band Movement in America" by Joseph Maddy.
(9) See "Pianism, Then and Now" by Moriz Rosenthal.
(10) Yehudi Menuhin. The sisters are Hephzibah and Yalta.

GROUP H:

Scoring is the same as for Group F.)

1. Q. On what instrument did each of the following conductors perform before entering the field of conducting?
   (1) Stokowski (2) Toscanini (3) Koussevitzky
   (4) Ormandy (5) Barbirolli
2. Q. What common incident occurred in the lives of the following:
   Schoenberg, Hindemith, Krenek?
3. Q. Who composed the eighty-six year old quartet recently played in an All American Chamber Music concert at the Library of Congress?
4. Q. What foreign-born symphony conductor was the first to offer an All American program?
5. Q. What American patroness of music is known as "The Lady Bountiful of Chamber Music"?
6. Q. What living American composer was once a truck driver?
7. Q. What living Russian composer has written eighteen symphonies?
8. Q. What composers made up the "French Six"?
9. Q. What great English composer was once an orange planter in Florida?
10. Q. Name three famous composers who also distinguished themselves as critics and writers on musical subjects.

ANSWERS:

(1) 1. Organ 2. 'Cello 3. Double Bass 4. Violin 5. 'Cello
(2) Emigrated from Germany to the United States since the rise of Naziism.
(3) John Knowles Paine
(4) Frederick A. Stock
(5) Elizabeth Sprague Coolidge
(6) Roy Harris
(7) Nicolai Miaskovsky
(8) Auric, Honegger, Milhaud, Poulenc, Tailleferre, Durey.
(9) Frederick Delius
(10) Schumann, Berlioz, and Wagner.

II
PERTAINING TO FORM AND STYLE OF MUSIC

GROUP A:

(In the following questions select which of the answers you think is correct. Each question is worth 5 points. In some instances there may be more than one correct answer. If you answer only part of the question correctly, then you are entitled only to a proportionate number of points.)

1. Q. The Sarabande is:
   1. A stately dance in 4/4 time. 2. Supposed to be of Central American origin. 3. A typical movement of the Divertimento. 4. Another name for Chaconne.
2. Q. The Passacaglia is:
   1. Exclusively used in organ literature. 2. Based upon an ever-returning bass. 3. A dance which originated among the sailors of Basse Bretagne. 4. An Italian dance in duple time.
3. Q. Diapason is:
   1. Singing in octaves. 2. Another term for polyphony. 3. The Greek name for the octave. 4. The title of the journal of the American Guild of Organists.
4. Q. Impromptu is:
   1. A term equivalent to improvisation. 2. A term used by Schubert as a synonym for musical moment. 3. The plaint of the Savior on the cross. 4. Incidental music for a drama.
5. Q. Recitativo is characteristic of:
   1. Its closeness to speech. 2. Its coloratures. 3. Its use in the Mass. 4. The opportunities which it offers to the singers.
6. Q. Which of the following meters are most typical of the siciliano?
   (a) 12/8 (b) 3/4 (c) 4/4 (d) 5/4
7. Q. The composer who made the overture an organic element of the opera is:
   1. Gounod 2. Wagner 3. Gluck 4. Meyerbeer
8. Q. One of the following dance movements frequently makes its appearance in the symphony:
   1. The sarabande 2. The minuet 3. The polonaise 4. The tango
9. Q. Homophonic style is one which:
   1. Emphasizes many voices. 2. Emphasizes crescendi. 3. Emphasizes the upper voice. 4. Uses twelve tones.
10. Q. Troparion is:
    1. A hymnal by Sandra Gregory. 2. A Greek word meaning "phrase." 3. A short motif in the Wagnerian opera. 4. A verse of the ritual. 5. A group of verses in the Eastern ritual.
11. Q. The singing of the Serbian Church of today is conducted in the following style:
    1. With chamber orchestra. 2. With organs. 3. With

combination of harp and guitar. 4. With reed instruments. 5. A cappella.

12. Q. Rubato means:
1. Using different keys at the same time. 2. Using different meters at the same time. 3. Slight relaxation of the meter in performance. 4. It is a synonym for "ritardando."
13. Q. Which of the following entail a definite set of rules: 1. Capriccio 2. Toccata 3. Fugue 4. Nocturne
14. Q. Is the word *choir* used (1) chorally, (2) orchestrally, or (3) architecturally?
15. Q. Is the word *chorus* used in connection with (1) singers, (2) a part of a musical score, or (3) a musical instrument?
16. Q. A cappella means:
1. Liturgical music 2. Mixed choir 3. Without accompaniment
17. Q. Allemande is:
1. A German national or peasant dance. 2. A French school of composition. 3. A foreign phrase meaning "smoothly." 4. A movement in a suite of Bach.
18. Q. Andante is a term in music meaning:
1. Lively 2. Moderately slow 3. Staccato-like
19. Q. Antiphony may be defined as:
1. Responsive or alternate singing. 2. Discord. 3. Antonym of "polyphony."
20. Q. Atonality is:
1. Used in works which employ the chromatic scale freely with no definite key center or tonic. 2. Music which revolves around a single tone.

ANSWERS:

(1) Supposed to be of Central American origin.
(2) Based upon an ever-returning bass.
(3) The Greek name for the octave, and the title of the journal of the American Guild of Organists.
(4) A term equivalent to improvisation.
(5) Its closeness to speech.
(6) 12/8
(7) Gluck
(8) The minuet.
(9) Emphasizes the upper voice.
(10) See "Music in the Near East" by Alexander J. Savine.
(11) See "Music in the Near East" by Alexander J. Savine.
(12) Slight relaxation of the meter in performance.
(13) Fugue
(14) Used in connection with all three—CHORALLY: Four or more singers in a church. ORCHESTRALLY: The sections or divisions such as the strings, woodwinds, brasses and percussion. ARCHITECTURALLY: In Abbey or cathedral churches that portion set apart for daily services, usually the eastern end. Choir is also used when speaking of soft-toned organ pipes.
(15) All three—1. A group or company of singers. 2. That part of an opera or oratorio intended for the company to sing, also a refrain to a song. 3. It was the name of an obsolete instrument of the trumpet family.
(16) Without accompaniment.
(17) A German dance, and also part of a suite of Bach.
(18) Moderately slow.
(19) Responsive or alternate singing.
(20) A quality of music which employs the chromatic scale freely with no definite key center or tonic.

GROUP B:

(For scoring, same as Group A.)

1. Q. Bacchanalian songs are:
1. Songs composed by Bacchus. 2. Drinking songs. 3. Compositions of the school of composers following Bach.
2. Q. Barcarolle is:
1. An air sung by gondoliers. 2. A lyrical instrumental composition. 3. A form of Italian opera.
3. Q. Berceuse is:
1. A national Spanish dance. 2. A national French dance. 3. Cradle song.
4. Q. Bolero is:
1. A Spanish dance. 2. A Tahitian dance. 3. An African dance.
5. Q. Bourree is:
1. Part of a sonata. 2. A Spanish or French dance. 3. A mixture of various national folk forms.
6. Q. Buffa means:
1. Brief 2. Comic 3. Robust
7. Q. Cantata may be defined as:
1. A lively dance. 2. A work for chorus and solo.
8. Q. Caprice is:
1. A form of a Viennese dance. 2. Ballet music. 3. Whimsical work of irregular form.
9. Q. Chanson is:
1. A song or ballad. 2. A liturgical chant. 3. A march.
10. Q. Largo is:
1. Slow, noble, or broad. 2. The third movement of suites. 3. Antonym of "minuet."
11. Q. A concerto is:
1. A composition for one or more solo instruments, with orchestral accompaniment. 2. A concert including the works of only a single composer. 3. An informal concert. 4. A short symphony.
12. Q. Cacophony is:
1. Discord. 2. A Brazilian march. 3. Music imitative of animals.
13. Q. Czardas, or Csárdás is:
1. A national dance of the Russian court. 2. A Magyar dance. 3. A school of composers, commissioned by Peter the Great.
14. Q. Diatonic is:
1. The antonym of chromatic. 2. Song for two voices. 3. A chord of two tones.
15. Q. Elegy means:
1. A song dedicated to an individual upon his death. 2. A dirge, or mournful composition. 3. A composition for violin.
16. Q. Epithalamium is:
1. A funeral composition. 2. A wedding ode. 3. A composition without words.
17. Q. Etude is:
1. A study. 2. A mazurka. 3. A composition intended solely for the piano.
18. Q. Euphony is:
1. A Far Eastern form of music. 2. A European form of music. 3. Harmony.
19. Q. In which system did Palestrina and his colleagues write?
(1) Harmonic (2) Polyphonic (3) Monophonic (4) Monodic
20. Q. A madrigal means:
1. An unaccompanied chorus with elaborate counterpoint. 2. Spanish dance. 3. A short amorous or pastoral lyric.

ANSWERS:

(1) Drinking songs.
(2) An air sung by gondoliers, and a lyrical instrumental composition.
(3) Cradle song.
(4) Spanish dance.
(5) Spanish or French dance.
(6) Comic.
(7) A work for chorus and solo.
(8) Whimsical work of irregular form.
(9) A song or ballad.
(10) Slow, noble, or broad.
(11) A composition for one or more solo instruments, with orchestral accompaniment.
(12) Discord.
(13) Magyar dance.
(14) Antonym of "chromatic."
(15) A dirge, or mournful composition.
(16) A wedding ode.
(17) A study.
(18) Harmony.
(19) Polyphonic.
(20) An unaccompanied chorus with elaborate counterpoint, or, a short, amorous or pastoral lyric.

GROUP C:

(The following statements may be true or false. For each statement which is correctly determined true or false you may credit yourself with 5 points.)

1. Q. Tempo rubato (a) was favored by Mozart. (b) Is characteristic of "swing" music. True or false?
2. Q. Zigeuner music is Gypsy music. True or false?
3. Q. Symphony compositions are written for groups of three classifications of instruments: String, wood-wind and brass. True or false?
4. Q. Vaudeville may be defined as a country ballad or roundelay. True or false?
5. Q. Chromatic alteration was typical of church modes. True or false?
6. Q. The Alto clef is the "C" clef on the third line of the staff. True or false?
7. Q. Battitura means battle piece. True or false?
8. Q. Program music is music with a more or less definite description of events or moods. True or false?

9. Q. The quadrille originated with the introduction of the contredanse. True or false?
10. Q. Camera means chamber? True or false?
11. Q. The prelude can be found in every suite. True or false?
12. Q. "Fa" is always "F" in the fixed "Do" system. True or false?
13. Q. To transpose means to change the pitch of a composition an octave higher or lower. True or false?
14. Q. (a) Philharmonic may be defined as "music loving." True or false?
    (b) Philharmonic is a literal synonym of "symphonic." True or false?
15. Q. Far Eastern music is polyphonic. True or false?
16. Q. The usage of ninth chords in succession without resolution is possible. True or false?
17. Q. Passion music is the musical setting of the suffering of Christ. True or false?
18. Q. A Trio is a composition for three instruments or voices. True or false?
19. Q. A Quarto is a composition for four instruments or voices. True or false?
20. Q. Scherzo is a form developed from the minuet and finally substituted by Beethoven and his successors as a movement of a sonata or symphony. True or false?

ANSWERS:
(1) (a) False (b) True
(2) True
(3) False
(4) True
(5) False
(6) True
(7) False
(8) True
(9) True
(10) True
(11) False
(12) True
(13) False
(14) (a) True (b) False
(15) See "Music in the Far East" by Claude Lapham.
(16) See "Modern Harmony" by Tom Timothy.
(17) True
(18) True
(19) False
(20) True

GROUP D:

(For scoring credit yourself with 10 points for each term which is correctly defined.)

Define the following:
Q. 1. Fugue
Q. 2. Minuet
Q. 3. Variation
Q. 4. Rondo
Q. 5. Concerto
Q. 6. Cadenza
Q. 7. Symphonic poem
Q. 8. Music drama
Q. 9. Aria
Q. 10. Polonaise

ANSWERS:
(1) An instrumental form in contrapuntal style based upon a definite arrangement and utilizing a subject, the principal theme, and answer which can be "real or fugal."
(2) A dance form of French origin which received its name from the steps used in performance. It is always in triple time.
(3) The change of a theme for the display of workmanship or as a nucleus of emotional drama; it came into its own in the 16th Century and grew to an independent musical form.
(4) A form characteristic of the alternation of a theme and its changing second theme, called couplet.
(5) A form characteristic of opposed and unequal groups of either instruments or voices; a composition for one or more solo instruments with orchestral accompaniment.
(6) Brilliant passage work or further thematic development introduced into the concerto before the close of a movement (generally on the dominant 6-4 chord).
(7) An orchestral composition, frequently of one movement, and always based upon a program. The term was first applied by Liszt.
(8) The term used by Wagner in order to designate an opera with emphasis upon scenic action, philosophy and poetry. Now often used for any operatic work without showy arias and bel canto.
(9) The most important form of the opera but also present in oratorio and cantata. Usually a solo song, it is customarily written in the ternary form and gives the singer the opportunity for vocal display.
(10) A Polish folk dance in 3/4 time which had its origin in the 16th Century and later was glorified in art music by Bach, Handel, Mozart, Chopin and others.

GROUP E:

(Scoring is the same as for Group D.)

What is the English meaning of the following foreign musical terms:
1. Q. Nachtmusik
2. Q. Romanza
3. Q. Lied
4. Q. Madrigal
5. Q. Aubade
6. Q. Staendchen
7. Q. Kyrie
8. Q. Dur
9. Q. Galliard
10. Q. Solfeggio

ANSWERS:
(1) The German word for Nightmusic.
(2) The Italian word for a song or instrumental piece of romantic character.
(3) The German word for song.
(4) The Italian word for secular vocal compositions of pastoral character.
(5) The French counterpart of nocturne designating music to be performed in the morning or dealing with "nature in the morning."
(6) The German word for serenade.
(7) The Greek word in the Mass meaning "O Lord."
(8) The German word for "major" in major key.
(9) French word originally designating a stately walking dance and used as such in the suite; later more liberally applied to any music of gay dance character.
(10) The Italian technical term suggesting sight singing.

GROUP F:

(Credit yourself with 20 points for each question you answer correctly.)

1. Q. What is the essential difference between the idioms of classical or romantic music and the ultra-modern?
2. Q. Explain the twelve-tone system.
3. Q. What are the aims of the Expressionistic School?
4. Q. What does the term neoclassicism in modern music suggest?
5. Q. What does the term "Musical Impressionism" signify?

ANSWERS:
(1) In classical and romantic music, so-called, dissonant chords are prepared and carefully resolved; in ultra-modern music such is not necessarily the case. In the older music certain rules of form or musical architecture are carefully followed, in the newer the form is of freer and more erratic growth, evolving from the theme or program back of the music. Tonality played a much greater role in the drama of older music than it plays in these days.
(2) The twelve-tone system is the arrangement of all twelve tones of the scale in a set order. This represents the material from which the composer draws his composition. The arbitrary invention of the "row" is followed with utmost mathematical exactitude. The composer's ingenuity is directed to the elaboration of the "row" for which he uses all devices of contrapuntal art (inversion, elongation, elision, interpolation, crab, etc.).
(3) The aim of the expressionists is to make music a direct expression of the composer's personality (rather than a record of his reactions to the outside world). In their radical exclusion of all literary and philosophical factors from music the expressionists create a new language of tones often falsely called atonality.
(4) The return of composers to the aesthetics of the pre-romantic era. Neoclassicism strives for a greater emphasis upon forms and the revival of classical tendencies. Its achievements (on which we as yet lack perspective) are based upon a new soberness and objectiveness and the rebirth of such forgotten forms as the sonata form, the suite, the variation, the concerto grosso, etc.
(5) Musical impressionism signifies an aesthetic attitude of composers of the late nineteenth century, especially in France, who desired to express emotional reactions rather than to attempt the depiction of tangible subjects.

III
PERTAINING TO MUSICAL INSTRUMENTS

GROUP A:

(Credit yourself with 5 points for each question you answer correctly.)

In what class, (brass, woodwind, string, or percussion) are the following instruments?

1. Q. Piano
2. Q. Lute
3. Q. Bassoon
4. Q. Marimba
5. Q. French Horn
6. Q. Cornet
7. Q. Trumpet
8. Q. Trombone
9. Q. Flute
10. Q. Piccolo
11. Q. Tuba
12. Q. Clarinet
13. Q. Oboe
14. Q. English Horn
15. Q. Saxophone
16. Q. Tympani
17. Q. Harpsichord
18. Q. Viola
19. Q. Zither
20. Q. Cembalo

ANSWERS:

(1) String
(2) String
(3) Woodwind
(4) Percussion
(5) Brass
(6) Brass
(7) Brass
(8) Brass
(9) Woodwind
(10) Woodwind
(11) Brass
(12) Woodwind
(13) Woodwind
(14) Woodwind
(15) Brass
(16) Percussion
(17) String
(18) String
(19) String
(20) String

GROUP B:

(For scoring, credit yourself with 5 points for each question you answer correctly. If you answer only part of the question correctly, then you are entitled to only the proportionate number of points for that question.)

1. Q. The Marimba is the national musical instrument of:
   (a) Certain tribes of Africa. (b) Southern Spain.
   (c) Central America. (d) Sicily.
2. Q. The Violoncello was developed from:
   (a) The violino-piccolo. (b) The viola de gamba.
   (c) The viola da braccio.
3. Q. The strings of a 'cello are tuned:
   (a) An octave higher than those of a string bass. (b) A fifth below the violas. (c) An octave lower than those of the viola. (d) A fourth lower than those of the viola.
4. Q. The tuba may also be called
   (a) Euphonium (b) Bommadon (c) Bass Clarinet
5. Q. Which of the following members of the Clarinet family are frequently used in gypsy bands?
   (a) B-flat clarinet. (b) Alto clarinet
   (c) Bass clarinet. (d) A-flat piccolo.
6. Q. The range of the French Horn is:
   (a) One and one-half octaves. (b) Two octaves.
   (c) Four octaves. (d) Five octaves.
7. Q. The Schofar is:
   (a) A Greek name for a musical dictionary. (b) The writings of Plato, on music. (c) The horn used by the Hebrews. (d) A modern instrument of the woodwind family.
8. Q. The flute has a chromatic range of:
   (a) One and a half octaves. (b) Two octaves.
   (c) Three octaves. (d) Four octaves.
9. Q. The music for Bassoon is written in two of the following clefs:
   (a) Alto. (b) Tenor. (c) Baritone (d) Bass.
10. Q. What is the most generally accepted estimate of the total output of instruments by Stradivari?
    (a) 200 (b) 400 (c) 650 (d) 1,100 (e) 1,500
    Approximately how many of these instruments are known at the present time?
    (a) 50 (b) 250 (c) 500 (d) 750 (e) 1,000
11. Q. Which of the following are modern derivations of the lute?
    (a) Guitar (b) Flute (c) Bassoon (d) Mandolin
12. Q. The Saxophone has been in existence since:
    (a) 1740 (b) 1790 (c) 1840 (d) 1890
13. Q. What modern instrument is in the same family as the Clavicytherium, Clavichord and Virginal?
14. Q. The framework of the modern Piano carries a stress from the stretched strings amounting to:
    (a) 1,000 lbs. (b) 10,000 lbs. (c) 25,000 lbs.
    (d) 36,000 lbs.
15. Q. The hammer action characteristic of the modern piano goes back to:
    (a) An instrument maker of Padua. (b) The violinist Tartini. (c) Handel. (d) To the Greeks.
16. Q. A double bass most nearly resembles:
    (a) The Horn (b) The Violin (c) The Tuba
    (d) The 'cello.
17. Q. The Plectrum is:
    (a) The head of a drum. (b) A device used to pluck strings. (c) A stringed instrument.
18. Q. Frets are:
    (a) Musical notations. (b) Ridges across the necks of stringed instruments to produce different pitches. (c) Keys on stringed instruments to tighten the strings.
19. Q. The pitch of the tones produced by reeds is governed by:
    (a) The vibrating length of the reed. (b) By the column of air with which the reed is connected. (c) By a combination of both processes.
20. Q. A bow usually contains the following number of hairs:
    (a) From 50 to 100. (b) From 175 to 250. (c) From 400 to 500.

ANSWERS:

(1) See "The Marimba" by Clair Omar Musser
(2) See "The Violoncello" by Hans Hess.
(3) See "The Violoncello" by Hans Hess.
(4) Euphonium.
(5) See "The Clarinet Family" by Simeon Bellison.
(6) See "The French Horn" by T. M. Justus.
(7) See "The French Horn" by T. M. Justus.
(8) See "The Flute" by Rex Elton Fair.
(9) See "The Bassoon" by Benjamin Kohon.
(10) See "Old Violins" by Carl Becker & William I. Penery.
(11) See "Fretted Instruments" by Jack Lundin and Letritia Kandle.
(12) See "The Saxophone" by Sigurd M. Rascher.
(13) See "The Romance Of The Piano" by Moissaye Boguslawski.
(14) See "The Pianoforte" by William Braid White.
(15) An instrument maker of Padua.
(16) The 'cello.
(17) A device used to pluck the strings.
(18) Ridges across the necks of stringed instruments to produce different pitches.
(19) By the vibrating length of the reed, by the column of air with which the reed is connected and by a combination of both processes.
(20) From 175 to 250 hairs.

GROUP C:

(The following statements may be true or false. For each statement which is correctly determined true or false you may credit yourself with 5 points.)

1. Q. Members of the Clarinet family are the following: Saxophone, Basset Horn, Contra Bass Clarinet, Oboe. True or false?
2. Q. The Lute is a fretted instrument. True or false?
3. Q. Stradivari changed his models many times. True or false?
4. Q. In the last quarter of a century, the Harp has undergone a complete transformation. True or false?
5. Q. In the 18th Century, it was customary for conductors to direct opera performances seated at the Harpsichord. True or false?
6. Q. The English Horn is a tenor Oboe. True or false?
7. Q. The Ophicleide belongs to the Tuba family. True or false?
8. Q. Céleste is the name of an organ stop. True or false?
9. Q. The Harmonium is sometimes called "The American Organ." True or false?
10. Q. The Alto Horn is a regular member of military bands.

True or false?
11. Q. The Hecklephone is a double reed instrument. True or false?
12. Q. The Dulcimer is an old string instrument which had a range of four octaves. True or false?
13. Q. The Double Horn is easier to play than the French Horn. True or false?
14. Q. The name given to the modern piano by its inventor was "Pianoforte." True or false?
15. Q. There are fifteen different kinds of clarinets. True or false?
16. Q. A Virginal is a small spinet-like instrument. True or false?
17. Q. All Trombones operate on the sliding tube principle. True or false?
18. Q. The Piccolo may be described as a small flute sounding an octave higher. True or false?
19. Q. The Saxophone has been in existence less than 100 years. True or false?
20. Q. In order to play the chromatic scale an instrument must be built to have seven fundamental tones. True or false?

ANSWERS:
(1) See "The Clarinet Family" by Simeon Bellison.
(2) See "Fretted Instruments" by Jack Lundin and Letritia Kandle.
(3) See "Violin Making" by Ladislav Kaplan.
(4) See "The Harp" by Carlos Salzedo.
(5) See "A Few Words On Conducting" by John Barbirolli.
(6) False
(7) True
(8) True
(9) True
(10) True
(11) True
(12) False
(13) See "The French Horn," by T. M. Justus.
(14) True
(15) True. Tiny A-Flat, Small F, G, E-Flat, D, C, B-Flat, A, F—(or Basset-Horn), E-Flat alto, C Bass, B-Flat Bass, A-Bass, E-Flat Contra bass, and B-Flat contra bass.
(16) True
(17) False
(18) True
(19) True
(20) True

GROUP D:

(For scoring, credit yourself with 5 points for each question you answer correctly.)

1. Q. Which instrument is most frequently used for the accompaniment of a cowboy song?
2. Q. Name three modern fretted instruments.
3. Q. Who was the inventor of the "thumb position" in playing 'cello?
4. Q. Who was the inventor of the Clarinet?
5. Q. Which instruments used in band music have retarded its processes of popularization?
6. Q. Define harmonics.
7. Q. What have the following family names in common? Seraphino. Neuner. Hellmer. Cotreras. Bernandel. Gilkes.
8. Q. To whom is the invention of the piano credited?
9. Q. What is the meaning of the word "embouchure?"
10. Q. Which was the most popular percussive instrument in the United States preceding the last decade?
11. Q. In what century was the first organ believed to have been built?
12. Q. Is it possible to control the volume of tone on the modern organ?
13. Q. In what century did the banjo originate?
14. Q. Define flageolet.
15. Q. Tympani are turned by means of tension screws. What is their range?
16. Q. In a wind instrument does the lengthening of the tube produce higher or lower tones?
17. Q. The Accordion as a free reed instrument was invented by Damien in Vienna, in what Century?
18. Q. What was the effect of Sebastian Erard's improvement on the harp?
19. Q. Name the instruments which are similar to the violin in the order of their range and size, descending from that of the violin.
20. Q. Does pitch of tone vary directly or inversely with rapidity of vibration?

ANSWERS:
(1) See "The Song of the Cowboy" by Alice G. Whitmire.
(2) See "Fretted Instruments" by Jack Lundin and Letritia Kandle.
(3) See "The Violoncello" by Hans Hess.
(4) See "The Clarinet Family" by Simeon Bellison.
(5) See "America Likes Band Music" by Eugene La Barre.
(6) Partial tones that go to make up the compound vibrations.
(7) See "Old Violins" by Carl Becker & William I. Penery.
(8) See "The Romance Of The Piano" by Moissaye Boguslawski.
(9) See "Embouchure And Its Development" by William Costello.
(10) See "The Marimba" by Clair Omar Musser.
(11) See "History Of The Organ" by George White.
(12) See "History Of The Organ" by George White.
(13) See "Fretted Instruments" by Jack Lundin and Letritia Kandle.
(14) An early form of a flute, and a general term for harmonics on the violin.
(15) About five full tones.
(16) Lowers the tone.
(17) In the 19th Century. See "History Of The Accordion" by Charles Nunzio.
(18) Sebastian Erard perfected the double-action harp which made it possible for all keys being obtainable on the modern harp in fairly quick succession by the manipulation of pedals.
(19) Viola, Cello, and Double Bass.
(20) Directly.

IV
PERTAINING TO MUSICAL INSTITUTIONS

GROUP A.

(In the following questions, select which of the answers suggested may be correct. Each question is worth 5 points.)

1. Q. There are in the public schools and colleges of the United States, approximately the following number of bands:
(a) 10,000 (b) 20,000 (c) 32,200 (d) 40,000 (e) 50,000
2. Q. The first publicly-performed production representative of the Opera was performed in:
(a) 1500 (b) 1600 (c) 1700 (d) 1800
3. Q. The Island of Bali has the following number of orchestras:
(a) 50 (b) 1,000 (c) Several thousands.
4. Q. How many Community Music Schools are there in the United States?
(a) 13 (b) 37 (c) 53 (d) 95
5. Q. When were women first admitted into the Musician's Union?
(a) 1894 (b) 1904 (c) 1914 (d) 1924
6. Q. When was the first American native female orchestra founded?
(a) 1872 (b) 1887 (c) 1902 (d) 1917
7. Q. The Mutual Broadcasting System's musical director is Alfred Wallenstein, who has made a name for himself by:
(a) The performance of Mozart Piano Concertos. (b) The performance of Bach Cantatas. (c) The performance of Handel Operas. (d) The performance of Haydn Symphonies.
8. Q. The musical mentor for CBS is:
(a) Olin Downes (b) Laurence Gilman (c) Ernest La Prade (d) Howard Barlow (e) Deems Taylor.
9. Q. In 1929 the famous NBC Music Appreciation Hour was initiated. Who was its founder and propagator?
(a) Frank Black (b) Vladimir Golschmann (c) Oscar Thompson (d) Frank Damrosch (e) Walter Damrosch.
10. Q. Among the prominent living musicians, the following are embittered enemies of radio:
(a) Heifetz (b) Toscanini (c) Rachmaninoff (d) Bartok (e) Kreisler
11. Q. The Chicago Symphony is one of the few which has had only two conductors since its inception. Which of the following are they?
(a) Ambroise Thomas (2) Theodore Thomas (c) Frederick Stock (d) Hans Kindler
12. Q. The following are names of the earliest conductors of the New York Philharmonic:
(a) Theodore Eisfeld (b) John Knowles Paine (c) Walter Damrosch (d) Carl Bergman
13. Q. The Philharmonic Society of Boston was inaugurated by:
(a) A New England journalist. (b) A tobacconist from

South America who had settled in Maine. (c) A student of Divinity at Harvard University. (d) A musician emigree from Germany.

14. Q. What following figures do you consider most authentic as the sum total spent by 16 major symphony orchestras of the United States for their maintenance?
(a) $500,000 (b) $2,000,000 (c)$5,000,000
(d) $8,000,000

15. Q. Collegium Musicum is:
(a) The Latin word for conservatory. (b) The name of amateur organizations performing instrumental music. (c) The name of a composition by Schumann. (d) A chorale ensemble for performance of Bach Fugues.

16. Q. The Konzertmeister in the orchestra is:
(a) The conductor. (b) The organist or pianist. (c) The first violinist. (d) The assistant conductor.

17. Q. Among the following festivals in the United States, one is devoted exclusively to the performance of Mozart operas. Which is it?
(a) Ravinia Park, Illinois. (b) Bethlehem, Pennsylvania. (c) Evanston Festival, Illinois. (d) Ridgefield Festival, Connecticut.

18. Q. Which of the aforementioned festivals is devoted to Bach?

19. Q. The Juilliard Musical Institute derives its name from:
(a) A famous New York cotton merchant. (b) A famous singer of the Metropolitan Opera. (c) The first conductor of the New York Symphony. (d) The founder of the school, a famous American teacher.

20. Q. Which five of the following are operas written by American composers which have been produced at the Metropolitan Opera House?
(a) The King's Henchman. (b) Peter Ibbetson. (c) Girl Of The Golden West. (d) The Flying Dutchman. (e) Emperor Jones. (f) Merry Mount. (g) The Bartered Bride: (h) The Man Without A Country. (i) Louise.

ANSWERS:

(1) See "Bands In The United States" by Peter Buys.
(2) See "Opera: Past, Present and Future" by Oscar Thompson.
(3) See "Music Of The Far East" by Claude Lapham.
(4) See "The Community Music School" by Janet D. Schenck.
(5) See "Women As Musicians" by Erica Morini.
(6) See "Women As Musicians" by Erica Morini.
(7) See "Music And Radio" by Leonard Liebling.
(8) See "Music And Radio" by Leonard Liebling.
(9) See "Music And Radio" by Leonard Liebling.
(10) See "Music And Radio" by Leonard Liebling.
(11) See "Symphony Orchestras in America" by Linton Martin.
(12) See "Symphony Orchestras in America" by Linton Martin.
(13) See "Symphony Orchestras in America" by Linton Martin.
(14) See "Symphony Orchestras in America" by Linton Martin.
(15) The name of amateur organizations performing instrumental music.
(16) The first violinist.
(17) Ridgefield Festival, Connecticut.
(18) Bethlehem, Pennsylvania.
(19) A famous New York cotton merchant.
(20) Peter Ibbetson, The King's Henchman, Emperor Jones, Merry Mount, Man Without A Country.

GROUP B:

(For scoring, credit yourself with 10 points for each question your answer correctly.)

What organizations do the following initials stand for:

1. Q. AGO
2. Q. AFM
3. Q. AFRA
4. Q. ASCAP
5. Q. AGMA
6. Q. NAPA
7. Q. SWPA
8. Q. BMI
9. Q. ACA
10. Q. MPPA

ANSWERS:

(1) American Guild Of Organists
(2) American Federation Of Musicians
(3) American Federation Of Radio Artists
(4) American Society Of Composers Authors and Publishers
(5) American Guild Of Musical Artists
(6) National Association Of Performing Artists
(7) Song Writers Protective Association
(8) Broadcast Music, Incorporated
(9) American Composers Alliance
(10) Music Publishers Protective Association

GROUP C:

(For scoring credit yourself with 5 points for each question you answer correctly.)

Who are the conductors of the following orchestras?

1. Q. Philadelphia Orchestra
2. Q. New York Philharmonic-Symphony Orchestra
3. Q. Boston Symphony Orchestra
4. Q. Cleveland Orchestra
5. Q. St. Louis Symphony Orchestra
6. Q. Chicago Symphony Orchestra
7. Q. NBC Symphony Orchestra
8. Q. Cincinnati Symphony Orchestra
9. Q. San Francisco Symphony Orchestra
10. Q. Pittsburgh Symphony Orchestra
11. Q. The Indianapolis Symphony Orchestra
12. Q. New Orleans Civic Symphony Orchestra
13. Q. CBS Symphony Orchestra
14. Q. St. Louis Little Symphony
15. Q. Minneapolis Symphony Orchestra
16. Q. Victor Salon Orchestra
17. Q. Toronto Symphony Orchestra
18. Q. Philadelphia Little Symphony
19. Q. Illinois Symphony Orchestra
20. Q. Metropolitan Opera Orchestra

ANSWERS:

(1) Eugene Ormandy
(2) John Barbirolli
(3) Serge Koussevitzky
(4) Artur Rodzinski
(5) Vladimir Golschmann
(6) Frederick Stock
(7) Arturo Toscanini
(8) Eugene Goossens
(9) Pierre Monteux
(10) Fritz Reiner
(11) Fabian Sevitzky
(12) Ole Windingstad
(13) Howard Barlow
(14) Hans Lange
(15) Dmitri Mitropoulos
(16) Nathaniel Shilkret
(17) Sir Ernest MacMillan
(18) Jceseph Barone
(19) Izler Solomon
(20) Erich Leinsdorf

GROUP D:

(For scoring credit yourself with 10 points for each question you answer correctly.)

Identify the following popular orchestras by their theme songs:

1. Q. "Summertime"
2. Q. "Let's Dance" or "Goodbye"
3. Q. "How I'll Miss You When The Summer Is Gone"
4. Q. "Jazznochracy"
5. Q. "Toy Trumpet"
6. Q. "Apurksody"
7. Q. "Thinking Of You"
8. Q. "The Very Thought Of You"
9. Q. "Nightmare"
10. Q. "My Time Is Your Time"

ANSWERS:

(1) Bob Crosby
(2) Benny Goodman
(3) Hal Kemp
(4) Jimmie Lunceford
(5) Raymond Scott
(6) Gene Krupa
(7) Kay Kyser
(8) Ray Noble
(9) Artie Shaw
(10) Rudy Vallee

GROUP E:

(Scoring is the same as for Group D.)

1. Q. Which is the oldest symphony in America?
2. Q. What is the "Schubert Memorial?"
3. Q. To what cities do the following bands belong:
(a) The Grenadier Guards Band. (b) The Garde Republicane Band. (c) The Chieti Band.
4. Q. What types of musicians were first used in the American army?
5. Q. When was the first American military band established?
6. Q. What is the name of the first famous Negro singing ensemble?
7. Q. What was the sound film which is said to have revolutionized motion pictures?

8. Q. What are the purposes of community music schools?
9. Q. What motion picture was the first to receive an Academy Award from the Academy Of Motion Picture Arts and Sciences for its music?
10. Q. Name four American libraries important for their collections of musical material.

ANSWERS:

(1) See "Symphony Orchestras in America" by Linton Martin.
(2) See "Music in the Southland" by H. Knox Spain.
(3) See "America Likes Band Music" by Captain Eugene La Barre.
(4) See "Military Music In America" by William Carter White.
(5) See "Military Music In America" by William Carter White.
(6) See "A Panorama of Negro Music" by William C. Handy.
(7) See "Music In The Films" by Bruno David Ussher.
(8) See "The Community Music School" by Janet D. Schenck.
(9) See "Music In The Films" by Bruno David Ussher.
(10) See "Musicologists & 'Musicologists'" by Hans Rosenwald.

GROUP F:

(Ten points awarded for each question answered correctly.)

There are a number of music festivals and summer music concerts and performances in the open-air, can you name those which take place in the following places?

1. Q. Tanglewood, Lennox, Mass.
2. Q. Lake Chautauqua, N. Y.
3. Q. Carmel, Calif.
4. Q. Cincinnati, Ohio.
5. Q. St. Louis, Mo.
6. Q. Hollywood, Calif.
7. Q. Chicago, Illinois.
8. Q. New York City.
9. Q. Peterbrough, N. H.
10. Q. Philadelphia, Penn.

ANSWERS:

(1) Berkshire Festival
(2) Chautauqua Festival
(3) Bach Festival
(4) Cincinnati Zoo Operas
(5) St. Louis Summer Opera
(6) Hollywood Bowl Concerts
(7) Grant Park Concerts
(8) Lewisohn Stadium Concerts
(9) Mac Dowell Colony Festival
(10) Robin Hood Dell Concerts

V
PERTAINING TO THE LITERATURE OF MUSIC

GROUP A:

(Below are listed synopses of various famous operas. A number of questions are asked concerning each opera. A perfect answer for each question is worth 10 points. If only part of the question is answered correctly then you are entitled to only a proportionate number of points for that question.)

1. Q. The title role is that of a slave to the daughter of the Pharaoh, but the slave is actually the daughter of the invading Ethiopian king. She loves the man who has been chosen to lead the defense of Egypt against the invader. The daughter of the Pharaoh is in love with the same man, who returns in triumph, bringing with him the invading Ethiopian king as prisoner. The successful leader is engaged to marry the Pharaoh's daughter but is persuaded to flee with the slave girl and rearm the Ethiopians.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the Pharaoh's daughter?
   (d) What is the name of the leading male character?
   (e) What is the conclusion of the opera?
2. Q. A Count, who is in disguise, wishes to marry the ward of a doctor, who also wants to marry her. A man, who's vocation gives the title to the opera, aids the Count by stealing a key for him. The ward, believing that the Count is untrue to her prepares to marry the doctor.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the female lead?
   (d) What is the name of the male lead?
   (e) What is the conclusion of the opera?
3. Q. A poet, painter, musician and philosopher live in a Paris attic in a state of poverty and starvation. One of them obtains sufficient money for a meal which all, except the poet, attend. He remains to write an article, and meets the female lead who stumbles into his room in a faint. The romance between the female lead and the male lead (the poet) is deterred by excessive jealousy.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the poet?
   (d) What is the name of the female lead?
   (e) What is the conclusion of the opera?
4. Q. The man who plays the title role murders the head of the government and takes the throne of the country. A novitiate of a monastery impersonates the murdered head of the government, but is condemned to death by the aroused public.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) In what country does the action take place?
   (d) What is the conclusion of the opera?
5. Q. The female lead plays the title role. She is a coquette who is arrested for fighting in a factory. The sergeant put in charge of her, overcome by her beauty and offers of love, permits her to escape. He is sentenced to prison and upon his release joins a smuggling ring to which she belongs. He is called away to his mother's deathbed, and upon his return finds her in love with a bullfighter.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the sergeant?
   (d) What is the name of the bullfighter?
   (e) What is the conclusion of the opera?
6. Q. A young lady has been betrayed by the local Don Juan, who is in love with a married woman. The young lady tells the husband, and he fights a duel with his wife's lover.
   (a) What is the name of the opera?
   (b) What is the name of the composer of the opera?
   (c) What is the name of the lover?
   (d) What is the name of the woman who has been betrayed?
   (e) What is the conclusion of the opera?
7. Q. The man who plays the title role enters the home of a government official to abduct his daughter who has attracted him. He is discovered and in escaping, kills the father. Meanwhile, the leading male character falls in love with a peasant girl, breaking up her wedding party in an attempt to seduce her.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the conclusion of the opera?
8. Q. There are two operas which revolve around a scholar who receives supernatural aid in exchange for his soul.
   (a) What are the names of the operas?
   (b) Who are the composers of the operas?
   (c) How do the two operas differ in their conclusions?
9. Q. The title role of this opera is the female lead, the daughter of a Hindu priest. She meets the male lead in a forbidden temple grounds, where his presence means his death. Her father discovers his trespass, and, discovering who he is, stabs him.
   (a) What is the name of the opera?
   (b) What is the name of the composer of the opera?
   (c) What is the name of the male lead?
   (d) What is the conclusion of the opera?
10. Q. The female lead is accused of murdering her brother. At her trial, she tells of her dream, that a knight will come to protect and marry her. A boat, drawn by a swan appears with the knight in the prow. He acts as her champion upon the stipulation that she will not seek his identity. She marries the knight and in the bridal chamber she attempts to discover her husband's name.
   (a) What is the name of the opera?
   (b) What is the name of the composer of the opera?
   (c) What is the female character's name?
   (d) What is the name of the knight?
   (e) What is the conclusion of the opera?

ANSWERS

(1) (a) Aida
   (b) Verdi
   (c) Amneris
   (d) Radames
   (e) The plot is discovered and Radames is sentenced to death by suffocation. He spurns the offer of freedom

if he will marry Amneris. Aida, who has escaped, conceals herself in the tomb and dies with him.

(2) (a) The Barber Of Seville
(b) Rossini
(c) Rosina
(d) Count Almaviva
(e) The Count throws off his disguise and clears himself with Rosina. The two are married by the notary who had been engaged to marry her to Dr. Bartolo, her guardian.

(3) (a) La Boheme
(b) Puccini
(c) Rodolfo
(d) Mimi
(e) Mimi becomes ill and dies as Rodolfo realizes her love for him. Marcello, the painter, and his love, Musetta, who have quarreled, are reunited by the scene.

(4) (a) Boris Godunoff
(b) Moussorgsky
(c) Russia
(d) Boris repents the murder of the Czarevitch and dies of remorse, leaving the throne to his son.

(5) (a) Carmen
(b) Bizet
(c) Jose
(d) Escamillo
(e) Jose begs her to come back to him, but she refuses. Insane with his scorned love and jealousy, he kills her.

(6) (a) Cavalleria Rusticana
(b) Mascagni
(c) Turiddu
(d) Santuzza
(e) Turiddu is killed in the duel by Alfio, the husband, and Santuzza, upon hearing the news, swoons into her mother's arms.

(7) (a) Don Giovanni
(b) Mozart
(c) Don Giovanni asks the statue of the man he has murdered to dine with him. The statue enters the room and the Don grasps the hand of the statue and is hurled into Hell, which opens at the statue's feet.

(8) (a) Faust and Mefistofele
(b) Gounod, and Boito
(c) Faust concludes with the redemption of Marguerite and the disappearance of Faust and Mephistopheles. In Mefistofele, after the redemption of Marguerite, Faust is taken to Thessaly where he meets Helen of Troy, who is attracted to him. In the epilogue, Faust has grown old and has lost interest in everything with which Mephistopheles has provided him. Faust dies with a Bible in his hands.

(9) (a) Lakme
(b) Delibes
(c) Gerald
(d) After Gerald has been stabbed, Lakme has him moved to the forest, where she cures him. She leaves to concoct a love potion and upon her return discovers he is leaving, having been persuaded by his friend to return to his duties. Lakme takes poison and dies in Gerald's embrace.

(10) (a) Lohengrin
(b) Wagner
(c) Elsa
(d) Lohengrin
(e) Elsa's husband reveals his identity. He prays and the swan which drew his boat sinks, and Elsa's brother appears in the swan's place. Lohengrin disappears in his boat as Elsa falls dead in her brother's arms.

GROUP B:

(Scoring is the same as for Group A.)

1. Q. The son and daughter of two houses that have maintained a feud for years are in love. He leaves the country and her brother tricks her into believing that her lover has been untrue, and arranges a marriage for her with another.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the male lead?
   (d) What is the name of the female lead?
   (e) What is the conclusion of the opera?
2. Q. There are two operas based upon a story by Abbe Prevost, of two unhappy lovers whose plans to marry are thwarted. She is ordered banished to the New World.
   (a) What are the names of the operas?
   (b) Who are the composers of the operas?
   (c) What are the names of the lovers?
   (d) How do the conclusions of the two operas differ?
3. Q. A rich goldsmith promises to give his daughter in marriage to the winner of a singing contest. A knight who loves her enters the contest. The knight's rival attempts to discredit him and steals the song of which the knight had dreamed. Therefore, the knight composes another verse.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the knight?
   (d) What is the name of the daughter of the goldsmith?
   (e) What is the conclusion of the opera?
4. Q. A wealthy young man purchases a gypsy girl who is about to be beaten by the gypsy chief when she refuses to dance. She accompanies her new owner to his castle, but he dismisses her in order to protect her reputation. Her father, an insane singer who has been searching for her, overhears her wish that the castle be struck by lightning, for she is jealous of an actress who is in the castle with her former master.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the gypsy girl?
   (d) What is the name of the male lead?
   (e) What is the conclusion of the opera?
5. Q. This is the story of a man who seeks to regain his dead love by looking for her in the underworld. He is warned that he must not look back at her. He finds her at last in the Elysian Fields.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the conclusion of the opera?
6. Q. This is the story of a company of strolling players. The wife of the male lead carries on an affair with a villager, which is betrayed to her husband by another whom she has spurned. The husband tries to kill them, but the villager escapes and she is defended by the other players.
   (a) What is the name of the opera?
   (b) What is the name of the composer?
   (c) What are the names of the husband and wife?
   (d) What is the name of the villager?
   (e) What is the conclusion of the opera?
7. Q. The title role is that of a boy who is captured by the knights guarding two holy relics, one of which has been lost. It can be regained only by one who will resist all temptation, and they believe the boy is the one for whom they have been looking. The Temptress practices all her wiles on him, but he resists the temptations.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the Temptress?
   (d) What is the conclusion of the opera?
8. Q. Lady Harriet and her friend Nancy, as a prank, become maids to two farmers, who fall in love with them. The women soon tire of their escapade and leave. The farmer who is in love with Lady Harriet is imprisoned at her request for throwing himself at her feet during the hunt.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What name does Lady Harriet assume?
   (d) What is the name of the male lead?
   (e) What is the conclusion of the opera?
9. Q. The heroine of this opera meets her husband in a forest. His half-brother, however, is attracted to her, and he becomes exceedingly jealous and spies upon them.
   (a) What is the name of the opera?
   (b) Who is the composer of the opera?
   (c) What is the name of the heroine?
   (d) What are the names of the husband and his half-brother?
   (e) What is the conclusion of the opera?
10. Q. Accompanied by his son, the head of the government leaves his country to fight enemy tribes. While he is away, his brother-in-law seizes the government. Meanwhile, the father and son are captured by the enemy. The son falls in love with the daughter of the leader of their enemy.
    (a) What is the name of the opera?
    (b) Who is the composer of the opera?
    (c) What is the name of the son, and the name of the girl he loves?
    (d) What is the conclusion of the opera?

ANSWERS:

(1) (a) Lucia Di Lammermoor

(b) Donizetti
(c) Edgar of Ravenswood (Edgardo)
(d) Lucy Ashton (Lucia)
(e) On the marriage night Lucia murders her husband and dies in the famous "mad scene." Edgardo, who has returned, thinking her unfaithful, discovers the tragic trick that has been played upon her, and stabs himself.

(2) (a) Manon, and Manon Lescaut
(b) Massenet, and Puccini
(c) Manon and Chevalier des Grieux.
(d) In Massenet's opera, Manon dies on the way to the ship in which she is to be deported.
In Puccini's opera, Des Grieux accompanys Manon on the boat as a member of the crew, and she dies in the New World.

(3) (a) Die Meistersinger
(b) Wagner
(c) Walther von Stolzing
(d) Eva Pogner
(e) In the contest, the knight's rival, Beckmesser, sings the stolen song very poorly. Walther sings all the verses of his song, wins the contest and the reward of Eva's hand.

(4) (a) Mignon
(b) Thomas
(c) Mignon
(d) Wilhelm Meister
(e) Lothario, the father, on hearing his daughter's wish, sets the castle on fire. Mignon is saved from the fire by Wilhelm after she has rushed into the building to retrieve a bouquet he had given to the actress. He realizes that he is in love with Mignon, and the father regains his sanity on finding his lost daughter.

(5) (a) Orpheus And Eurydice
(b) von Gluck
(c) Orpheus leads Eurydice back, but accidentally looks at her, and she disappears. However, the gods relent, and they meet again in the Temple of Love.

(6) (a) Pagliacci
(b) Leoncavallo
(c) Canio and Nedda
(d) Silvio
(e) The actors present a play which is virtually a duplication of their real-life drama. Canio in the play demands that Nedda tell him her lover's name, and stabs her when she refuses to tell him. Silvio attempts to protect her, but is also killed. Whereupon, Canio turns to the audience and says, "The Comedy Is Ended."

(7) (a) Parsifal
(b) Wagner
(c) Kundry
(d) Parsifal wanders for some time until he finds the castle of the knights of the Holy Grail, where Kundry is, after having repented of her evil ways. Parsifal returns the Spear, the holy relic which he has recovered, and becomes the leader of the Order Of The Knights Of The Holy Grail. Kundry dies.

(8) (a) Martha
(b) von Flotow
(c) Martha
(d) Lionel
(e) Lionel is actually the Earl of Derby, and when he proves his position, Lady Harriet agrees to marry him.

(9) (a) Pelleas And Melisande
(b) Debussy
(c) Melisande
(d) Golaud and Pelleas
(e) Pelleas is killed by Golaud whose suspicions have driven him mad. Melisande dies in childbirth, telling them that she loved Pelleas but that their romance was completely innocent.

(10) (a) Prince Igor
(b) Borodin
(c) Vladimir and Konchakovna
(d) Prince Igor and Vladimir regain control of the government. Vladimir is recaptured, but is saved from execution by Konchakovna.

GROUP C:

(Credit yourself with 5 points for each question you answer correctly.)

1. Q. Which of the following operas represent the Moderists of post-war years?
(a) Jonny Spielt Auf (b) South Wind (c) Bartered Bride (d) Fatal Wedding (e) Neues Vom Tage (f) Schwanda

2. Q. Stravinsky's "Rites Of Spring" opens with:
(a) Staccato of the flutes. (b) Fortissimo of the entire orchestra. (c) Bassoon solo in the extreme upper register. (d) Percussive effects.

3. Q. Alexander Scriabin, in order to produce an effect for his opera, "Prometheus," proposed:
(a) To fire cannons off-stage. (b) To release perfume in the hall. (c) Had a brass band march through the audience.

4. Q. Which of the following have employed the Saxophone in their compositions:
(a) Haydn (b) Handel (c) Hindemith (d) Debussy (e) Puccini (f) Bizet

5. Q. Which of the words opposite the names of the following composers is most descriptive of his compositions:
(a) Bach—religious, sensual, perfumed.
(b) Haydn—sorrowful, joyful, indifference.
(c) Mozart—cacophonic realism, pure musical form.

6. Q. Which of the following modern composers used the songs "Dying Cowboy," and "Old Paint" as material in a symphony first?
(a) Aaron Copland (b) Deems Taylor (c) Louis Gruenberg (d) Roy Harris

7. Q. Which collections of the following consists of 24 numbers?
(a) The Well Tempered Clavichord (b) Schubert's Impromptu (c) Chopin's Preludes (d) Paganini's Caprice (e) Chopin's Nocturnes

8. Q. Which of the following three composers are among the originators of the symphony?
(a) Haydn (b) Mozart (c) Beethoven

9. Q. Which three of the following five songs are cowboy songs?
(a) Old Black Joe (b) Trail to Mexico (c) It's A Long Way To Tipperary (d) Get Along Little Dogies

10. Q. The music of the Roumanians is decidedly influenced by:
(a) The music of ancient Greece (b) The Compositions of the Byzantine (c) By Jewish chants (d) By Ottoman coloratura.

11. Q. Which of the following compositions may be called the best products of the Roumanian school?
(a) The Persian Market, by Side. (b) The Roumanian Rhapsody, by Enesco. (c) The 'Cello Phantasy, by Pleshoyanu. (d) The Quintet, by Martinu. (e) Roumanian Folk Dances, by Bartok.

12. Q. Which of the following names are important in the history of American musical criticism:
(a) Schirmer (b) Henderson (c) Chadwick (d) Gilman (e) Finck (f) Bloch

13. Q. Who is the composer of the first serious American symphony?
(a) Stephen Foster (b) John Knowles Paine (c) Roy Harris (d) Howard Hanson

14. Q. In the year 1767, the Clarinet appeared for the first time in the compositions of a great composer. Which of the following composers was it?
(a) Bach (b) Handel (c) Haydn (d) Mozart

15. Q. Who brought the E-flat Clarinet into the symphony orchestra?
(a) Liszt, in "Les Prelude." (b) Berlioz, in "The Fantastic Symphony." (c) Richard Strauss, in "Til Eulenspiegel."

16. Q. Which of the following are famous biographers and enthusiasts of Bach:
(a) Pratt (b) Spitta (c) Schweitzer (d) Hansen (e) Taylor

17. Q. Which of the following are types of musical knowledge constituting Musicology:
(a) Counterpoint (b) Solfeggi (c) Music History (d) Psychology of Musical Talent.

18. Q. In three of the following works the Bassoon is employed. Which are they?
(a) Beethoven's Fourth Symphony. (b) Bach's "Art Of The Fugue." (c) Beethoven's Septet. (d) Handel's "Julius Caesar." (e) Schubert's Octet.

19. and 20. Q. Two of the following composers wrote compositions which incorporate in the title the word "clock." Who are they, and what are the names of the compositions:
(a) Beethoven (b) Haydn (c) Bach (d) Mendelssohn (e) Debussy

ANSWERS:

(1) See "Opera: Past, Present and Future" by Oscar Thompson.
(2) See "The Bassoon" by Benjamin Kohon.
(3) See "Opera: Past, Present and Future" by Oscar Thompson.
(4) See "The Saxophone" by Sigurd M. Rascher.
(5) See "Musical Interpretation" by Serge Koussevitzky.

(6) See "The Song Of The Cowboy" by Alice G. Whitmire.
(7) See "A Tribute To Paganini" by Arthur Hartmann.
(8) See "Is There A Revolution In Music?" by Walter Damrosch.
(9) See "The Song Of The Cowboy" by Alice G. Whitmire.
(10) See "Music In The Near East" by Alexander J. Savine.
(11) See "Music In The Near East" by Alexander J. Savine.
(12) See "An Institute of Critics" by Ralph Lewando.
(13) See "America's Voice in Symphonic Music" by Leonard Liebling.
(14) See "The Clarinet Family" by Simeon Bellison.
(15) See "The Clarinet Family" by Simeon Bellison.
(16) See "Musicologists & 'Musicologists'" by Hans Rosenwald.
(17) See "Musicologists & 'Musicologists'" by Hans Rosenwald.
(18) See "The Bassoon" by Benjamin Kohon.
(19) and (20) Haydn's "The Clock Symphony," Debussy's "Cloches a Travers Les Feuilles."

GROUP D:

(Scoring is the same as for Group C.)

1. Q. One of the following works is an immortal oratorio by Bach:
(a) The Seasons. (b) Fidelio. (c) The St. Matthew Passion (d) St. Francis of Assisi.
2. Q. The Goldberg Variations are:
(a) Variations on a Jewish theme by Bloch. (b) A variation work by the composer Goldberg. (c) Piano work by Bach. (d) A work by Brahms written in the town of Goldberg.
3. Q. The Musical Offering is based on a theme by:
(a) Bach (b) Handel (c) Queen Elizabeth of England (c) Frederick the Great.
4. Q. The Art of The Fugue is:
(a) The name of a book written by Deems Taylor. (b) A compositional treatise on the fugue by Ph. E. Bach. (c) A composition by J. S. Bach. (d) Synonym for contrapuntal writing.
5. Q. The Messiah is an oratorio by Handel written:
(a) In Hamburg at the time of his operatic ventures. (b) In Italy. (c) In Hanover during his friendship with Steffani. (d) In England.
6. Q. Three of the following are outstanding oratorios of Handel:
(a) Judas. (b) Israel in Egypt. (c) Samson. (d) Rodelinda. (e) Xerxes. (f) The Rose's Pilgrimage.
7. Q. The Blacksmith Variations are:
(a) A Chopin piano cycle. (b) A harpsichord work by Handel. (c) Compositions for flute by Quantz (d) An orchestral work by Beethoven.
8. Q. Among the ancient subjects which inspired Dittersdorf's compositions are:
(a) Homer's Ulysses. (b) The Odes by Horace. (c) The Ideal State by Plato. (d) The Metamorphoses by Ovid.
9. Q. One of the following Shakespearean dramas has influenced both Benda and Tschaikowsky:
(a) The Merchant of Venice. (b) Romeo and Juliet. (c) The Tempest. (d) Julius Caesar.
10. Q. Which of the following Gluck operas represent dramatizations of Greek subjects?
(a) Orpheus. (b) Iphigenia. (c) Alceste. (d) Paris and Helena.
11. Q. Which group of composers decidedly influenced the classical symphony?
(a) The Netherlands School. (b) The Florentine Camerata. (c) The Austrian Romanticists. (d) The School of Mannheim.
12. Q. Mozart's Father was famous for:
(a) His writing of German lieder. (b) His rivalry with Haydn as organist. (c) His love affairs. (d) The authorship of a book on violin playing.
13. Q. Name four symphonies by Haydn of which two refer to cities and two to periods of the day.
14. Q. Which one of these gods is associated with Mozart's C Major Symphony:
(a) Apollo (b) Jupiter (c) Wotan (d) Osiris
15. Q. Two of the string quartets of Haydn are generally quoted with a zoological title. The titles are:
(a) The Bird. (b) The Bear. (c) The Swan. (d) The Nightingale.
16. Q. The "Russian" quartets are written by:
(a) Borodin. (b) Scriabin. (c) Haydn. (d) Tschaikowsky.
17. Q. "Little Night Music" is a famous work by Mozart. It belongs to the branch of:
(a) Symphony. (b) Serenade. (c) String Quartet. (d) Piano Sonata.
18. Q. "The Marriage of Figaro" an opera by Mozart, in subject matter resembles one of the following operas by another composer:
(a) "The Marriage of Sobeide" (b) "Lucia di Lammermoor" (c) "The Barber of Bagdad" (d) "The Barber of Seville"
19. Q. One of the following works of Mozart remained unfinished:
(a) The G Minor Symphony (b) The Requiem (c) "Don Giovanni" (d) "The Magic Flute"
20. Q. One of Beethoven's piano concerti bears the title:
(a) The Duke (b) The King (c) The Emperor (d) The Princess

ANSWERS:

(1) The St. Matthew Passion.
(2) Piano work by Bach.
(3) Frederick the Great.
(4) A composition by J. S. Bach.
(5) In England.
(6) Judas, Israel In Egypt, and Samson.
(7) A harpsichord work by Handel.
(8) The Metamorphorses by Ovid.
(9) Romeo and Juliet.
(10) Orpheus, Iphigenia, Alceste, and Paris and Helena.
(11) The School of Mannheim.
(12) The authorship of a book on violin playing.
(13) Parisian Symphonies, London Symphonies, The Morning, and The Evening.
(14) Jupiter.
(15) The Bird, and The Nightingale.
(16) Haydn.
(17) Serenade.
(18) The Barber of Seville.
(19) The Requiem.
(20) The Emperor.

GROUP E:

(For scoring, credit yourself with 10 points for each question you answer correctly.)

1. Q. The Centenary of the death of what composer was observed in 1940?
2. Q. The Centenary of the birth of what composer was celebrated in 1940?
3. Q. What composer is known as the first of the great reformers of opera?
4. Q. Is the dramatic or musical element the most important in opera?
5. Q. What is the name of the work generally looked upon as the first opera?
6. Q. Who is the composer of the first American opera performed in public?
7. Q. Which of the Oriental musics is most violently opposed to Occidental music?
8. Q. Can you name three composers who have written under the influence of Paganini's 24th Caprice?
9. Q. The following works are symptomatic of the era of experimentation in modern music. Who are their composers:
(a) Pierrot Lunaire. (b) Sacre du Printemps
(c) Allegro Barbaro. (d) Scythian Suite.
10. Q. What is the last important work of Tschaikowsky?

ANSWERS:

(1) Paganini
(2) Tschaikowsky
(3) See "Opera: Past, Present and Future" by Oscar Thompson
(4) See "Opera: Past, Present and Future" by Oscar Thompson
(5) See "Opera: Past, Present and Future" by Oscar Thompson
(6) See "America's Voice in Symphonic Music" by Leonard Liebling
(7) See "Music Of The Far East" by Claude Lapham
(8) See "A Tribute To Paganini" by Arthur Hartmann
(9) See "The Contemporary Musical Scene" by Oscar Thompson
(10) See "A Tribute To Tschaikowsky" by John Fredericks

GROUP F:

(Scoring is the same as for Group E.)

1. Q. Name the titles of the compositions by the following composers which suggest heavenly bodies:
(a) Debussy (b) Mozart (c) Rimsky-Korsakov (d) Wagner
2. Q. Which grand operas are suggested by these popular songs:

(a) "Ferdinand The Bull (b) "Ding Dong The Witch Is Dead" (c) "You Go To My Head"

3. Q. What was the secret of Suzanne, in the opera "The Secret Of Suzanne?"
4. Q. Wagner had quite a zoo in his operas. In which of his operas are the following:
(a) A swan. (b) A bear. (c) Two ravens. (d) A dragon.
5. Q. Give the names of the compositions of the following composers that have a flower in their titles:
(a) Gilbert & Sullivan. (b) MacDowell. (c) Mozart.
6. Q. What are the titles of the compositions of the following composers. which contain the word "night?"
(a) Mendelssohn (b) Schoenberg (c) DeFalla (d) Moussorgsky
7. Q. Who is considered the first American composer?
8. Q. Name three European operas of which scenes are laid in America.
9. Q. The works of what great composer are constantly played by symphony orchestras, yet never in the form he wrote them?
10. Q. What famous orchestral work uses a phonograph as one of the instruments of the orchestra?

ANSWERS:

(1) (a) Clair de Lune. (b) Jupiter Symphony. (c) Hymn to The Sun. (d) Song of The Evening Star.
(2) (a) Carmen. (b) Hansel & Gretel. (c) Samson & Delilah, Salome, Barber of Seville, or Marriage of Figaro.
(3) She smoked cigarettes and tried to keep it a secret from her husband.
(4) (a) Lohengrin. (b) Siegfried. (c) Gotterdammerung. (d) Siegfried.
(5) (a) "I'm Called Little Buttercup." (b) "To A Water Lily." (c) "The Violet."
(6) (a) "Midsummer Night's Dream." (b) "Transfigured Night." (c) "A Night In The Gardens Of Spain." (d) "A Night On Bald Mountain."
(7) Francis Hopkinson (1737-1791).
(8) (a) "Manon Lescaut." (b) "The Girl Of The Golden West." (c) "Masked Ball."
(9) Johann Sebastian Bach.
(10) In "The Pines Of Rome" by Respighi, for the nightingale song in the third movement.

GROUP G:

(Each question is worth ten points.)

Name the composers of the following symphonies:

1. Q. Ocean
2. Q. Spring
3. Q. Italian
4. Q. Classical
5. Q. Pathetic
6. Q. Rustic Wedding
7. Q. Surprise
8. Q. Eroica
9. Q. Rhumba
10. Q. Toy

ANSWERS.

(1) Anton Rubinstein
(2) Schumann
(3) Mendelssohn
(4) Prokofieff
(5) Tschaikowsky
(6) Goldmark
(7) Haydn
(8) Beethoven
(9) McDonald
(10) Haydn

GROUP H:

(Credit yourself with 10 points for each question answered correctly.)

The following are familiar quotations concerning music which you have often heard and probably often have used, but can you identify where they appear and their authors?

1. Q. "The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted."
2. Q. "And the night shall be filled with music,
And the cares, that infest the day
Shall fold their tents like the Arabs,
And as silently steal away."
3. Q. "Music is the universal language of mankind,—poetry their universal pastime and delight."
4. Q. "Music is Love in search of a word."
5. Q. "Music must take rank as the highest of the fine arts—as the one which, more than any other. ministers to human welfare.
6. Q. "Music, when sweet voices die, Vibrates in the memory."
7. Q. "Alas for those that never sing, But die with all their music in them!"
8. Q. "Music hath charms to soothe the savage breast . . . "
9. Q. "Music hath charms."
10. Q. "The still, sad music of humanity."

ANSWERS:

(1) "The Merchant Of Venice," by Wm. Shakespeare, Act 5, Scene I.
(2) "The Day Is Done," by Longfellow.
(3) "Outre Mer," by Longfellow.
(4) "The Symphony" by Sidney Lanier.
(5) "On The Origin & Function Of Music," by Herbert Spencer.
(6) "To—," by Shelley.
(7) "The Voiceless," by Oliver Wendell Holmes.
(8) "The Mourning Bride," by Wm. Congreve.
(9) "The Spleen," by Matthew Green.
(10) "Lines Composed A Few Miles Above Tintern Abbey," by Wm. Wordsworth.

GROUP I:

(The following twenty statements may be true or false. For each one that you correctly determine as true or false, credit yourself with five points.)

1. Q. Before the World War, interpretive art was strongly influenced by the Romantic School. True or False?
2. Q. Berlioz, Wagner and Mendelssohn were the first conductor-interpreters. True or False?
3. Q. The following are all piano sonatas by Beethoven: "Moonlight," "Pathetique," "Appassionata," and "Les Adieux." True or False?
4. Q. The Ninth Symphony of Beethoven is the "Chorale" and utilizes words written by Schiller. True or False?
5. Q. Beethoven's sixth symphony is usually called The Dance symphony and his seventh, "The Pastoral symphony." True or False?
6. Q. Busoni is the pathfinder of the neoclassical style. True or False?
7. Q. Wagner's Meistersinger depicts the life of wandering troubadours. True or False?
8. Q. "Salome" is the name of a tone poem by Henry Hadley. True or False?
9. Q. Roger Sessions' best known composition is "El Salon Mexico." True or False?
10. Q. Shostakovich is famous for his "Classical" symphony. True or False?
11. Q. Franck's only symphony is in D minor. True or False?
12. Q. "Falstaff" is an opera composed by Verdi. True or False?
13. Q. "Aida" is an opera composed by Verdi for the inauguration of the Suez Canal. True or False?
14. Q. Wagner's "Ring" embraces four operas. True or False?
15. Q. Glazunoff wrote a concerto for the saxophone. True or False?
16. Q. Puccini's "Madame Butterfly" is a Chinese tragedy. True or False?
17. Q. Both Busoni and Puccini wrote a Turandot. True or False?
18. Q. Purcell wrote only one opera. True or False?
19. Q. "From the New World" is Dvorak's first symphony. True or False?
20. Q. Offenbach used the Orpheus legend as the basis of a comic opera. True or False?

ANSWERS:

(1) See "Musical Interpretation" by Koussevitsky—True.
(2) See "Musical Interpretation" by Koussevitsky—True.
(3) True
(4) True
(5) False—just the opposite
(6) True
(7) False
(8) True
(9) False
(10) False
(11) True
(12) True
(13) True
(14) True
(15) True
(16) False
(17) True
(18) True
(19) False
(20) True

Popular Music
A Symposium

By

TOMMY DORSEY HAL KEMP KAY KYSER
BENNY GOODMAN GENE KRUPA RAYMOND SCOTT

Tommy Dorsey

"SWING" has always been with us. Its discovery by the public, both as a word and an idea is recent, but musicians for years have used the term and exercised its meaning.

The playground swing denotes transition from one place to another and back again, in regular cadence. Fundamentally, musical swing demonstrates the same thing. In jazz jargon, "to swing" is synonymous with "to travel," "to get off," "to put in the groove." There is really no mystery about it at all; it's easy to understand.

Jazz is modern dance music, with many styles of expression. Swing is one of these styles. It is not sufficient to say that swing is rhythm, because the latter is defined as the result of "accented and un-accented tones in regular order," and so rhythm is common to all dance music, all styles. It has to be. People dance to rhythm.

However, the particular style depends upon the phrasing or the grouping of these accented and un-accented sounds. Thus, what the dancers "feel" and call "swing" is mechanically created by the way the notes are grouped for emphasis and non-emphasis, and the various styles differ from each other according to this formula.

Jazz is just a babe. During its life, composers have been writing the tunes. Next, the arrangers and then the players have interpreted the numbers according to individual preference and temperaments; that is the way you have heard the tunes. Finally, out of all this have come the definite styles.

The only complaint of any volume against swing is that some bands play it too loudly. Such "barrel-house" as we call it, is not necessary. Five muted brasses can whisper swing just as convincingly as when they open up—more so, in my judgment. And then, when you do want to rough it up, or "put sawdust on it," the contrast is just that much more effective.

It has been said that the Dixieland Band introduced swing. It did, in the sense that this unit exposed it to popularity. But, more than that, these five musicians introduced jazz, or modern dance music. That was their contribution; their recordings prove that their work was a potpourri of different styles rather than swing concentration. Nick La Rocca would really "swing out" on a chorus, and the next moment someone else would take off on a different style.

Fletcher Henderson came up from Chapel Hill, North Carolina, in the early "Twenties" to foster the germ of swing, which had sprouted in the minds of the first exponents of jazz. Since then, a long string of orchestras has specialized in swing. Few have lasted, mainly because their output was sloppy and shabby.

I do believe that swing, as a distinctive style, will outlast other modes for two specific reasons. First, as indicated previously, it appeals to our basic emotions; second, I firmly believe that all good modern dance musicians and arrangers have a strong impulse "to swing." They feel it keenly. It grips them, and the strong attraction to it in both performers and listeners demonstrates how strongly it is entrenched.

Benny Goodman

THE early settlers of New England were stern, hard fellows who insisted that music outside of the church was "evil" and "dangerous to moral restraint." Dancing was sinful. Not until 1830 did the sound of a real, solid folk form of American music begin to appear on the musical horizon. This was the era of Southern spirituals and ballads of which the blues were a later development.

By 1850 Stephen Foster found universal appreciation. America was suddenly flooded with its own music. The minstrels of the '70's and the '80's carried the music to river boats, vaudeville stages, and fair grounds, and a new syncopated variation of old blues and spirituals bounced into prominence by 1895, "ragtime." The classic of that age became Irving Berlin's "Alexander's Rag Time Band." New Orleans was always a step or two ahead of the rest of the country. By 1918 it had a new rhythm up its sleeve featured by a musician named "Jasbo" Smith. When Jas played, the house rocked. Musicians everywhere patterned themselves in the Jas style or played in the Jas way.

Another great town of the time was Chicago. In fact, during the '20's it became the hottest spot of the country. Here spirituals and blues "jazzed up" in the latest style were being featured by some of the finest musicians, but jazz died as "sweet" music came in. It became sophisticated, Europeanized, and lost its original American flavor. In 1935, "Swing" came along, which is in the typical American "groove," as scholars say. The trouble with popular music, some time ago, was that it had no kick. Everything had to be played softly and sweetly, so my desire was to make music more exciting, to throw away the funny hats and give all popular music more virility. Some condemned me, some liked me for this approach. But coast-to-coast radio shows, motion pictures and continuous theater and hotel dates have proved to me that I was building on a solid foundation.

I gave a concert in January, 1938 in old Carnegie Hall, in New York. It may have been the first time that a "Swing" concert was covered by reporters. I have played at Symphony Hall in Boston, Taft Auditorium in Cincinnati, and in Chicago at Ravinia Park. The audiences at these concerts were not wholly composed of mere jitterbugs, and their reactions demonstrated that there is not only a wide acceptance of swing, but a sound musical basis to it.

Hal Kemp

BEHIND the ultra-modern rhythm so dear to the hearts of America's dance lovers lies a solid base of serious music. It is in no way strange that a conductor of popular music should have a keen interest in classical forms of musical expression. Moreover, the members of every dance orchestra are greatly aided by a good knowledge and deep love of the masterpieces. There can be no question that jazz and swing can become very monotonous by stereotyped arrangements and uninspired interpretations. By listening to classical music we can learn a great deal of ways and means to improve the harmonization of our popular melodies and to obtain new timbres and patterns of orchestration.

In steady search of new ideas it has come increasingly apparent that jazz composers, arrangers and players should be well acquainted with development of music since the impressionistic era. As for myself, my favorites among the more modern composers are Debussy, Ravel, Honegger, and, above all, Dmitri Shostakovich. I have a complete set of Shostakovich's works in my library and have practiced his orchestrations with the members of my band. I cannot help but believe that new colors as well as novel effects in symphonic presentation of popular music may be achieved by listening to modern compositions, and that we could add dozens of new combina-

tions which musicians a few decades ago never dreamed of.

To quote but one example, the use of the trombone. We know from experience that it has become a solo instrument of first rank since Wagner and a few post-romantic composers gave it prominence. Just as the listener of sound musicianship today is convinced that the use of the trombone in popular music was greatly stimulated by its utilization in classical scores, no one will doubt that many a further interest may be given to popular music when our composers and arrangers have broadened their scope of musicianship by earnest study of classical forms.

In summary, I would say that the popular composers and musicians would do well, if instead of taking merely the melodies of Chopin, Debussy and Tschaikovsky, they also borrow something of the orchestral contexts of the great compositions.

Gene Krupa

SWING has been called quite a few nasty names. It is supposed to be today's seducing villain, playing the same role that liquor did during prohibition. Label it "blatant," "raucous," what you will, the fact remains that it is the favorite love of most youngsters old enough to put a nickel in the half-million coin machines in the United States. To me, swing is a means of self-expression. To most musicians the same holds true.

The tumult and shouting of the first swing ventures have subsided. We know that its great popularity was gained by stressing a solid rhythm beat—so essential to good dancing. When a jitterbug dancer "swings out," it is not only because he is feeling rhythm that would send Puritans into a frenzy—but is expressing the tense, restless world in which we live. Today swing is a definite art, stressing melody with interesting variations, a well-knit orchestral background with, above all, a dynamic rhythm beat. At first, swing was nothing more than improvisation by instrumentalists from the original theme, their expression and analysis being the way in which they saw and appreciated the original. Before "swing" became so well liked it was not uncommon to hear three or four musicians filling in with musical interludes, then called "jam sessions," simply giving free expression to the rhythms as they caught them. The efforts took on a resultant "kick." Later, in ensemble work, the importance of this effect was grasped, and became incorporated in the beat and expression of the entire band arrangement. In the days of the '20's and early '30's, musicians were only trying to achieve popular understanding and recognition for their individual interpretations of popular music.

Today, great soloists are still important, but the evolution of swing has reached a point where good ensemble work, with a crisp rhythmic beat is the type of swing most readily accepted. All the talk about swing being a slap-bang noisy affair is foolish. Swing bands play softly and when the uninitiated hear it, they do not realize what it is. Swing is American folk music with an instinctive appeal to Americans. As we know it, swing is just in its infancy. More than anything else, it is a way of getting a lilt into rhythms and improvising around them.

Kay Kyser

UNDOUBTEDLY the "glamour" of the popular orchestra leader, and the apparent ease with which he earns his fabulous living, fires the imagination of many. Almost nightly, people waltz, fox-trot, or shag up to my bandstand and say, "You certainly have an easy life; all you do is wave a stick over a bunch of musicians and for that they pay you a zillion dollars a week. Boy, you're lucky!" Not that I wish to discourage anyone (although I do not at the same time wish to convey the impression that competition is not exacting), but perhaps it might be of service to set forth some of the trials and tribulations involved in this "Easy Way To Make A Living."

In order to become a bandsman, you spend about twelve years learning how to play one instrument. Figuring at the rate of two hours' of practice daily, you spend about 146 days and nights practicing and studying. You can choose the zither, ocarina, piano or cymbals, if you so prefer. It does not make such a difference in the end, so long as you have a thorough basic musical knowledge.

But wait! Do not think that just because you are a master of the sax, violin, zither, ocarina, etc., that you are qualified to be an orchestra leader.

First you have to serve an apprenticeship as a musician with a band. The length of that apprenticeship is determined entirely by you alone. However, it should not be for less than five years. In that time, you learn a little about conducting a band and running it. So now you have spent twelve years learning how to play a sax, violin, zither, etc., and five years more playing it in an orchestra. After this mere seventeen years of preparation, you are practically ready to become a band leader. There are a few slight items that have to be taken care of, however, like getting a proficient group of musicians together, spending about $25,000 on arrangements, publicity, library, and then, if you think it wise, getting a place to play.

The problem of getting a place to play is a subject all in itself. Unfortunately, there is no course in school which furnishes the answers. Reams could be written about the experiences of the various band leaders and their struggles to success. Examine any of these cases where men have skyrocketed to fame and you will find a long period preceding that dazzling climb, in which they travelled at snail's pace over a long and rough road.

The orchestra leader of today has to be a friendly, ingratiating personality in front of a band, and, equally important, he has to be a hard-headed businessman in a field where the competition is enormous and the casualties are numberless. There are endless but necessary hours of rehearsal. There is much time spent in working out arrangements. Competent musicians have to be engaged and it takes a smart leader to bring about complete harmony and ensemble in orchestral balance. The modern orchestra leader always has to be up-to-the-minute as far as dance tunes are concerned. You never know—unless you make it your painstaking business to find out—what tunes will be popular tomorrow. You have to be able to fill a majority of tune requests when you appear in a public place or at a private function.

The above is intended neither as a psalm of complaint, nor a song of self-exaltation, but a little explanation of what transpires behind the scenes in the development of any popular orchestra leader who may win your envy for his apparently effortless means of livelihood, and possibly it will also serve as a word of admonition.

Raymond Scott

MUSIC to me is any sound which creates an emotional reaction whether it be the martial booming of cannons which has so expertly been described by Tschaikowsky in his *Overture Of 1812,* or the perpetual rolling of the seas which Claude Debussy has copied in his *La Mer.*

It is upon this premise that I have based my efforts at composition. For example, *Dinner Music For A Pack of Hungry Cannibals* is not a strictly realistic composition but an imaginative projection of the subject. It is my impression of what cannibalistic dinner music would sound like to a white man approaching their island just at the moment when the cannibals were breaking a long fast.

Another instance of a musical description of an impression is that of *Bumpy Weather Over Newark.* In a number of flights I noticed that the weather got bumpy as we neared the Newark airport, and that certain sounds and sensations resulted—the changing tone of the motors as the plane dropped and rose in the air pockets; the definite rhythm to the hostess' repeated instructions, "Fasten your safety belts, please"; and others. *Bumpy Weather Over Newark* is an exposition of those impressions.

If I may be permitted one further example of a composition in which I attempted to incorporate impressions, may I cite *Power-house.* I remember a powerhouse in the neighborhood in which I lived. Every time I passed it I would stick my head in the doorway for a moment and then walk on. That composition is my impression of what I heard and saw in those moments.

Thus, in carrying out my thesis, I have strived through the medium of music to recreate my reactions to objects and situations, just as the writer through his medium describes his sensations and impressions.

SURVEYS OF MUSIC ACTIVITIES

Music In Canada

By SIR ERNEST MAC MILLAN

OF LATE years music in Canada has made great strides. Concert giving organizations—orchestras, choral societies, chamber groups and the like—have multiplied in number and improved in quality, and, what is of greater significance, more and more young people of talent are becoming interested in the creative side of the art. Let us deal with this development first, for the musical status of a nation is, in the last analysis, judged by its creative product.

Up to now Canada has benefited from the presence within her borders of a number of European-born composers of some distinction, and the disturbed conditions of European countries at the present time has induced several others to take up residence here. Canada, with its composite population, shares the folk-lore of many older lands, and the indigenous contributions of American Indian tribes are by no means insignificant, as the collection of recorded music in the National Museum in Ottawa shows. Most important of all is the wealth of French Canadian folk-song; though for the most part European in origin, this has in the course of over three centuries become thoroughly acclimatised and since the appearance of Ernest Gagnon's collection in the middle of the last century, has been unearthed in increasing quantity through the devoted labours of Barbeau, Massicotte and others. More than five thousand records of French Canadian songs are to be found in the National Museum, and much interesting music based on this material has appeared—chiefly, but by no means exclusively, in the Province of Quebec. To the missionary work of linking up the folk-song of France and other nations with the Canadian scene and with Canadian history, that man of ideas, John Murray Gibbon, has devoted much time and thought.

It cannot be claimed that Canada has as yet produced a genuinely great composer, but at least the ground is being prepared by many young musicians who —whatever be the ultimate value of their product—are serious in their aims and keen in their application. One will watch with particular interest the progress of young Paul Mathieu of Montreal, now ten years of age, who has since the age of five been writing music surprisingly mature in character to the amazed acclaim of hard-boiled critics in Paris and New York as well as in his native land. Competitions such as the Prix Lallemand (Montreal) and the scholarships and prizes of the Canadian Performing Rights Society, in co-operation with the Toronto Conservatory of Music, direct the attention of more and more students to the importance of musical composition and afford facilities for their development as composers. It may not be long before this vast land of contrast, with its varied landscape and picturesque history, its composite racial tradition and immense industrial potentialities will be given adequate interpretation through the musical imagination of a distinguished native composer.

In the meanwhile, we have the splendid church music of Healey Willan, who has also produced much fine work in other fields; the brilliant orchestral and chamber works of Arthur Benjamin, who has recently settled in Vancouver, and finely written works by many other composers of British or French traditions.

If in the field of composition Canada is interesting chiefly on account of her potentialities, in that of performance she has already accomplished much more. Canadians respect and demand high standards. The choral traditions established during the first two decades of this century by the Toronto Mendelssohn Choir under the late Dr. A. S. Vogt carried the musical reputation of Canada far beyond her borders and under his successor, Dr. H. A. Fricker, this and other fine choral bodies in practically all the leading Canadian cities have worthily maintained those traditions. In Western Canada particularly the choral tradition has been fostered by the popularity of the competitive festival. This institution has proved of notable value in raising the standard of choral music in schools. One doubts whether school choirs anywhere in the world are capable of doing finer work than is done, for example, in Winnipeg. The ability and desire to sing, so inculculated in the young, is not often lost in later years; a constant supply of new recruits has generally been available for adult choral societies. Perhaps this happy state of things has suffered a setback within the last decade on account of the many distractions of modern life, but there are signs that the idea of amateur music-making and in particular of choral singing is again making a strong appeal, and that the musical instincts of the younger generation will not long be satisfied by mere passive listening.

For many years past the high standard of the leading American orchestras challenged Canadian orchestras, and, in view of our increased familiarity with those standards through extensive international broadcasts, Canadian orchestras make every effort to meet that challenge. The budgets of Canadian orchestras are as a rule so small that an American manager would doubtless throw up his hands in despair if asked to produce an orchestra on such a basis; opportunities for supplementing their regular income by recordings, touring, etc., are very restricted. Nevertheless the standard of orchestral playing in many Canadian cities—notably Toronto, Montreal, Vancouver and Winnipeg—has improved of late by leaps and bounds, and in some cases Canadian orchestras already challenge comparison with corresponding organizations in the United States which operate on much higher budgets. The existence of a publicly-owned broadcasting system which is expected to distribute its favours among different centres has had the salutary effect of providing a reasonable, though not too generous income for a number of first-class executants in the different cities, thus preventing too great centralization. It may be, however, that in the end more centralization of musical activities will prove desirable if work of genuinely first-class standard is to be ensured.

The Toronto Symphony Orchestra, which under Frank S. Welsman operated with success for some ten years up to the earlier years of the Great War, was revived in 1923 (largely through the efforts of the players themselves) under the leadership of the late Dr. Luigi von Kunits. Dr. von Kunits died in 1931 and was succeeded by the writer of this article. It has since that time given successive series of concerts annually, broadcast extensively and appeared in several other Canadian cities. In spite of war conditions the season 1939-40 was from many points of view one of the most successful in its history, for seat sales and contributions to the orchestra's sustaining fund were so far in excess of the budget figures that all accumulated debts were paid and a substantial figure left for continuing operations.

The Montreal Orchestra under the direction of Douglas Clarke, Dean of Music in McGill University, has won an enviable reputation in the course of some ten years' activity; this orchestra also broadcasts frequently and its programmes are characterized by many "first performances in Canada" especially of modern British works. More recently formed, the orchestra of the Concerts Symphoniques de Montréal, largely patronized by French speaking music lovers, gives an annual series of Winter concerts under its Musical Director, Wilfred Pelletier of the Metropolitan Opera House, who also directs the early summer Festival in June of each year. The chief feature at this Festival is usually performance of outstanding classics for chorus and orchestra. The Concerts Symphoniques engage a number of guest conductors for their Winter series and also for the series of Summer concerts which they hold at the Chalet on the summit of Mount Royal. The latter have proved very popular and on a fine evening have been known to attract as many as eight thousand people.

In Toronto the Promenade Concerts, organized by the Toronto Musical Protective Association in 1934 and conducted by Reginald Stewart (also known as a brilliant pianist) have from the first won popular acclaim and attract thousands each Thursday evening during the Summer to the University of Toronto Arena where they are held. Summer concerts in Stanley Park, Vancouver, have for some years past been given by the Vancouver Orchestra under the sponsorship of the B. C. Electric Company and directed by the Orchestra's permanent Conductor, Allard de Ridder; Winnipeg also enjoys Summer concerts which for the last two seasons have been directed with success by Geoffrey Waddington, formerly of Toronto. Space forbids mention of other Canadian orchestral activities, but many other centres are by no means idle in this regard.

Among concert giving organizations other than choral and orchestral, the best known internationally is doubtless the Hart House String Quartet, founded in 1924 by Hon. Vincent Massey, now Canadian High Commissioner in London. Its headquarters are in Toronto, which also boasts other distinguished Chamber organizations including the Toronto Conservatory String Quartet. String playing in Toronto and other Canadian cities is of a particularly high standard, and among the best known of the C. B. C.'s musical broadcasts are those of Alexander Chuhaldin's Melodic Strings. Individual pianists, violinists and other instrumentalists of note in Canada are numerous, and Canada has, from the days of Albani and Edvina down to those of Edward Johnson and others of the present day, given to the world many of its most outstanding singers. Talent among the young people is abundant: one only wishes that more scope could be given in some cases to its exploitation. A Canadian concert tour involves, by the very geographical conditions of the country, long jumps from town to town, and in any case concert giving organizations look for the most part to New York for their talent. Perhaps the very difficulties of war conditions may help to bring more Canadians to a realization of the accomplishments of their younger fellow-citizens.

A survey of this nature would not be complete without reference to the subject of musical education. Mention has already been made of the fine vocal music produced in schools in many parts of Canada. Developments in class instrumental instruction, in music credits for orchestral and other instrumental work lag decidedly behind similar developments in parts of the United States, but many centres are awakening to the value of such things and fine school orchestras are now much less exceptional than formerly. Several of the leading universities have departments of music or affiliated music schools and grant musical degrees on lines similar to those of British universities—that is, throwing emphasis on composition and the theoretical and historical aspects rather than on performance. Certain music schools connected with universities conduct examinations in diploma and lower grades not only for their own students but also extra-murally throughout the Dominion. The Toronto Conservatory of Music, for example, founded in 1886 and controlled by the University of Toronto, has in some years examined as many as twenty thousand students in this manner and sends every year eight to ten travelling examiners in the Western provinces alone, thus exercising a profound influence on music teaching standards quite apart from the four or five thousand students it enrolls annually in its Main School and teaching Branches in Toronto. The Conservatory Choir is an exceptionally fine body of 200 singers; and the Conservatory Orchestra, conducted by Ettore Mazzoleni, performs most enterprising programmes, its playing being of professional standard.

McGill Conservatorium bears a similar relationship to McGill University and also conducts extensive examinations throughout Canada as do other university schools. A lead has been given in Saskatchewan by the creation of a chair of music in the provincial university at Saskatoon and the appointment, ten years ago, of Arthur Collingwood to the chair. In addition to such public schools of music, Canada is favoured with many very good private schools and teachers; teachers' associations, organized on lines similar to those of corresponding bodies in the United States, are growing in numbers and influence. Some of these bodies are devoting much thought and labour to the development of a reliable form of registration for teachers of music and in some provinces legislation has already been passed to ensure this. It must however be confessed that the musical profession as a whole is still very loosely organized in most parts of Canada.

One might speak at considerable length of other interesting features in Canada's musical life: band music, for example, or that highly popular institution, the Competitive Festival, which does so much to encourage serious musical effort among amateurs and professional students alike. Some fifty annual festivals are held in the Western Provinces alone; almost as many operate in Ontario and Quebec, while the Maritime Provinces have within the last five years organized at least five. One could also write at length of the Canadian Broadcasting Corporation and of the differences between complete public ownership of radio on the English model and private ownership with a minimum of government control as it exists in the United States. When all the pros and cons are summed up, one is bound to admit that, given conditions existing in Canada, a compromise between the two extremes as represented by the C. B. C. is the best solution of Canada's radio problem. The future will decide how successful that organization can be in meeting the many political, managerial and artistic problems which face it. At present its chief efforts are naturally concentrated on handling the difficult problems of news dissemination, propaganda, etc., created by the war. Not only in broadcasting but in all its aspects must the progress of Canadian music depend on the outcome of the terrific struggle in which our nation is now engaged. Of the outcome of that struggle we have no doubt, but one cannot forsee how it will affect the lives of musicians. Canada may well be on the verge of a very great musical future.

Music In South America

By NICOLAS SLONIMSKY

WITH the musical blackout in Europe, South American music has become a fresh subject of curiosity. Two orchestral argosies, headed by two famous conductors, Toscanini and Stokowski, went "down to Rio," and beyond, on a good-will tour. Carleton Sprague Smith, the polyglot chairman of the Music Division of the New York Public Library, has made a flying tour, via Pan American wings, to all capitals of South America, with the purpose of collecting materials on South American music. A special committee for inter-American exchange in the field of music has been organized in Washington. The Pan American Union, too, has intensified its activities in its music branch. Several special concerts of South American music have been arranged in New York. All this has contributed to the better acquaintance between the two Americas.

But still, very little is known, and practically nothing in the way of comprehensive information is available on the development of creative music in South America. Even the best-equipped music libraries possess very little of South American music literature; and it is all the more strange inasmuch as numerous South American compositions,

at least, in smaller forms, have been published in South America, in Paris, and in this country. It is to be hoped that now, once the curiosity has been aroused, the public libraries will fill this inexplicable lacuna. The major symphony orchestras, and chamber music organizations, are as yet fighting shy of presenting works by South American composers, but it is only a natural consequence of the unavailability of the music, and distrust of something new and reportedly immature. It is not so very long that American music was treated with the same apathy by the leaders of musical opinion. As soon as South American music is recognized as possessing artistic merit, performances will follow.

A catalogue of South American composers, even if we limit ourselves to those composing in larger forms, is considerable. I have made a provisional list of such composers, using the standard of a minimum of acceptability in a music dictionary, depending on several factors: (1) inherent worth; (2) dimension of principal works; (3) absolute number of works in any form; (4) number of publications (5) number of performances, local and abroad; (6) number of references in the musical journals; (7) acknowledged position in the musical community. Allowing from one to three points for each factor, and graduating inherent worth by the system of 12 marks, I have been able to include seventy-three names in my list, with age ranging from twenty-one to ninety-four. The latter record age belongs to the Brazilian composer of operas and symphonies, Joao Gomes de Araujo, who was born at Pindamonhangaba, in the state of S. Paulo, on August 5, 1846. I am a proud possessor of his manuscript composition dedicated to me, and written in February, 1940.

As far as each individual country is concerned, the number of composers is proportionate to the geographic magnitude. But, while a composer may be a native of the periphery, practicing composers concentrate in large cities, which is natural, in view of the fact that most composers earn their living by teaching. The largest cities count the greatest number of composers per square mile, and we are not surprised to find the greatest concentration of talent in Buenos Aires and Rio de Janeiro. Large cities and capitals of other countries act similarly as magnets, and so we find the majority of Peruvian composers living in Lima, Ecuadorian composers in Quito, and the same is true of the other countries. In a few cases, when a musician earns his living from other sources than teaching, he may reside outside of large cities, in a country estate. Guillermo Uribe-Holguin, the Colombian composer, who is the owner of a rich coffee plantation, divides his time between his business and his music, but lives in Bogotá, Colombia's capital.

Practically every town of sufficient size possesses a band that plays regularly in the public square. The conductor of such a band is usually a one-man conservatory, who teaches all instruments, and arranges the standard repertoire, from popular marches to easy overtures. He is often a composer of popular music, or even an orchestral suite, with a definite, movie-like, programme taken from the history or legend of the country. Capitals, and larger cities, have symphony orchestras, capable of performing the complete orchestral repertoire, including modern works. Most of the compositions by native composers are performed for the first time by these organizations. The richer the community is, the greater is the excellence of the local orchestra, which is the familiar economic law governing the orchestras of the United States as well. Many countries of South America grant government subsidies to their symphonic organizations, and such help naturally results in the heightening of their standard. The dispersal of orchestral players from Central Europe, under the pressure of discriminatory laws, has enabled many South American orchestras to acquire their services. It is not unusual to find that the concertmaster and the first desk players are musicians of high standing recently emigrated from Europe. As far as conductors are concerned, there is a much larger proportion of native sons than in most cities of the United States. Villa-Lobos and Oscar Lorenzo Fernandez conduct the orchestras and choruses in Rio de Janeiro; brothers Castro conduct the opera and the orchestra in Buenos Aires; Armando Carvajal conducts the Santiago orchestra in Chile; Guillermo Espinosa directs the Bogotá Orchestra, which was formerly led by the prime Colombian composer, Uribe-Holguin; Vincente Emilio Sojo directs the fine choral society, Orfeon Lamas, in Caracas, Venezuela. All these men are competent conductors; several are also composers of great merit. The Symphony of Lima, Peru, is under the direction of the Vienna musician, Theo Buchwald. Many other European and American conductors act as guests on their visits to South America.

Only Buenos Aires and Rio de Janeiro possess permanent opera houses. The Colon Theatre of Buenos Aires is famous, and vies in reputation with the Metropolitan Opera of New York. Visiting opera companies give short seasons in many South American cities, subject to the inevitable flux of fortune.

There are several music publishing houses in South America. Ricordi has branches in Buenos Aires, Rio de Janeiro, and S. Paulo. The list of publications is impressive, ranging from popular songs to orchestral scores by Argentinian and Brazilian composers. The University of Rio de Janeiro has published an excellent collection of songs and piano pieces by Brazilian composers, and several scores by Villa-Lobos and Fernandez. In Rio de Janeiro is also published a review, "Revista Brasileira de Musica." The University of Chile in Santiago has a printing press, which publishes piano pieces and other short compositions by Chilean composers. An informative eight-page bulletin, "Revista Musical Peruana" is published in Lima. The Ricordi Company issues monthly bulletins in Argentine and Brazil, which give interesting information on the activities of South American musicians. The symphonic organizations of Buenos Aires, Rio de Janeiro, Lima, Bogotá, and other cities print their programs with biographical notes on the composers represented. The "Grupo de Renovación," representing the progressive musicians of Buenos Aires, such as the brothers Castro, Honorio Siccardi, Jacobo Ficher, and Juan Carlos Paz, also print special notes for their programs. Finally, Francisco Curt Lange, the champion of "Americanismo Muscial," a movement which he launched in Montevideo, Uruguay, has done a great service for Latin American musicology in publishing four voluminous issues, with musical supplements, of his "Boletín Latino Americano de Musica."

All these sources of information enable one to form a fairly complete picture of what is going on, musically, in South America. One definite impression emerges clearly: whatever the educational background of an individual composer may be, they all strive to create a national school of composition in their respective countries. Such a national school is based on the simple melodies and rhythms of the rural Indians, the Incas in Peru, Chibchis in Colombia, Araucanians in Chile. These melodies are harmonized, and stylized, according to the individual feeling of the composer, and form a background of his creative effort. Villa-Lobos translates the overtones of the Brazilian jungle in a "choros," the form which he conceives as extremely flexible, from a dissonant duet, to an extensive musical panorama for orchestra and chorus. Fernandez, who was dubbed "brasileirissimo" by a Brazilian critic, is sensitive to the plaintive, quasi chromatic, song of Indian women, and the poetic legends of the Brazilian rivers. Humberto Allende of Chile sets the street cries of Chilean towns in a rhapsodic form, within tonal harmonies, but Carlos Isamitt, another Chilean composer, prefers a dissonant setting. The dean of Argentinian music, Alberto Williams, has written seven symphonies based on Argentinian folklore, while adhering to the European form, and harmony. But Julio Perceval, thirty years his junior, hears the rhythms and melodies of the Argentines, in percussive, explosive tones. In Peru, Andre Sas and Theodoro Valcárcel write in an economic modern manner, so congenial to the pentatonic monody of the Inca song. In Bolivia, José María Velasco Maidana has in his ballet "Amerinda" given the musical picture of the surviving legends of his land. In Colombia, Guillermo Uribe-Holguin makes use of Colombian melodies in characteristic polyrhythmic time, 3/4 and 6/8, for his extraordinary "Trozos en el sentimiento popular" of which he has now written three hundred. The Uruguayan composers, Alfonso Broqua, and Carlos Pedrell, despite their long residence in

Paris, have kept their native inspiration, and used it as the essence of their suites, and songs. In Venezuela, where composers write for chorus by preference, the native element finds immediate expression in words as well as music. Juan Lecuna, world-wise Venezuelan composer, who has been an attaché at the Washington Legation, writes in a more sophisticated style, exploiting city songs of Caracas, and rhythms of Venezuelan dance, for the background of his music. There are, of course, composers of "absolute" music among Latin Americans. Domingo Santa Cruz, composer and educator, attached to the Department of Fine Arts at the University of Chile, is a contrapuntist of great originality, and most of his music is in the tradition of classical counterpoint, without reliance on native themes. Juan Carlos Paz of Buenos Aires, also contrapuntally minded, has come to the conclusion that the twelve-tone technique, according to Schoenberg's precepts, is the ideal form of expression for purely musical purposes, but he is the only South American composer to have published composition in the Schoenberg system.

With the growing educational facilities in South America, the new generation of composers does not have to rely on European or North American schools for a thorough training in music. South America is rapidly becoming self-sufficient in music education, but there is an immediate necessity to establish an intimate contact with South American musicians for the purpose of artistic exchange.

Music In Mexico

By HERBERT WEINSTOCK

NOTHING, unfortunately, has been more usual than that a program of semipopular cast should be labeled "Mexican music," but turn out to consist of an Argentine tango, a transcription of Albéniz or Falla, a *malagueña* by the Cuban Lecuona, and the *aragonaise* from *Le Cid*. Not that it would be impossible to design a light program of familiar and really Mexican music: it could, for instance, include Juventino Rosas' world-famed waltz *Sobre las Olas* (Over the Waves), Manuel M. Ponce's eternally yearning *Estrellita*, and such folksongs as *Cielito Lindo*, *La Cucaracha*, and *Adelita*. That program would represent several periods of truly Mexican music. The folksongs are naturally of uncertain date. *Sobre las Olas*, by a man who might be called the Waldteufel of Maximilian's Empire, belongs to the Victorian period, when Mexico City was trying to be as much like Napoleon III's Paris as possible. *Estrellita*, by an extremely competent living traditionalist, born in 1868, represents the day before yesterday. The program would certainly span a century, at least, of Mexican history. But, except for elements in the folksongs, it would offer nothing that could come only from Mexico. Nor would that be true for the reason that it spoke exclusively in the supernational language of the greatest music.

The truth is that the phrase "Mexican music" legitimately covers five or six extremely disparate things: the relatively pure indigenous music surviving in regions of Mexico still difficult of access; purely European music composed by Mexican musicians of any racial background, and from the sixteenth century on; folk music from Europe that has suffered a sea change in the transplantation; "rhapsodies," "symphonies," and the like built on watered-down versions of indigenous or mixed folk music, and, finally, modern serious music with native roots by such revolutionary composers as Carlos Chávez and Silvestre Revueltas. I have purposely omitted Mexican jazz from this list, for there is, in the epidemically popular sentimentalities of Agustín Lara nothing more than a faint wash of color native to Mexico and not equally native to honky-tonks on Broadway, the Calle de Alcalá, and the byways of Buenos Aires.

In May, 1940, the Museum of Modern Art, in connection with its superb exhibition, Twenty Centuries of Mexican Art, commissioned Carlos Chávez to arrange and conduct a historical survey program of Mexican music in New York. A brief description of the nine numbers on that program conveys the best idea possible of the unexampled variety hidden under the omnibus term "Mexican music." The program opened with *Xochipili-Macuilxochitl*, Chávez' own imaginative reconstruction of the probable sound of a pre-Conquest, Aztec instrumental ensemble. Using archeological and historical data, limiting his scale to that still to be produced on archeological instruments, Chávez composed a curiously stirring brief barbaric ritual. *Sones Mariachi* followed, an arrangement by the talented young full-blooded Indian, Blas Galindo, of semipopular, semi-folk music of a peculiar ensemble of instrumentalist-singer-dancers of the Central Pacific Mexican states. Next was *Corridos Mexicanos*, orchestrated by the musicologist Vicente Mendoza from the news-ballads still monotonously sung throughout Mexico by itinerant professionals. Fourth on the program was a Mass by José Aldana, a Church composer of the eighteenth and very early nineteenth century in Mexico City. This is a conventionally designed Catholic service plainly echoing Haydn, Mozart, and Handel, and it was presented in an abridgement by Candelario Huizar. Then came *Marcha, Vals, Canción* (known in Mexico as *Obertura Republicana)*, Chávez' arrangement of *Zacatecas*, a Sousalike military march, *Club Verde*, a sentimental nineteenth-century waltz, and *Adelita*, insinuating and improper.

The fifth number on the Museum of Modern Art program was an orchestration by Gerónimo Baqueiro Fóster, critic of the Mexico City daily *Excelsior*. Sounding much like a very superior Cuban rhumba, it was *Huapangos*, complicated rhythmic dances from communal fiestas in the tropical regions of Vera Cruz and adjacent states. Chávez' own version, full-dress, of the sentimental, highly Italianate *canción La Paloma Azul* (unrelated, except temperamentally, to Yradier's better known *Paloma)* preceded the two culminating high spots of the program. First of these climaxes was Luis Sandi's brilliant arrangement of Yaqui music, originally called *Sonora* because the Yaquis come from that northwestern state. This is almost chemically pure indigenous music of great distinction and vigor. Last was a section of Chávez' ballet with chorus, *Los Cuatro Soles* (1925), kin to *Le Sacre du printemps*, but of a Mexican, not a Scythian, spring.

These, one was tempted to say, are Mexican music. And, to be sure, even the portions of this program that have been brilliantly recorded by Chávez for Columbia Records give an honest introduction to sound south of the border. But the Maya of Yucatán are not represented, nor the Huicholes of Nayarit. Silvestre Revueltas, a composer of disquieting originality, is not represented. The pseudo Liszts and pseudo Dvoraks of 1890 and 1910 are missing. Julián Carrillo and his fractional tones are not here. And so one fell back on something learned sooner or later in connection with each phase of Mexican life: facts and statistics suffer in that beautiful siren land from vertigo and the sun. There is no bare statement about anything in Mexico that is not true and untrue, simultaneously complete and incomplete. And so, one said, Mexican music is, in brief, a microcosm of European music from 1519 to 1940, plus infusions of fifty or sixty distinct Indian cultures, African music, and Harlem-Broadway jazz.

Now, Mexican folk music and popular music are no exception to the general conditions of their equivalents elsewhere. They are at times striking and charming, but they have limited interest for ears and minds conditioned by the serious repertoire of European-American music. It is not in their pristine

and self-sufficient original form that they will likely enact roles in the musical world, but as sources of color, rhythm, and melodic contour for trained and (in the exact sense) self-conscious composers. Finnish folk music has unquestionably conditioned Sibelius' style, though he denies with patent candor ever having made use of a folk melody, and even though devotees of Finnish folk music tell us that it does not resemble Sibelius' Fourth or Seventh Symphonies. So I should be tempted to limit the words "Mexican music" arbitrarily to the works of serious composers, and particularly to those of Mexican composers who have given up academic slavery to Germany and France, and have struck out in new directions for themselves. Of such men, the leaders are unquestionably Carlos Chávez and Silvestre Revueltas.

Carlos Chávez is a many-faceted man. Composer, educator, and conductor, he is deeply interested in the sociological and scientific aspects of his art. He is an intellectual and (figuratively) a monomaniac — he lives in, for, and by music alone. Having passed through the fringes of a long and bloody social struggle during adolescence and early youth, having worked through a period of academic self-instruction, having emerged as a modern nationalist of international sympathies, and having built a major symphony orchestra out of nothing, he is a man and musician of experience and comprehension. The genealogy of his best music is so mixed that its unmistakable projection of a distinct personality is in itself proof of that personality's strength and urgency to expression. Formally, Chávez tends to adjust classic forms to modern needs. His harmonic and rhythmic speech owes something—his melodies less—to Mexican (notably Indian) folk music, and much to Stravinsky. But the result is something new, not a conglomerate of old unaltered components.

Chávez was born on June 13, 1899, and it is fair to assume that his most important compositions remain to be written. Of those now familiar to audiences in the United States cities where he has conducted (New York, Philadelphia, Boston, Washington, Pittsburgh, Cleveland, St. Louis, San Francisco, and Hollywood), perhaps the finest is the *Sinfonía de Antígona.* This one-movement symphony is sparse, sinewy music, unyielding at first acquaintance, but at last becoming incandescent with magnificent tragic light. Here economy of means justifies itself by richness of result. *The Sinfonía India,* for once, quotes Indian melodies direct, working them into a wholly integrated pattern. It has more surface lure than most of Chávez, but reveals less on later hearings. Then there is the ballet-symphony *H.P.* (Horse Power), a rather Petrouchkan carnival of sounds. A piece which should be heard here soon is the Concerto for Four Horns. All vigor and golden song, it is a very remarkable composition, Chávez beyond a doubt, Mexican unquestionably, and destined for the general repertoire. It stirs eagerness for the piano concerto on which Chávez has been at work. Not a composer, it would seem, of the happiest inspirations or the most intense lyrical spontaneity, Chávez is a craftsman of unshakable standards, a musical intelligence earning both respect and admiration, and an incorporator into common speech of new forms and new vocabularies.

Silvestre Revueltas, six months younger than Chávez, is antipodal to him. The single-word titles of Revueltas' orchestral pieces—*Caminos, Cuanahuac, Esquinas, Janitzio, Planos, Ventanas*—summon up the ejaculatory brevity of his manner. He has thrown away classical form altogether, discarding development and connecting passage, dispensed with repetition. His brief pieces are outcroppings of passionate and disordered genius. The score he did for Paul Strand's *The Wave* showed him unwontedly mellow. But he is commonly disdainful of means, caring only for immediate, palpitating utterance. He is, in one limited sense, the most original Mexican talent, and the neglect of him by American Symphony orchestras is senseless and inexplicable. But only decades of performance will tell whether his gnomic outbursts, like lumps of white-hot music, will have the staying power of the less challenging, more thought-out, sonata-based works of Chávez. Discounting the comparison ten ways in advance, it is not too misleading (and is perhaps useful) to say that Chávez is the Rivera, Revueltas the Orozco, of Mexican music.

Music In The Near East

By ALEXANDER JIMITCH SAVINE

A SURVEY of famous works of the contemporary composers of Armenia, Greece, Yugoslavia and Rumania indicates that the basic structure of those compositions were founded upon the remnants of the ancient form of Arabian, Assyrian, Turkish, Hebrew and Egyptian music.

To commence with the contemporary Armenians, the magnificent songs such as *Horovel, Dzirany Dzar,* and *Alakiaz,* edited by Kriktor Suni and Komitas Vartabet, as well as original compositions such as *Dooy, Dooy,* and *Vart,* both by Melikian and *Groung* by Kalfian, are the typical reflections of the panorama of Arabian and Turkish tonal pictures.

The anthological progression of the modern Greek music may be classified in two groups: one, which drifts along the shore of the Adriatic—toward Rome and Paris; and the other, which floats along the shore of the Mediterranean Sea — toward Assyria and Egypt. A glance through the score of the famous Greek opera, *Marco Bozaris* by Carreris, and of fragments for piano by Papandopulos, reveals the strong individualism of the Greek nation enriched with influence of the modern Italian and French composers. On the other hand, compositions such as *Diluted Wine* by Hatziapostolou and *Cycle of Songs* by Sacekelaridis are the offspring of Assyrian and Egyptian music.

The pastoral life of Yugoslavs, constantly intercepted by warring elements, formed its inspirational background in the forms of religious chants and folksongs of Assyrians and Turks. Although modern composers of Yugoslavia are the products of famous conservatories of music in Great Britain, Germany, France, Italy and Czechoslovakia, they may be classified as follows: one group, which leans toward the modern Latin; and the other, toward the modern Slavic school of musical expression. The instrumental suite, *In the Village* by Slavenski, further choral works such as *Lament* by Manoylovich, *Cycle of Dalmatian Songs* by Shirola, *Freaks* by Gotovac and many others are the best example of the above statement.

The romantic and visionary nature of Rumanians, enraptured with the bizarre improvisations of wandering gypsies, is visibly influenced by Jewish chants amalgamated with Ottoman florid coloratura. No matter how emotionally disposed, modern composers of Rumanian origin were able to retain their nationalistic rhapsodic form in their tonal paintings. *Fantasie* for cello-solo with piano accompaniment, composed by Pleshoyanu (a pupil of Stravinsky) and the *Rumanian Rhapsody* by Enesco are not only the best products of the modern Rumanian School of compositions, but the composers of those pieces are acknowledged to be satellites of Oriental music on the musical horizon of the Near East.

The music in the Near East begins with Terpander, who composed music as far back as 750 years B.C. The first decadence and dormant period of the music in the Near-East began with the reign of Theodosius in 348 A.D. Not until the thirteenth century did the structure of the music in the Near-East change its form.

At that time the rebirth of Greek music was in evidence. Now it was something more beautiful; it was a modified music, yet full of the color and emotionalism of the Orient and of the Balkan. It was a music that took over

several hundred years to undergo its metamorphosis and transformation that finally reached its own form of expression—Byzantine music.

Before the "Golden Age" of Byzantium, the Balkan peninsula had become the stage of invading Asiatic peoples, who were in constant search for land. The stretch between the Black Sea and the Alps became the land of the Slavs and the Rumanians. They were at the crossroads of the Occident and the Orient. Wars and destruction passed them by as great powers rose and fell. The passing conquerors deposited fragments of their own musical cultures on their doorsteps.

On the other side of the Adriatic, in the Roman Empire and Flanders, medieval chuch composers were laboring on musical technical problems. Scale and structure, pitch, clef and part-writing came into prominent consideration. A system for the perpetuation of musical ideas was established. Descant was introduced and the science of counterpoint was elaborated. At the same time theorists were struggling with the intricate problems of polyphonic mode.

Within the borders of Serbia, Armenia, Assyria and Rumania, the wealth and beauty of Byzantian music swept away all other foreign influences. The system of ceremonial music and chants was adopted from Greece. Even the Greek language was introduced for worship in Serbian churches. The structure of the church music on the Balkan had as its basis the eight tonal pattern of melodies of St. John Damaskin.

The forms of those melodies were as follows:

I. The structure of the melody is built upon six tones. The intervals move through major and minor scales of the same key. The theme commences on the first step of the key, the refrain on the fifth—but period finishes on the second step.

II. The second model of melodies is built upon the range of seven tones of the same major and minor scale. The arrangements of steps are as follows: The theme and refrain commence on the first step up to the diminished sixth, varying in colors of major and minor scale. On rare occasion does the range touch the seventh below the first step, and then only as a leading tone. It commences and ends on the first step.

III. The entire melody of this model is written in the major key. The range of the same climbs to the sixth above, and then moves down to the perfect fifth—below the first step. The melody commences on the third and finishes on the first step. The melodic phrases of this form have a definite design, the ending of which is most interesting. The first movement ends on the lower sixth, respectively minor third below the first step. This ending can be considered as a modulation into the parallel minor key. The next melodic line ends on the lower fifth, which, in reality, is the fourth below the first step. This ending presents a modulation in the upper dominant. But in the last movement the intervals descend slowly to the primary key, ending on the first step.

IV. The fourth design is composed of a melody in a major key which reaches the range of seven tones, but the seventh is diminished. The theme commences on the first; the refrain on the third—finishing the period on the third step.

V. The fifth form is a rather complicated one. The melody is in a minor key, which commences on the second step. The intervals move up and down to the fifth, sometime also to the sixth. In this instance the sixth is augmented for a half step. Immediately upon reaching the sixth step, the intervals commence to descend step by step. Landing between fifth and the fourth as a half step, and between fourth and the third as an augmented second the intervals form a design of an oriental color. In the first phrase, the intervals move slowly below the first step, reaching the open fifth, then suddenly with a jump to the diminished seventh and the augmented sixth they modulate into the minor key of its upper dominant. The refrain changes its color from the minor to the major of the same key—ending the period on the fourth step.

VI. The melody of the sixth form has a range of nine tones; the lowest being the seventh below, and the highest, an octave above the first step. The intervals of this melody do not follow rules and theory of the minor scale. They have their own laws of progression. The first period commences on the fifth step. Moving upward the range reaches the augmented sixth, but the intervals between the fourth and the third step form the distance of an augmented second. Then just before ending the first phrase, the range reaches the seventh below the first step as a leading tone, finishing the phrase on the second step. The movement of intervals in the second period are very quiet and majestic. They range from the first up to the fourth step, ending the sentence on the second step. From there on, the third period commences. The intervals ascend with a half step to the third, then fifth and the sixth, reaching the diminished seventh and thus modulating into the minor of the upper dominant. In the fourth period the intervals ascend from the minor of the upper dominant until they reach the highest tone of the range, namely the octave above the first step. The ending phrase of this period is composed of intervals of the melodic minor scale of the upper dominant.

VII. The melody of this form is in a major key. It commences on the seventh step below the first, but finishes on the first step. The range in upper region reaches the fifth, but in the lower, it goes down to the sixth, respectively the third below the first step.

VIII. The eighth pattern of these melodies revolves in a major key. The entire range stretches from the basic tone to the above, diminished seventh and down to the third below the first step. The melody starts on the fourth, but finishes on the first step.

So impressive were those eight patterns of St. John Damaskin, that Serbs, Bulgars, and Rumanians, including Russians accepted and introduced them to their own liturgy.

The verses of the ritual were selected for singing parts of the ecclesiastical services. They were classified in four groups:

1. Troparions (Hymns); Kontakions (Chants).
2. Irmos (Odes); Canon (Invocations).
3. Blazeny (Beatitudes); Psalms (Anthems).
4. Litany (Recitations); Ikos (Exclamations).

The eight melodic forms were then adjusted to fit the verses of the above classified group of songs. But at this procedure, the necessity was apparent that considerable changes must take place, because the metric system of some syllables came in conflict with accents of the melodic line. For this reason, sixteen variations were added and the task was accomplished. The entire church service was sung in unison.

Then with the invasion of Turks and the fall of the Serbian Empire in 1389, the musical horizon of Serbs began to darken and faded into oblivion. Nearly all of the Serbs were held in slavery. But in the cells of Serbian monasteries and in the caverns beneath the Balkan mountain secretly sprang the rebirth of the Serbian church and national music. It was handed down from one generation to another by clergy, chanters of the monasteries and wandering gypsies.

Musical metamorphosis and transformations followed for nearly five hundred years, until the Crusade of Serbian Liberation in 1804. At that time Serbian clergy came in contact with Russian missionaries, who were spreading Russian majestic church - melodies throughout the entire Balkan. So spellbound was the spirit of Serbs listening to new music and in the language, half understandable to worshippers of the Serbian church, that the Greek language was instantaneously replaced by the new Russo-Slavic. Meanwhile Czechoslovakian musicians came to their assistance, because of their exceptional musical gifts and the knowledge of both languages: the Greek and Russo-Slavic.

The spectacular influence of Russian composers disappeared as swiftly as it appeared on the musical horizon of the Serbs.

In spite of the modifications, which were dictated by certain linguistic demands of the Serbian liturgy, to this very day, Serbs have retained the pattern of eight modes of St. John Damaskin—now sung in Old Slavic language. The old Slavic language is now dead and used only in Serbian and Russian churches.

Through efforts of Patriarch Stratimirovich, the Serbian theological seminary was founded in 1794, at Karlovci, Yugoslavia. Archimandrite Krstitch was appointed to revise the Greek music and collate various Serbian church melodies, which were sung in the Serbian monasteries throughout the Balkan states. But the melodies were not yet

transcribed into musical notations of today. As the melodies were handed down from priests and chanters, it was to be expected that they would be delivered in a rather delinquent form. Influenced by modes of different eras, they went through many transformations, and metamorphoses. Facing the problem of collating the authentic material, the best known melographs and musicologists of Serbia were engaged for the work.

The music acquired was classified in two types: the one being the music composed by professionals; the other type was collectively improvised by amateurs.

Not until the middle of the nineteenth century had the world in its possession a single sheet of Serbian church music. Korneliye Stankovich was the first composer to put some of invaluable old Serbian church melodies on the manuscript paper. Later followed Stevan Mokranjac, who became the greatest authority of Serbian religious and folksongs.

Both musicologists and composers of wide fame began collating and harmonizing the material for choral singing of mixed voices. These transcriptions inspired later on hundreds of satellites to follow the footsteps of Stankovich and Mokranjac.

Among the notable Serbian church composers of today are: Stevan Hristich, Kosta Manoylovich, Nenad Baracki, Gavrilo Bolyarich, Nikola Tayshanovich, Tikomir Ostoich, Petar Kostich, Jovan Kozobarich, Dimitriye Stoyachich and Lazar Terzin.

The choral singing of today is conducted in a cappella style.

The music in the Near East, as it is of today in comparison with the Western compositions, suggests that the choral and instrumental works are based on national folksongs of the Near East, but the melodic treatment, harmonic structure and orchestral color are of the Western school. A freer employment of instrumentation and alteration in phrase structure is evident, but only in the music of the larger forms. The folk music of today still clings unrelentingly to its original simplicity of phrasing and harmonization. The religious music of today in the Balkan has acquired a modern complex. The fundamental difference between Byzantine and church music of other Balkan states of today lies in the structure: The Greek remained faithful to the homophonic treatment, while Serbs, Bulgars and Rumanians anxiously lent their ears to Western influences accepting graciously the polyphonic form.

It would be fundamentally wrong to think that famous composers of the past and present era in the Near East have bequeathed nothing to Western civilization. One should observe reciprocity at work of such leading composers as: Bach (Choral in Phrygian mode), Beethoven (String Quartet in Lydian mode), Debussy (*Pelleas et Melisande* in Dorian mode), Verdi (*Aida and Othello*), Tschaikowsky (*March Slav*), Rimsky-Korsakow (*Fantasie on Serbian Themes*), Balakirev (*Orchestral Suite on Armenian Themes*), D'Indy (*Istar,* a symphonic poem), Ravel (group of Greek Songs: *Quel galant m'est comparable, Chanson de la Marie, Tout Gai)*—and of many others, to come to the conclusion that the Western composers have successfully incorporated the invincible influence of the music in the Near East.

Robert Byron wrote in his book, *The Byzantine Achievement:* "Responsive to the emotions of nature and religion, the Greek people has endured, posed between East and West, child of neither, yet receptive to both."

Similarly it can be said about the music in the Near East: it is a link between spiritual Asia and Europe.

Music Of The Far East

By CLAUDE LAPHAM

ORIENTAL MUSIC—the mysticism of the Far East. What pictures of exotic fantasy are conjured up in our imagination—brown-skinned solicitous natives, vistas of rice fields and tall bamboo, age-old cultures and civilizations as incomprehensible as if transplanted here from another planet.

Gradually, we Occidentals are understanding a little more of the history and commercial aspects of the Orient. In the latter aspect, we meet on common ground; but in the cultural fields, and especially music, we are very much in the dark. For, although music is the universal language, per se, this applies to all terrains except the Near and Far East. In both locales, the Occidental layman is hopelessly confused and bewildered, while the Occidental professional musician is interested, even enchanted, with the delicate and elusive nuances of Oriental music, but without clear logic to explain his preferences.

In one very important aspect, polyphony or counterpoint, the music of the Orient dates back to and even antedates that of the Western world. But whereas, we, of Europe and the Americas, gradually developed our sense of harmony; the Orient has remained a rich and fertile field of highly developed polyphonic mediae only.

Melody as such, is free and untrammeled, and to the Oriental ear, must be prominent despite the intricate weaving of counter themes scarcely less important. And so all desire for knowledge of harmony and its many laws are completely ignored by the Oriental composer; and we find in every Oriental country many instances of ancient melodies as much as a thousand years old and still very popular.

One almost insuperable stumbling-block in the study of Oriental music is the fact that it is played on native musical instruments; and upon transcription to our Occidental instruments of the piano and symphony orchestra, it loses much of its original flavor, much as does the translation of a literary classic. This is exceptionally true of Indian music.

India has contrasting types of music. The highest development has been in Southern India and the Deccan. In ancient times, the octave was divided into twenty-two intervals, called "s'rutis"; a "s'ruti" being the smallest interval discernible to the human ear. Therefore, to the East Indian ear, our major interval contains four "s'rutis"; our minor interval contains three "s'rutis"; and our semi-tone contains two "s'rutis." They are also arranged in "gramas" (stopping places) or scales. The "Shadjagrama" contains two similar tetrachords separated by a major tone, almost like our diatonic major scale; while the "Madhyamagrama" is exactly like our diatonic major scale.

However, in the music of today, the "s'rutis" are not divided and their place is taken by glissandi, or portamenti. The Hindu octave is similar to the European in having divisions of twelve semi-tones. From these, seventy-two scales are formed. Musical notation also employs many signs peculiar to India; such as, the sign of the lotus flower, long dashes, double lines, and others. Tempo, however, is mostly conveyed only by exponents of the traditional. A "Tala" is a division of time. There are seven, and these are further divided into five "Jati," forming thirty-five different time patterns.

There exist many different kinds of melodies, of which the following is a brief resume.

Svarajotas—
: Odes to some deity or hero.

Kruthis—
: Sacred songs, the melodies of which are very old. They possess a mixture of sadness and joy.

Javadis—
: Songs lighter in character. The love songs of the Nautch girls, and higher class women. The songs may be two types—descriptive ballads, or erotic songs. They deal with the loves of Krishna and Radha, and are of more modern origin.

Pathams—
: Love songs, sung in the drama, also by Nautch girls. Performers change them at will with original variations.

In the small island of Bali lives a highly cultured race of people, with a civilization and creative originality peculiarly their own. It is a land of but a million inhabitants, with about a thousand cities and villages; but the

poorest village has two or three native orchestras; and Bali, itself, can boast of several thousand, ranging from small units of twenty-five men to others of fifty to a hundred in the personnel.

Balinese music is the only music of the entire Far East that is instantly comprehensible to the Occidental world; and it is my prediction that some day the music of Bali will prove very popular in Europe and the Americas. This is due to one fact—that it is founded on the pentatonic scale (five notes) and almost corresponds to the black notes on our pianos.

The musical instruments of the Balinese "Gamelan" are:

Xylophones—
Tuned in the pentatonic scale, and made either of wood, bamboo, or metal.

Gongs—
Different kinds, some of them made in Java.

Flute—
Made of bamboo.

Drums—
Different sizes. Male and female species. Covered to ward off evil spirits.

A different orchestral combination is used for each type of social affair which may be divided into the following main classes:

Feasts of various kinds during the year.

Cremation ceremonies—music of solemn and symbolic significance.

Processions of various kinds, the music suiting the mood.

Concert orchestra renditions—varying in mood with the composers.

Dances—a) by young girls, trained for many years.
b) by men alone, generally in sitting posture.
c) by mixed groups with narrator.
d) puppet plays with various kinds of leather dolls.

The leader is generally the drummer, and often he has an assistant. He composes and plays every instrument in the Gamelan. Rehearsals last for months before a public performance, and sometimes last all night long after the day's work.

It is related that Debussy was very inspired by Gamelan music at the French Colonial Exposition in Paris, and composed in their native scales. The Balinese reaction to Occidental music is interesting. They like the music of Bach tremendously, but find that Beethoven is too complicated.

Chinese music is the one music of the Orient most violently opposed to our Occidental ears. Here we find raucous cacophony, strident wailing, and a bewildering confusion of totally unintelligible musical sounds. There are two kinds of Chinese music, ancient and modern. Both are equally untranslatable musically, and lose so much of their flavor when played on the piano, that the problem has defied every Occidental composer to date. Ancient Chinese music involves an endless series of rising and falling glissandi, in all of which the quarter-tones appear. Modern music is of several types indigenous to the theatre, and all very popular. Perhaps the ear of the Occidental composer could become more attuned were he to hear this strikingly original music for a few years.

Japan is a true paradox in music; a country old and new at the same time; hungry for knowledge of the music of Bach, Beethoven and Brahms, and withal keeping alive ancient classic melodies of a thousand years ago. Japan has four large recording companies, and the Japanese public buys more symphonic records than the whole of Europe (in peace times). The pentatonic scale is the most popular, and is used in major and minor mode. There are many different types of native music, modern and classic: extolling the valor of the Samurai (armored warrior) and the piquancy of the Geisha. Some of their musical instruments are imported from China, such as the Samisen (a three-stringed banjo type), flutes, gongs, and drums; while others are original like the Shakuhachi, a bamboo flute played vertically, and the Koto, an improved type of zither. However, Japanese composers have also adapted the forms of other countries, such as the tango and waltz, to their pentatonic scales and instruments with striking effects.

Perhaps, in time, the beauty of both the Oriental and Occidental music will be merged into a transcendental form representing a truly universal medium of expression.

Music In Russia

By NICOLAS SLONIMSKY

THE present state of Russian music is closer to the national ideals than at any time since the Revolution. An interesting illustration of the new trend was provided by the Music Festival in Moscow, given in November, 1939. The high points of the Festival were three cantatas, all in a strongly national spirit: Prokofiev's *Alexander Nevsky*, glorifying the victory, on April 5, 1242, of a Russian medieval war lord over the Teutonic knights in the Baltic (the music was expanded from Prokofiev's film of the same name); Shaporin's *On the Field Kulikov*, based on another victorious episode, when the Russian forces defeated the Tartar chieftain Mamay in 1380; and the oratorio, *Emelian Pugatchov* by Marian Koval, depicting the career of the peasant rebel, executed by Catherine the Great on January 11, 1775. Lev Knipper's Seventh Symphony, written for the Festival, was described by the composer as "expressing the readiness of the Soviet people to answer, blow for blow, the agitation of war provocateurs." At the same Festival, the Sixth Symphony of Shostakovitch received little attention, which was all the more significant, inasmuch as his Fifth Symphony, performed two years earlier, was hailed as a supreme achievement of Soviet music. The Fifth Symphony, in fact, rehabilitated Shostakovitch in the musical and political opinion in Russia, after the severe setback administered to him by the articles in "Pravda" in January, 1936, condemning his opera *Lady Macbeth of the District of Mzensk* for its bourgeois decadence, and his ballet, *The Limpid Stream*, for frivolous treatment of the theme of Soviet farming. According to Shostakovitch's original announcement, the Sixth Symphony was to have a choral setting to the ode on Lenin by a Caucasian poet, but apparently Shostakovitch decided that he was not equal to the task, and chose the classical form, without a programme.

The harmonic style of contemporary Russian music is eminently tonal, but the modulations are made exceedingly free. Chromaticism in the Wagnerian manner is unpopular. Russian melos is essentially diatonic, and modal, and chromatic harmonies do not suit it well. As to the ultimate development of chromaticism, atonality, it is completely absent from Russian music. The fundamental tonality may, however, be embellished with permanent appoggiaturas that are joined to the harmony, with the result that major and minor triads annex an added sixth, or a superposed ninth, without the necessity of resolution. Parallel progressions are also frequently employed, and fifths are used in consecutive rows without any compunctions. But this usage is far from the impressionism of the French school. Debussyan attenuation, and tonal haze, have little appeal to Russian composers. The Russians like their chords full, with bell-like overtones, sonorous pedal points, and powerful, protracted climaxes.

Russian composers are divided by age into two groups. The elder generation, educated in pre-revolutionary conservatories, has undergone a period of self-adaptation to the "new thematics," as the catchword phrases it. At the same time, this old generation of composers acts as teachers to the new talents. The result is an amalgamation in new Russian music of elements of Russian classicism, and even academism, with spontaneous additions generated by modern songs and rhythms. Several Russian composers of eminence, Rachmaninoff, Gretchaninoff, Nicolas Medtner, Nicolas Tcherepnin, and Akimenko,

left Russia early after the Revolution, and remained abroad. Glazunov, who left Russia in 1928, died in Paris, Artzibushev, a composer of the Belaieff group, also remained in Paris until his death. Stravinsky, who has not revisited Russia since before the World War, is a French citizen. Prokofiev, who left Russia in 1918, and lived many years in Paris, has now come back to Russia, and taken permanent residence in Moscow. Of the old generation of composers, those who remained in Russia throughout the Revolution are Zolotareff, Glière, Steinberg, Goedicke, and Vassilenko, all familiar names through Belaieff's editions. Alferaki, a relic of the old school, died in Petrograd in 1920. Alexander Taneieff, a minor composer and relative of Sergei Taneiev, died even earlier, in 1918. Ippolitov-Ivanov remained in Russia until his death in 1935, and in the last years of his life, composed successfully on new themes. Old Zolotareff, too, has written an opera on a revolutionary subject, without, however, changing the old harmonic style. Glière devotes much time to teaching, and the study of Caucasian music. He has written an opera on an Azerbeidzhan legend. Vassilenko, whose pre-revolutionary music was flavored with Russian orientalism of synthetic make, has not been successful in finding a new style, now that musical ethnologists have collected and recorded true folk music of Asiatic peoples. Maximilian Steinberg, who inherited the directorship of the Leningrad Conservatory from Glazunov, has paid tribute to the new times by dedicating his fourth symphony to the opening of the Turkestan-Siberian railway. His *Turksib,* a poetic work, remains, however, miles of dissonance behind Honegger's celebrated portrayal of the powerful *Pacific 231.* There is little to be said about Goedicke, who is a competent teacher and arranger.

The generation of composers now in their late fifties, who matured before the world war, when the influence of symbolism, and mysticism in Russian art and literature, was strongest, has faced the most difficult task in switching over to a more constructive philosophy. Nicolai Miaskovsky, essentially a romanticist if not a mystic, author of nineteen symphonies (a record figure for any modern composer) has repeatedly tried to reflect the new spirit in his music, but, as he has himself melancholically admitted, his efforts have not been successful, not even when he deliberately set out, in his twelfth symphony, to interpret the collectivization of peasant farms in an optimistic manner. Because of the honesty of his endeavor, Miaskovsky is reverently treated by the musical press. Besides, in his capacity as professor of composition at the Moscow Conservatory, he has contributed greatly to the education of the new generation of Soviet composers. Nicolai Roslavetz, who began as an ultra-modernist (his violin sonata, written in 1913, is still an unplayable puzzle), has virtually stopped composing, after many attempts to find a new style, including experimentation in the field of operetta. Michael Gnessin, and Alexander Krein, of the same generation, had an honorable line of retreat from early symbolism into the realities of Jewish life they knew so well. This, however, did not save Gnessin from some criticism for an all-too-facile stylization of Yiddish folklore. Alexander Krein, after an attempt at political oratorio, went back to the opera and symphonic poems with national Jewish inspiration. The case of Youri Shaporin is interesting. In his instrumental works, academism is tempered by a lightness of miniature design, suggesting Liadov, or even early Ravel. But in his major works, he is deeply national, in the Borodin tradition. His opera, *Decembrists,* on which he has been working for years, is praised by the critics in advance of its production.

Composers below the age of forty-five, and who, consequently, were at the conservatory age at the time of the revolution, may be legitimately regarded as products of the Soviet era. The brightest star of the Soviet generation is undoubtedly Shostakovitch, and his career, with its dramatic ups and downs, has enhanced the interest for his music. His first symphony, written at the age of nineteen, is now a standard work of the modern repertoire. His second and third symphonies, both choral, and both with political programmes, have had few performances in Russia, and the Fourth Symphony was withdrawn from performance by Shostakovitch himself, at the time when he was desperately trying to offset the curse of the "Pradva" articles. The Fifth Symphony turned the trick, but the Sixth brought another slump. The name of Alexander Mossolov is chiefly known by his *Iron Foundry, or Music of the Machines,* but this piece, in which a suspended metal sheet shaken transversely is included in the orchestra for realistic effect, is not favorably regarded by Russian musical opinion. His contribution to the 1939 Moscow Festival was a Harp Concerto. Lev Knipper, whose Seventh Symphony was played at the 1939 Moscow Festival, is a romanticist of no great originality. Leonid Polovinkin has written numerous, and witty, short pieces for piano, and some music for the theater. His larger works are of little significance. Shebalin is an important composer, with a great deal to say, but he has slackened the tempo of his work, and his music is seldom heard. Shenshin excels in small forms. Shirinsky has modern ideas, but his apparatus is unnecessarily complicated. Popov, an interesting composer, was an extreme modernist until he was called to order by his critical colleagues. Kabalevsky writes in a brilliant manner, particularly for piano, but his eclecticism is disheartening. Muradelli, a Caucasian composer, has been increasingly successful. He undoubtedly has an original talent. Another Caucasian composer, Khatchaturian, has now mounted into the first ranks of Soviet composers. There is romance and melancholy in his music. He cares little for harmonic and contrapuntal elaboration, but he has simple power of invention, and that is what counts in his case. Tikhon Khrennikov has written symphonic and operatic compositions in a direct folk-song style, with a natural gift for melody.

Koval, who comes from the Ural, has definitely established himself among contemporary Russian composers, with the performance of his oratorio in 1939. Julian Krein (a nephew of Alexander Krein, and son of Gregory, also a composer) whose precocious talent, in a fine romantic vein, has been frustrated by misdirection, spent several years in Paris, and went back to Moscow in 1934. Alexander Veprik, after an auspicious beginning, has not succeeded in maintaining a position commensurate with his abilities. Michael Starokadomsky (his music has been performed in America) has established a neoclassical style, which has a vitality, and a freshness, free from academic routine. Nina Makarova, one of the most talented young women composers, writes best in miniature forms.

The problem of building the new Soviet opera engages the energies of several composers. Prokofiev has recently completed the opera, *Simeon Kotko,* named after a hero of the Civil War of 1918-1920 in the Ukraine. Tchishko, a composer of moderate gifts, has had some success with his opera, *Dreadnaught Potemkin,* to the story of an uprising, in 1905, on the Czarist ship of that name. Zhelobinsky, and, of the older generation, Pastchenko and Stcherbatchev, have written several operas on revolutionary episodes of the recent and remote past. The most successful of Soviet opera composers is the youthful Ivan Dzerzhinsky, whose operas, *Quiet Flows the Don,* and *The Uprooted Soil,* to Sholohov's epic of the Revolution in the Cossack country, have not only been officially commended, but enjoy a popular success at the box office as well. And in Russia, popular attendance is an ultimate factor of success, as in any other country. In the field of ballet, Boris Assafiev, who is known as writer on musical subjects under the pen name of Igor Glebov, has had numerous successes, but his music is purely imitative. In popular music, Dunayevsky has the greatest knack of turning out marches, sentimental waltzes, songs, and a special type of syncopated music, known as "Soviet jazz."

A collection of piano pieces, and songs, composed by Russian children of the ages from 11 to 15, has recently been published by the State Publishing House, under the editorship of Prof. Goldenweiser. The youngest children imitate Tchaikovsky; those slightly older use assymmetrical periods, and some acrid harmonies, in the modern vein; the influence of Prokofiev is manifest in the more sophisticated pieces. All pieces are harmonic in style, without contrapuntal elaboration. The melody is simple, and the tonality is well expressed. In these efforts, the educational line in present-day Russia follows the trend already evident in the music of mature composers: a return to the national school, with a harmonic element expanded, without affecting the essential tonality.

Music Blackout In Europe

By HERBERT F. PEYSER

EDITOR'S NOTE: Writers were commissioned to survey for this volume the musical scene in Canada, Mexico, South America, the Near East, the Far East, and Europe. Due to the state of conditions in Europe it was impossible for our writers to report to us the plight of music in the belligerent and invaded countries. However, we know of no study of the recent developments of music in Europe which better portrays the havoc wreaked on it than the following written by Herbert F. Peyser, summarizing vividly the devastation of the erstwhile great music centers of the world.

ON THE night of the Reichstag fire I was at a concert of the Berlin Philharmonic. I first heard of the trouble during the intermission. A colleague drew me aside and nervously whispered: "This is nothing to what we shall experience." Although I was under no illusions as to the sinister meaning of the Nazi enterprise (I was already living in Berlin when the party made its first alarming electoral sweep in 1930) I was not yet prepared to take quite so black a view of things. Anyhow, why should politicians and rabble-baiters bother about musicians, and what had this whole repulsive business to do with music making? You see, I still cherished those nursery ideas that music and politics have nothing to do with one another. I was old enough to have known better. Had I not spent 1917 and part of 1918 in New York City, when any nit-wit or nincompoop was capable of starting a riot because somebody dared play a Beethoven sonata and when it was found necessary to send squads of policemen to Carnegie Hall to quell possible disturbances when the Philharmonic performed the *Waldweben?*

However, that was hysteria or "war psychosis," if you prefer to give this form of lunacy a fancy name. The other—the Nazi brand—was cold-blooded and deadly calculation. It took some time for the hideousness of it to sink in. I think I fully grasped the implications of it all only when I read that all musical reviewers and essayists in Germany were expected, under penalty of elimination, to conform in their writings to Nazi codes and to further Nazi doctrines. At all events, the complexion of German musical life changed almost over-night.

A few months later music in Berlin had dropped to its lowest level in a century. Most of the leading artists were proscribed or in exile. There was an end of the various manifestations of modernism, experimentation, the *"neue Sachlichkeit"* and other trends and movements which, since the World War had lent a tang to musical experience in Germany—even if many of them were irritating and preposterous. An ugly, vindictive Babbitry set the prevailing standard. The lyric theatres suddenly went in for large scale exhumations of the comic operas of Lortzing — bourgeois prattlings if ever there were any. And I recall one particularly horrible evening I spent in Charlottenburg listening to a piece of ghastly rubbish called *Der Freikaporal* by a nonentity named Georg Vollerthun, the climax of which was a parade of Prussian grenadiers whose marchings the audience accompanied with rhythmic handclaps. If by accident some such interesting work as Alexander von Zemlinsky's *Der Kreidekreis* managed to pass the portals of the Staatsoper it was quickly done away with.

And as with the opera house, so with the concert hall. The programs began to ooze the heavy sleeping syrups of Max Trapp, Paul Graener, Hans Pfitzner and a horde of others whose names I have not bothered to remember and who matter very little one way or the other. Even Reger came back—Reger, whom the post-war Germans set about sloughing off as if he had been some outworn ancestral sin. Mediocrities, the crooked cross on their lapels, suddenly swarmed like vermin, climbed on the bandwagon and in proper season ruled the roost. The Blechs, the Kleibers retained for a little while their precarious foothold, then went — either by compulsion or by honorable choice. Today, besides Abendroths, Schurichts, Jochums, Karajans, Hegers, Elmendorfs, and a multitude of other small fry there is the solitary and rather pitiable figure of Furtwaengler. But Furtwaengler is a chapter by himself, a tragic and distressing chapter beyond the scope of the present article; a most unhappy man caught between the upper and the nether millstone, the victim of his own vanity, weakness and irresolution.

Here and there, even today, are exceptions — even bright ones — to the crowding nobodies. For the State commandeers and, willy-nilly, the more gifted sing or play or act or conduct along with the rest. Yet out of the sows' ears not even Nazi decrees can make silk purses.

I lasted nearly ten months in Berlin after the coming of Hitler; then I yielded to the intensity of my loathing. The logical place to turn to was Vienna. When I settled in Berlin in 1930 I thought I could be happy nowhere else. It took just four days of Vienna to make me feel more completely and deliciously at home there than I ever have felt anywhere, either before or since. It took a little longer to accustom myself to some of the more typical aspects of musical life in Vienna—to the operatic and the concert audiences, for instance, with their sometimes unaccountable enthusiasms, their inability to "hold a mood" at the close of a composition like German audiences, their instant relapse into chattering good humor. But such is the nature of the beast; and because I loved the beast I learned to accept its frailties along with its most prevailing charms. Even its *"Schlamperei"* is only a defect of its qualities, although a maddening one.

It is undoubtedly useless to look for the hair-trigger discipline and the studied grooming in a performance at the Vienna Staatsoper that you will find under normal conditions in one at Dresden, Berlin or Munich—that is, unless a unique and self-imposing fanatic like Gustav Mahler exercises sovereignty. Taken by and large, however, the Vienna opera was not on the artistic level in 1934 (and after) that it had occupied ten years earlier, when I had made my first acquaintance with it.

Economic factors and distraught political conditions with all their attendant anxieties and deprivations and uncertainties gnawed at its vitals. And in one way or another they supplied new and fertile soil for the immemorial Viennese intrigue and bureaucratic stupidity to thrive in. In the course of a brief and casual article it is clearly impossible to invoke chapter and verse. As for the Nazi leaven, only too sure in its working, it became an irrepressible element of destruction. The treacherous defections of Clemens Krauss who, lured by Goering's promises of powers and riches, scuttled off to Berlin after persuading some of the leading artists of the Vienna house to accompany him and share his glory, did mete out to the recreant conductor a bit of poetic justice in the shape of prompt and abject failure in the Nazi capital. But it injured the Viennese theatre all the same, the more so as it brought Felix Weingartner for the second time in his career to the managerial helm of the house on the Ring Strasse. And for the second time Weingartner made a mess of it.

He had been given a contract for five years ("Why not for life?" asked a popular wit, Weingartner being then seventy-two). Yet nobody held this contract for more than a scrap of paper. "In the theatre there are no contracts," one Viennese musician said to me, "there are only good and bad performances." Most of the performances of the second

Weingartner regime were bad, some of them shocking. Providentially, Weingartner received an invitation to conduct in Japan and the Viennese bade him Godspeed.

In the proper course Bruno Walter obtained a limited — a very limited — hand in the management. Actually, the house was run by the Minister of Education and a host of official underlings, but even at that the invitation to Walter was an audacious gesture in an atmosphere surcharged with anti-Semitic perils. Nevertheless, Walter's powers were too limited to avail much and, besides, Austria was on the threshold of its doom.

It was to Bruno Walter, however, that I owe my final fragment memory of the Vienna Staatsoper. On the evening of March 10, 1938, never dreaming I was sitting in that most sympathetic auditorium for the last time, I heard under his direction a matchless performance of Smetana's magnificent lyric tragedy, *Dalibor,* which, shamefully to say, is totally unknown to America. The next night while Tschaikovsky's *Eugen Onegin* held the stage, the Nazi gangsters and cut-throats took over the city. On the 12th, *Tristan* was to have been given. But on the 12th, the theatre was dark. Heart-sick, I travelled that night toward France.

After all my years in Germany and in Vienna I somehow dreaded the musical life of Paris—and this precisely because, having spent some of my most impressionable years there, I knew the city so well. But in proper course I was to learn what few outsiders correctly appreciate: that Paris, though it does not possess the world's greatest orchestras, though its operatic performances suffer from a variety of imperfections (just as do those of Vienna and Berlin, Munich, Milan, London and — if the horrid truth must out — New York!), though its tastes in music are sometimes quite its own—that Paris, despite these things, boasts a decidedly stimulating and individual musical life. It has long been a foreign custom to sneer at its concerts and even more so at the representations at the Opéra and the Opéra Comique. As a matter of fact, I have heard artists and witnessed productions at these theatres which, in this day and age, New York's Metropolitan could not begin to approach. For myself, I should be rather grateful to experience in New York artists of the stamp and distinction of Germaine Lubin, Martial Singher, Edouard Kriff, Louis Arnoult and Georges Jouatte, singers whom in Paris I could have heard almost every few days in the year!

Toward the middle of August, 1939, the Paris Opéra which, barring war, famine or pestilence plays twelve months a year, let it be known that "to vary the summer repertoire a little" there would be a revival of Henri Fevrier's *Monna Vanna.* In the long, long ago Mary Garden had appeared in that work in America but could not, for all her fascinations, hold it long above water. I went to renew my acquaintance with it a few days before the war broke. Blackouts were already in order, nerves were taut and the revival of a dead opera was the least of anybody's worries. About seventy-five people, widely disseminated, occupied the auditorium that night, applauded listlessly, then went out into the August moonlight to face the worries of the morrow.

Once more after that I visited the Opéra—this time to hear the *Damnation of Faust.* At the moment I did not fully realize that it was a "last time" for me and even considered going to the *Flying Dutchman* next evening. But there was no *Flying Dutchman,* for the date was September 1. Moreover, there has been no Wagner in Paris since, though as I write both the Opéra and the Comique, after a two months' interlude of silence, are functioning again.

Yet sooner or later Wagner will be back; and again the French people will be flocking to hear him as they flock to none of their own composers (such, for decades, has been the consistently inconsistent story of Wagner in France). However, at the moment of which I am speaking all music, by tacit agreement, was silenced. (It cannot be said that concert activities were arrested, for in Paris these activities never begin till mid-October.) Within forty-eight hours the air-raid sirens were driving us at three and four in the morning to our cellars. On September 12, 1939, yielding to an impulse more human than necessarily wise, I took ship for America.

* * *

(The rest is history. What manner of Hell is behind the curtain of propaganda that we hear and read in this country, only time will disclose. This much is certain: The only music in Europe today is a symphony played on instruments of war — staccato machine guns, roaring bombers, and shattering shells provide horrible tympani effects to a chorale of the wailing voices of sorrow-laden peoples. Such is the music when Mars serves as Muse instead of Apollo.)

Music In The United States

ALABAMA

By Mrs. J. Greeley McGowin



MEMBER STATE BOARD OF EDITORS

The states which constitute the Deep South are so far removed from the musical centers of the Nation and so much of the area is rural that they naturally cannot compete in musical development with the North and East. Alabama, with its rhythmic name and French and Spanish heritage, is a land of natural, spontaneous music. There was Spanish music along the Gulf Coast forty years before Cabot reached the northern shores. It is recorded that when Bienville laid out the first settlement of Mobile, the Indians listened in wonder to the solemn chanting of the Mass by the priests and settlers.

With this background of romantic languages, the soft languorous climate, it is too much to expect masterly musical achievement. Such an atmosphere is not conducive to strenuous effort.

Nevertheless, Alabama has an impressive list of composers with compositions ranging from cradle songs to symphonies. Birmingham, the industrial and musical center of the state, has a Civic Symphony Orchestra, an excellent Chorus and Madrigal singers, a Boys' Choir of national repute and an annual Chamber Music Festival. All the cities of the state have concert courses which are growing in interest and patronage, and developing musical appreciation.

The Alabama Federation of Music Clubs, organized in 1916 with 21 clubs, now has a total of 156. Through Music Club contests, the young musicians are given an opportunity to compete for State and National honors. Increased interest is shown in choral work in colleges and clubs. The colleges in the state are devoting more attention to music than ever before and some are now showing splendid results. Faculties are being enlarged and theoretical courses offered leading to degrees in music. There is an annual contest of State High School Bands and Orchestras.

The University of Alabama in the last three years has presented *The Messiah, The Creation, Elijah, Dido and Aeneas,* Schubert's *Rosemonde,* Coleridge Taylor's *Hiawatha,* and *Hansel and Gretel.* Over a period of years eleven Gilbert and Sullivan operas have been presented.

A much needed effort is under way to offer better musical facilities for rural districts. Here is a magnificent task for those with vision and understanding to bring some manner of musical expression and appreciation to the countryside. The urban centers are overfed, while the dwellers in the country are hungering. Radio is doing much for them, but it is the individual effort that they need and that has the greatest value. This they lack.

A splendid work has been done along the line of folk music research, including work songs and calls.

The radio and the increasing popularity of good recordings is showing surprising results among the young people.

Two volumes of *Musical Alabama* have been published by the clubs of the state. This is a complete roster of mu-

sicians, compositions and musical organizations.

Through the efforts of the Alabama Federation of Music Clubs, Alabama is now the seventh state in the Union to have a State Supervisor of Music for Public Schools.

ALASKA

By Florence Tobin



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Although the distances separating the widely scattered towns and cities of Alaska, and the consequent difficulty and expense involved in travelling from one community to another, have resulted in a slow growth of music organizations in the vast territory, the people of Alaska have a real hunger for and appreciation of good music.

In a number of the larger cities, bands give regular programs, while a few community orchestras present the works of famous composers. The populations of these places and surrounding areas turn out eagerly for these concerts.

Petersburg and Ketchikan have good-sized Scandinavian male choruses, and the audiences hear excellent renditions of both classical and folk music. In many of the comparatively isolated towns, church choirs furnish the only regular music program from year to year.

Every high school in Alaska has a band or orchestra. This fact provides a definite stimulus to the musical life and growth of the communities. Travelling groups of Indians, organized into bands, orchestras, or choruses, go from one city to another, offering good programs.

Further indicating the popular love for music here and the potentialities for music life is the situation in southeastern Alaska, which has been host to visiting concert artists. These appearances have been great artistic successes, and, together with the musical activity within the territory, prophesy a brilliant future for the music life of Alaska.

Despite the small population, considering the large area, the music scene in Alaska is inspiring, and holds out rich promise.

ARIZONA

By Dr. Arthur Olaf Andersen



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Arizona is one of the baby-states in the fine arts, being one of the last of our territories to be admitted to statehood. Glancing briefly at the topography of the land we note that it is very mountainous except in one portion known as the Salt River Valley. The mountains abound in rich ores such as gold, silver, copper and other precious metals and consequently the mines came first as a means of livelihood. Drawing, as it did, a vast army of fortune hunters to its promising field, the main objectives of the growing number of inhabitants were food and shelter. Being a mining community and a cattle raising country in a not too large way, Arizona did not put forth the effort to develop culturally until material efforts were well under way.

In this land of dry desert and intense heat during the summer months it was necessary to bring water to the soil in order to raise vegetables, fruits, corn, grain and cattle before independence from outside sources could be maintained. To do this a very intricate and expensive system of water control had to be established. Roosevelt and Coolidge Dams were erected at a tremendous cost and now supply the necessary irrigation for the Salt River Valley which produces not alone large vegetable crops but all varieties of citrus fruits, figs, dates, cotton, grain and other commodities.

And so it was that the cultural things in life were more or less neglected until the material things had been organized. It is only within the last twenty years that the thoughts of the inhabitants have had time to turn to art, architecture, drama, dance and music.

When things did turn it was with a vengeance, as things are usually done in this state, and before long music had made definite strides forward by being introduced into the public school system backed by the Arizona State Music Teachers Association and the Arizona Teachers Association.

Distances in this mountainous land, while not being very great, are difficult and sometimes very trying and tedious to cover. It so happens that after the schools had formed bands, orchestras and choral groups it was next to impossible for them to get together for annual Spring Festivals and other gatherings of a musical nature and so several communities banded together for conferences, clinics and competitions. Now there are three annual conferences in the state, one in the northern section centered at Flagstaff, one in the Salt River Valley at Phoenix and the third in the southern section with changing headquarters, but ordinarily meeting at Tucson.

The growth of group and ensemble music has gone forward in leaps and bounds and we find two local symphony orchestras in the state, one at Phoenix under the direction of Romeo Tata, the other at the University of Arizona under the direction of George C. Wilson. These orchestras give a regular yearly series of concerts which are well attended by the public and offer programs worthy of note.

At Phoenix, the Phoenix Union High School Oratorio Society, under the direction of Norman Rasburg, has reached a point of excellence in performance worthy of the attention of the national broadcasting companies which have made it available to listeners over a country-wide broadcast each season.

At the Arizona State Teachers College at Flagstaff we find another very talented and effective choral group under the direction of Dr. Audrey. This carefully trained body of singers is famous for its sunrise services each Easter from the Grand Canyon, which receive nationwide broadcasts.

At the University of Arizona much is happening in a musical way. The University Symphony Orchestra and Concert Band, under the leadership of George C. Wilson, offer a number of programs each season. The choral groups under the conductorship of Prof. Rollin Pease and Hartley D. Snyder give a number of performances each year worthy of attention and of real musical value.

These are the outstanding groups of music makers in the state. There are many other fine organizations such as the Orpheus Club at Phoenix, a male chorus under the direction of David Murdock; the Mothers Club of Tucson and smaller groups in the various cities.

From the creative viewpoint, Arizona has hardly been touched. The Spanish element in the population is vast and its music is rhythmically rich and inspiring. There are a number of Indian tribes on the various government reservations. These meet in festivals each year in different parts of the state, adding much color and music to the picture. Cowboys, old settlers, miners, all sing at their various jobs, thus instilling another musical element into the life of the community, all of which should, in time, produce a certain interesting and novel musical output by those who seek musical color, rhythm and effective local thematic material for composition.

The state is still too young, musically, to boast of any outstanding composers although there are several who give great promise of fine things to come. Among these are Andrew Buchhauser of Tucson, who writes fluently and interestingly in the large forms; John L. Lowell of Tucson, who is also demonstrating his talent in the symphonic field; Ulysses Kay, a young Negro writer whose works are better known in the east and, best known of all through country-wide performances of his works; and Robert McBride, also of Tucson. All of these men, except Lowell, are products of the Music Department of the College of Fine Arts of the University of Arizona, where the theoretical training is of a very up-to-date order. This school attracts students from all over the country, not alone for its splendid theoretical department but also for its fine work in the applied music field.

The other two large colleges in the state, the one at Flagstaff and the other at Tempe, offer well-balanced courses in music education and applied music not concentrating especially upon the theoretical work.

The Federation of Music Clubs plays a very stimulating part in the musical interest in Arizona. Its work is productive of much uncovered applied talent and it is now working vigorously in the creative field.

Undoubtedly, now that the spark has been ignited into an unwavering small

flame, the musical situation in Arizona will leap into widening and very effective showing in the field of music and the second twenty years will be productive of a vastly more interesting story to tell. Watch Arizona!

ARKANSAS

By Mrs. Emile Trebing

The Arkansas Federation of Music Clubs is one of the most outstanding influences for better music in the state. The officers and departmental chairmen are musicians of recognized ability and authority.

The state is divided into five Districts, each with a complete set of officers of chosen musicians. Miss Maud Crumpler, Dean of Music at A. & M. College, Magnolia, is president of the State Federation of Music Clubs.

The Arkansas State Music Teachers Association is headed by Miss Virgia Poynor, Dean of the Music College of the Ozarks, Clarksville, as president. It guides the career of the young accredited music teacher who is working for a degree.

The heads of the Music Departments of the State University, and state and private colleges are all musicians of the highest type, such as composers, performers and teachers. They include: University of Arkansas, Fayetteville, Dean Harry Shultz, Voice; State Teachers College, Conway, Dean Homer F. Hess, Voice; Henderson State Teachers, Arkadelphia, Dean, Dr. Frederick W. Harwood, Piano, and Mrs. Harwood, Violin; Hendrix College, Conway, Dean David Robertson, Violin (Marion and Benjamin Owen, a two-piano team, are excellent); A. & M. College, Monticello, Dean Tilden Wells.

Teachers at South Western Studios of Musical Art, Fort Smith, include Katherine Price Bailey, Violin; Hattie May Butterfield, Organ and Piano; Mrs. Harold Hefner, Violin. At the Fort Smith Symphony Orchestra, Katherine P. Bailey is Director.

Mrs. Charles Girior of Pine Bluff features a 16-piano ensemble each spring, with excellent results.

The state's high school bands hold Spring State and Regional Tournaments, with leaders of national reputation, such as Bruce L. Jones, Little Rock; R. B. Watson, Pine Bluff, and Addison Wall, Fort Smith.

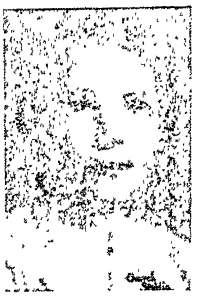
The Organists Guild, Miss Kate Bossinger, Dean, presents a series of three artists, and Mrs. Frank Vaughan, for years Little Rock's Concert Manager, brings the best artists in a concert series each year.

The Civic Choral Organization, Mrs. I. J. Steed, Director, presents the *Messiah* each Christmas season. It has done this for eight years.

The University of Arkansas presents concerts two or three times a month, consisting of symphonies, instrumentalists, vocalists and chamber music groups, and employing local as well as outside talent. Among other organizations presenting regular concerts are the Treble Cleff Club of Jonesboro and the Musical Coterie Club of Little Rock, which also employ local and outside talent.

CALIFORNIA

By Edna Corneil Ford



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California is the home of many distinguished musicians. composers, lovers of music, musical organizations and host to the world's renowned artists.

California has made rapid strides in its musical development and has assured itself a continued growth in musical activities by giving its youth outstanding musical advantages.

Graduates from high schools, colleges and universities are prepared to take their place in the musical group activities of their respective communities in semi-professional organizations. These educational institutions are situated throughout California, extending from Arcata, Humboldt County, to San Diego, San Diego County.

Industry has recognized the socializing influence of music. Industrial groups have organized, within their ranks, choruses, orchestras and bands. This is a new field in musical activities with a great future for development.

Bands have been popular with the fraternal organizations, and these groups also have their choruses and orchestras.

The California cities have always valued a band as a civic asset. Santa Monica has an excellent band.

The California public has awakened to the value of the symphony orchestra as an asset to the cultural development of the community. Symphony orchestras with semi-professional performers have been organized in Oakland, Sacramento, Stockton, Santa Rosa, San Jose, Fresno, San Bernardino, Pasadena, Long Beach (Long Beach Women's Symphony), Los Angeles (Los Angeles Women's Symphony), San Diego, Berkeley (Berkeley Young Peoples' Symphony) and San Francisco (San Francisco Junior Symphony).

San Francisco holds a unique position as a city whose people are so civic minded that it can boast of a major Symphony Orchestra, a Municipal Chorus and a beautiful Opera House. This has been made possible by the people of San Francisco voting one-half cent added to the tax rate for the benefit of the Symphony Orchestra. They also voted a bond issue of $4,000,000 for the erection of the Opera House.

There is an awakening interest in opera throughout California, shown by the increase in the forming of opera reading clubs, opera guilds and student opera groups.

The Student Opera Group of Riverside, founded by Maccelle Craft, is worthy of mention. It serves as a school for the preparation of an operatic career. This group gives five performances a year and meets its financial obligations.

The San Francisco Opera Company, Gaetano Merola, Director, is the only permanent Opera Association of California. The annual performances each fall are equal to the Metropolitan Opera productions. The leading roles are sung by the world's famous artists. The lesser roles are by California artists and the excellent chorus and ballet are comprised of local talent.

The San Francisco Symphony Orchestra, Pierre Monteux, Conductor, has a winter season with guest soloists and guest conductors. These concerts are given in the War Memorial Opera House. A popular series with guest soloists is held in the Civic Auditorium. The Municipal Chorus, Dr. Hans Leschke, Conductor, collaborates with the Orchestra in presenting great works such as Beethoven's Ninth Symphony. A spring season of children's concerts is given with guest conductor.

The Philharmonic Orchestra of Los Angeles, Otto Klemperer, Conductor, holds the winter concerts with guest artists and guest conductors in the Philharmonic Auditorium, and presents eight weeks of summer concerts, with guest artists and guest conductors in the Hollywood Bowl. The Los Angeles Oratorio Society, Dr. Richard Lert, Director, is the official chorus for the Southern California Symphony Association.

The Community Music Associations in California are a great influence in developing the artistic standard of their communities by bringing the great artists to their people.

The Redland's Community Music Association, Mrs. Grace Mullen, Founder-President; brings to Redland's Bowl the great artists, without charge to the people. The Association is supported by the citizens of the community and voluntary offerings.

The Marin County Musical Chest, Mrs. Maude Fay Symmingyon, Founder, also brings the great artists to the people.

The San Francisco Recreation Department sponsors free Sunday Concerts at Stern Grove.

The W.P.A. has given employment to many musicians through its respective departments.

The many music clubs of all types in California forming the membership of the California Federation of Music Clubs are a great force in the promotion and development of California musical activities.

CANAL ZONE

By Delphine M. Claughsey



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Beneath the semi-tropical skies of the Canal Zone, the immortal music of the masters forms a world of inspiring harmony.

Notwithstanding the limitation on musical activities imposed by geographical location, the population of this territory enjoys the musical events of the year, which include

appearances by world-famous celebrities.

Many of these noted artists perform in the Canal Zone on concert tour en route to South America. Among the musical luminaries who recently have made such appearances are Jascha Heifetz and Leopold Stokowski.

Local musical activity flourishes. The Ancon Morning Musicale Club and the Junior MacDowell Music Club are both affiliated with the National Federation of Music Clubs. These two groups, as well as three other women's clubs also affiliated with the National Federation of Music Clubs, give excellent programs at least once each month.

A community chorus of 100 mixed voices, under the direction of Neil Branstetter, was formed in 1939, and presents concerts throughout the year, including annual events such as the rendition of Handel's *Messiah.*

Branstetter is director of orchestras, bands and glee clubs for the public schools of the Canal Zone, and as such helps guide an important phase of the territory's musical life and development. The Division of Schools has a well-organized music curriculum and program, and the school orchestras, bands and glee clubs contribute much to local music activity.

Once each year there is a huge, gala music festival, in which the school orchestras and glee clubs all participate, and in which all talented children are encouraged in solo performance. To the students showing the most promising talent each year, awards are presented by the Ancon Morning Musicale Club.

Hardly a child does not participate, in some form or other, in the school musical activities. Quite a number of professional musicians in the Canal Zone, who received their early inspiration at the local schools, are graduates of musical colleges in the United States.

Concerts are frequently given by United States Army bands.

Between the musical centers of North and South America, the Panama Canal Zone stretches as a vital connecting link—a link which, by its geographical location, serves to weld further the varied musical culture of the Western Hemisphere.

COLORADO

By Mrs. Alexius A. Gargan



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Denver is fast becoming known as one of the leading cities in the music life of the nation. Colorado as a state has become known as the birthplace of such celebrities as Paul Whiteman, Dalies Frantz and Josephine Antoine of the Metropolitan Opera Company.

In the field of opera, the Denver Grand Opera Company, under the able direction of Joseph Bosetti, gives a three-night performance of some well-known opera, the entire cast chosen from local talent, and the proceeds given to charity. These performances have been given regularly in May of each year, for the past six years.

The Denver Light Opera Company, under the direction of John C. Kendel, Director of Public School Music in Denver, gives an open-air performance in Cheeseman Park, Denver, each July. This attracts thousands of music lovers from throughout the state.

The Denver Civic Symphony Orchestra, under the leadership of Horace Tureman, appears in ten concerts each year from October through April. The orchestra consists of one hundred musicians, all of whom contribute their time and talent, in order that the people of Denver be given an opportunity to appreciate the best in music. Denver also boasts a Junior Symphony, which is rapidly becoming known as a Denver asset musically.

Denver has another musical group, a local organization of Pro Musica. This is a very large organization of mostly non-musicians, of considerable prominence and wealth, who enjoy the diversion of contributing funds to bring to Denver unusual artists of prominence who perhaps otherwise would not be heard in concert in the west.

We also have a fine concert series each year sponsored by the Oberfelder-Slack Corporation, which has for many years brought only the finest artists in the world to our city.

Other cities in Colorado are equally prominent in the promotion of the best music, for example, Colorado Springs, Pueblo, and several others. Our famed Central City opera house, which has been revived from the days of the "gold rush," is fast becoming the central attraction for opera in the United States during six weeks each summer.

The natural open-air theatre of the Red Rocks, near Morrison, Colo., is considered by judges to have the finest acoustics of any theatre in the country, not excepting those designed at a very great expense. The mountains alone provide the wonderful result.

Many other points could be listed in Colorado's favor as a music center; these are some of the best known.

CONNECTICUT

By Mrs. Willis Lyman

The Connecticut State Federation of Music Clubs has grown to a membership of more than one hundred organizations, including Senior clubs, choirs and choral groups, and Junior clubs, choirs and choral groups.

Indicative of the varied musical activity of the state are these events of 1940:

On May 7, a Senior Choir Festival took place in Stamford at the First Congregational Church, Arthur F. Lury of Stamford directing the ensemble number, *The Life Everlasting,* by Harry Alexander Matthews.

A Senior Choral Festival was held in Sprague Hall, New Haven, at the Biennial Convention of the Federation, on May 21, Hugh Lewellyn Smith of Yale Music School directing; and on June 2, Lyman B. Bunnell of Hartford directed a Junior Choir Festival in the First Congregational Church of Branford.

During the season, weekly evening radio broadcasts were given by Senior groups and Saturday morning programs by Junior groups.

On May 11, the annual Junior Competitive Festival was held at the Y.W.C.A. in New Haven, where Juniors were heard and judged in their respective classes in piano, violin and voice.

At the Biennial Convention at the Hotel Taft in New Haven on May 21, talks on music were given by Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, and by Quinto Maganini, composer-conductor. At the Choral Festival held in the evening at Sprague Hall, the guest artist was Samuel Lorin, pianist, National Federation of Music Clubs Contest and Schubert Memorial Winner in 1939.

Several clubs in the state, in addition to holding meetings, sponsor an evening concert series in the winter.

Besides organizations in the Connecticut Federation of Music Clubs, many other groups and individuals have contributed to outstanding musical programs. The management of the Pickwick Theatre in Greenwich has presented to packed audiences the eminent artists Sergei Rachmaninoff, Fritz Kreisler and Lily Pons.

Norwalk has a Community Concert Association Series and presented Josef Hofmann, the Ballet Russe of Monte Carlo and Josef Knitzer, violinist.

The Stamford Symphony, under the conductorship of John Barnet, gave three concerts and featured as soloists Marion Alva of the Metropolitan Opera Company, and, in conjunction with the Schubert Club of Stamford, Felix Knight.

The Stamford Symphony is the largest group of its kind in the state. Several orchestras, under the Federal Music Project, have given splendid performances throughout the state.

Special mention should be given the free Sunday afternoon concerts directed by David Rabinowitz, pianist-composer of Stamford, performed to capacity houses at the Ferguson Library of Stamford from January to Easter.

The Connecticut State Federation of Music Clubs was founded in 1916. Mrs. Frederick M. Card of Bridgeport was the first president.

Present officers are: Mrs. Willis Lyman, Stamford, president; Mr. J. Winfred Beecher, Waterbury, first vice-president; Mrs. Ruth M. Ferry, New Haven, second vice-president; Mrs. Frederick C. Hicks, New Haven, recording secretary; Mrs. Raymond B. Newell, West Haven, corresponding secretary; Mrs. Florence Beebe Hill, Bridgeport, treasurer, and Mrs. George Storm, Waterbury, historian.

DELAWARE

By Florence Hastings



MEMBER STATE BOARD OF EDITORS

Judging by the innumerable recitals and concerts given throughout the year by teachers' classes, music schools and music clubs, together with annual contests, tournaments and festivals held each year, it can well be said that music in Delaware is in a flourishing condition. For the past few seasons Wilmington and Dover have enjoyed concert series by the Community and Cooperative Associations, respectively.

Every high school in the state and many elementary and parochial schools have well-developed music courses planned and executed by Glenn Gildersleeve, Director of Music in the Schools, and his staff of able assistants.

Under the auspices of the retail division of the Wilmington Chamber of Commerce, the first All-State Massed Band Concert and Clinic were held in Wilmington, April 26, 1940, with Edwin Franko Goldman as guest conductor and adjudicator. The choral groups at the University of Delaware, under the leadership of Anthony Loudis, are making satisfactory progress and gave several outstanding programs during the past season. The organ recitals given by Firmin Swinnen at the University of Delaware throughout the winter season are always well attended.

Symphonic music in Wilmington is provided largely by the Wilmington Symphony Orchestra under the baton of Harry E. Stausebach. This orchestra of nearly 80 members usually schedules three concerts each season which are open to the public. A concert orchestra maintained by the Works Progress Administration gives frequent concerts and weekly radio programs, as well as open-air performances in the city in the summer-time.

Throughout the 1939-40 season, lovers of chamber music were privileged to enjoy a series of four programs given in the Wilmington Drama League Hall by the Curtis String Quartet, under the auspices of the Wilmington Music School. The Wilmington Music Commission sponsored a series of five concerts consisting of choruses, orchestras, church choirs, bands and swing bands, the proceeds of which will be applied toward erection of a bandshell at the City Athletic Park.

With the coming of National Music Week and the annual celebration of the Delaware Festival of the Arts, activities were brought to a climax with a reception and musicale honoring Mrs. Edward MacDowell as guest on May 5, 1940, by the Edward MacDowell Society of Delaware, and a luncheon with a recital by Percy Grainger on May 9.

The Junior Competitive Music Festival and the annual State Junior Music Festival of the Delaware Federation of Music Clubs, held May 4 and 11, respectively, brought several hundred children and their parents to Wilmington. On May 18 the Wilmington Chapter of the National Guild of Piano Teachers conducted the fourth annual Piano Playing Tournament with scores of budding young pianists appearing before Miss Elizabeth Coulson of the Peabody Conservatory as the adjudicator.

During the 1940 summer season, Delawareans were privileged to enjoy many fine performances which are given each year at Longwood, the estate of Mr. and Mrs. Pierre S. duPont.

FLORIDA

By Dr. W. E. Duckwitz



MEMBER STATE BOARD OF EDITORS

The world's largest carillon will soon be one of the outstanding features of the new Stephen Foster memorial at White Springs, Florida. The great bells, now located at the New York World's Fair, will be housed in a separate tower on the beautiful Suwanee River.

The Memorial, which is to cost $300,000, is a project of the Florida Federated Music Clubs. The site of one hundred acres of land has been donated, the carillon bought, and they have a substantial sum with which to start building the amphitheater, (in the very near future).

The Florida Federated Music Clubs are very active and are doing excellent work. Their sectional meetings are popular and have created interest in original composition as well as in applied music. The standard of work has shown constant and consistent improvement.

Florida is definitely music conscious. This interest in music is due to the attitude of our educators and to the energetic and intelligent activities of our leading music teachers.

The university presidents seem to agree with the statement of Dr. William Sims Allen, president of Stetson University, who states, "The main purpose of education is to develop the cultural side of life, and there is no subject that develops the appreciation of the beautiful as effectively as music." This writer is director of the Stetson School of Music. The support given to music by the university presidents is reflected in their fine music schools and departments of music. Four of Florida's universities are accredited members of the National Association of Schools of Music, and there is also one independent school of music.

Last year the music teachers and lovers of music rallied to the support of Collin English who was elected State Supervisor of Education. Mr. English has done much to elevate the standard of our educational system and has lent his support to the subject of music.

The principals of our high schools have also become music-minded, with the result that we have many fine school orchestras, glee clubs, and bands.

The high school directors and conductors have organized associations of their own. The present president of the orchestra association is Miss Sara Tyler of Tampa. Benjamin E. Green of Tampa is president of the vocal association, and John J. Heney of DeLand is president of the band association. These organizations are active and cooperative. Each year they hold separate clinics to discuss problems, make plans for the coming year, and try out the music to be used at the state music festivals.

The music festivals held in various cities of the state are well attended. The Tampa Music Festival has an attendance of about three thousand. Here the public school glee clubs and orchestras play and sing. The adjudicators are outstanding musicians of state and national reputation. One day is given over to small ensembles, solo orchestra instruments, voice, and piano auditions.

The West Florida Music Festival, held at DeFuniak Springs in July of this year, had an attendance of over two thousand. The West Florida festival differs from that at Tampa in that it includes the band organizations.

Last year the Eighth District National High School Music Contest was held in West Palm Beach with an attendance of over ten thousand. High School orchestras, glee clubs, and bands competed for special rating. Two days were set aside for solo competition.

The Rollins College Festival for orchestras, glee clubs, solo instruments, and voice is held in Winter Park. Rollins College also has an annual Bach Festival, bringing artists of national reputation and selecting singers from the college and near-by cities for the chorus.

Several counties have started annual high school music festivals. Outstanding among these county festivals are those of Dade, Lake, Manatee, and Volusia Counties.

Two summer music camps have been opened: the West Florida Music Camp at DeFuniak Springs and the Daytona Beach Summer Music Camp. Good attendance has been reported, and it is hoped that they will be permanent.

The cultural development of our state is reflected in the increased number of artists recitals. Many cities have "Artist Courses," and there are Civic Music Series in Jacksonville, Orlando, Daytona Beach, Gainesville, and Tallahassee. Most Florida Colleges have artist courses independent of the civic music courses.

The outstanding orchestras of the state are the Jacksonville Symphony Orchestra, the Miami Symphony Orchestra and the Central Florida Symphony Orchestra of Orlando. Several universities also have excellent symphony orchestras.

The Florida State Music Teachers' Association was organized in Jacksonville, Florida, March, 1934, by a group of musicians mostly of that city, and

the first convention was held the following February in Orlando with a membership of one hundred and forty-two. Mrs. M. B. Byrd, of Jacksonville, was the first president and has ever since been a dominant force in the institution. The membership now includes practically all of the prominent musicians of the state and has grown to number over four hundred.

Under the Leadership of Mrs. Braxton Beacham, of Orlando, the second president, the association had for its project *Music for Credit in High Schools.* This project was achieved after two years of effort. The State Board of Education has accepted the Outline of Study and examinations presented by the Music Teachers' Association.

The second project was the founding and sponsoring the Musicians' Club of America under the direction of Miss Bertha Foster of Miami, the third president, originator of the idea, and chairman of the committee. This project has made definite progress; a twenty-five-acre tract of land situated near Miami has been donated to the club, and a substantial sum of money has been collected toward the erection of buildings. This project is of national interest for the membership and is open to musicians of the nation. The purpose of the club is to provide a home for retired music teachers and musicians and to build a club house and smaller buildings for the many musicians visiting Florida each year, where they can meet and work under an ideal environment. The advisory board consists of thirty-eight members, all of national and international reputation.

The present and fourth president of the Florida State Music Teachers' Association is the writer.

GEORGIA

By Mrs. John B. Guerry



MEMBER STATE BOARD OF EDITORS

The music scene in Georgia at this time is rather a colorful picture and one that we are proud to discuss. They tell us that economically we are one of the United States' problems, but we can tell them that musically we are accomplishing much that is interesting and quite worthwhile. Every college in the state has music as part of its curricula activities and the glee clubs are known not only at home but abroad as well. Each year more and more high schools and even some grammar schools are adding music supervisors to their lists of teachers, and bands and orchestras are springing up all over the state.

The Georgia Federation of Music Clubs cannot claim credit for all of this but during the twenty-one years of our existence we have seen many changes in the preparedness of the music teacher, the performance of the individual, whether child or adult, and an increased knowledge and appreciation of the best in music and a demand for more and more concert series and light and grand opera. During the past year literally thousands of people attended concerts in every city in the state and in many of the smaller towns as well.

The newspapers of Georgia give splendid publicity to all musical happenings and federation matters are carried in our "Official Column" in the Atlanta Journal each Sunday from September until June. Five issues of a mimeographed bulletin, containing articles by the officers and chairmen, are sent to each club in the state, to members of national and state executive boards, and to other individuals who request them. Through this medium the local club is kept informed of the plans for each year's work, and the president or counselor has definite knowledge of what is required of her club.

Each club is urged to make a scrapbook, either research or publicity, and prizes are offered in each group so as to stimulate interest. The many radio stations in the state cooperate with the local clubs, giving them the opportunity to present programs at regular times and telling of our achievements.

To create and sustain interest in the Federation, we hold district festivals in each Congressional District during the fall, and some districts have theirs several times during the year. At Christmas time Doll Festivals are the order of the day—and how the juveniles do enjoy playing doll music, dressing-up like their own dolls, and bringing a doll as admission so that these may be given to other children who might not otherwise receive one.

Georgia was the first state to hold a MacDowell Festival and this has now become an annual event. In January of 1940 we had as our guests Mrs. Vincent Hilles Ober, National President, and Mrs. W. H. Davis, State President of North Carolina. And as our guest artist we had Mrs. Robert Carroll, Asheville, N. C., who played MacDowell's Concerto in D minor accompanied by the Atlanta Philharmonic Orchestra, George F. Lindner, Conductor. This festival lasts for a week and music lovers from all over the state take part on the programs.

To encourage the use of American music we have an American Music festival and at that time honor our own Georgia composers as well. To complete the year's work there is a concerto festival, at which we hear everything from *Elfland* by Marie Suel-Holst to *Sentimental Rhaspsody* by Pelz, not even omitting Mozart and Mendelssohn. Each performer is accompanied by an orchestra. Georgia is the first state to hold this type of festival, and we feel that it is one of our most progressive accomplishments as it makes it possible for many to play with an orchestra who otherwise might never have the opportunity.

But all of our efforts are not spent in festivals, because we have the Sara Leora Bailey Loan Fund, which is a revolving fund used as a loan to assist young musicians to complete their musical training. Nine loans have been made, two gifts of $250 have been made, and there is enough cash on hand for another loan this fall. Georgia encourages her students and young artists to enter the national contests and every biennium gives prizes to the state winners.

We follow the work as outlined by the National Federation of Music Clubs and also work in harmony with the other state organizations. There is much still to be done here as elsewhere, but Georgia with her one hundred and thirty music clubs has at least made a beginning, and we hope to continue to make definite progress from year to year.

IDAHO

By Mrs. Ralph Comstock



MEMBER STATE BOARD OF EDITORS

Idaho, rightly named "Gem of the Mountains," though far removed from the centers of music, contributes its share in the musical life of our nation. In the home, in school, in church, by means of radio, through instructors, pupils, church choirs, music festivals, county fairs, municipal bands and contests, music plays a definite part.

From the early pioneer history of our state, music has contributed to its progress, strengthened its morale, and accompanied its growth. Music was heard around the camp fires, along the Old Oregon Trail. It was a part of the Indian Tribal Festivities, and an inspiration for the early pioneers to press onward, and out of this trek came some of our most beloved songs.

A native daughter by birth, instilled with the love and appreciation of good music, I have watched its progress with great interest. Throughout the length and breadth of this state of magnificent distances, one is now privileged to hear the world's best music. Several communities, with the rural population surrounding them, are enjoying concerts by world-famed artists, ballet, and local symphonies. Music groups and clubs affiliated with the National Federation of Music Clubs are working in a united effort to promote American music and composers. Contests, sponsored by the National Federation of Music Clubs and through our public school music departments, play a great part in stimulating interest among our young people.

Boise, our capital city, was one of the first cities in America to cooperate in the celebration of National Music Week. Now throughout our state each year several cities celebrate the entire week with every music group participating. Last year Idaho's famed Sun Valley resort prompted an outdoor musical festival attracting hundreds of music lovers. This promises to be an annual event, and should do much to make Idaho a fine music center.

ILLINOIS

By Marie Morrisey Keith



MEMBER STATE BOARD OF EDITORS

Illinois is justly proud of its contribution to music and its position as one of the foremost states in this cultural field. In this brief review of current activities it is impossible to mention all of the important organizations which have helped Illinois forge to the front — symphony orchestras, chamber music groups, festivals and operas, choral groups and bands, to say nothing of the immeasurable debt we owe our composers, our soloists, our music schools and clubs, or the great work being accomplished in the public schools and colleges in the cause of music.

We have many important contests with awards of money, scholarships, and sometimes radio appearances. A very important one is being conducted annually by the Chicago Opera Company. There are groups such as the Illinois Opera Guild, the MacDowell Society, the American Opera Society, and many others, that are quietly making their great gifts of time, money and energy to spread the gospel of music. One of our younger but rapidly developing forces is that of the Organized Women Musicians—Anita de Mars, President. These women are pioneers in their field, and are fast blazing a trail for women musicians everywhere.

Speaking of women, it seems fitting that we should at this point mention the Chicago Women's Concert Band, composed entirely of women and conducted by Lillian Poenisch, Founder President of the Woman's Symphony Orchestra.

Music in its churches has placed Illinois far in the front rank in this field. Some of the finest choirs in America are here—some mixed voices and others composed entirely of boys and men, such as the Paulists. Noble Cain and his A Cappella Choir are famous from coast to coast.

I wish space would permit mentioning the famous organists of the past decades and those of today who have played so important a part in the healthy musical advancement of Illinois. Dudley Buck, whose centenary was celebrated recently, lived many of his important years in Chicago and was organist of St. James Episcopal Church.

We of Illinois pay our tribute to those of the past, to those of the present and to those of the future who have made or will make it possible for us to hold high the banner of music.

The following list barely touches on the important musical activities of our state, but we are, indeed, proud to attach it herewith:

Symphony Orchestras: Chicago Symphony, Chicago Civic Orchestra, Illinois Symphony Orchestra, Woman's Symphony Orchestra, Chicago Business Men's Orchestra, Joliet Symphony, Oak Park and River Forest Symphony, Western Springs Symphony, Peoria Symphony, Rockford Symphony, Chicago Philharmonic Orchestra, Civic Orchestra of Springfield, and Civic Orchestra of DeKalb.

Chamber Music: Hans Lange Chamber Music Orchestra, Saidenberg Symphonietta, Amy Neill String Quartette, and the Russian Trio.

Operas: Chicago Opera Company, American Opera Company, and many smaller groups staging one or more productions annually.

Music Festivals: Chicagoland Music Festival, North Shore Music Festival, Ravinia Music Festival, Greater West Side Music Festival, State Fair Music Festival, Springfield; Music and Drama Tournament, Urbana; and many others.

Summer Concerts: Sponsored in the parks of Chicago and its outlying districts by the Park Board and the Chicago Federation of Musicians, James C. Petrillo, President. The Grant Park Concerts are nationally famous.

Choruses: Apollo Musical Club, Marshall Field Choral Society, Chicago A Cappella Choir, The Bach Chorus, Chicago Symphonic Choir, Paulist Choir, The Swedish Choral Club, Millikin Conservatory Opera Choir, Knox College A Cappella Choir, Monmouth College Choir, and the Choral Clubs of Illinois State Normal University, University of Illinois, Chicago Teachers College, Monmouth College, Knox College, University of Chicago, De Paul University, Illinois Wesleyan University, and the Elgin P. T. A. Mothers Chorus.

Concert Courses in Illinois: History and Enjoyment of Music Series, The Chicago Chamber Music Society, Young American Artists Series, Chicago Festival of Ancient Music, Community Concerts of Decatur, Northwestern Series and many others sponsored by many of the colleges, universities, and women's clubs all over Illinois.

INDIANA

By Mrs. Lloyd Billman



MEMBER STATE BOARD OF EDITORS

To give an adequate account of musical activities in Indiana would require much more space than that allotted. Indiana is music - conscious and points with pride to some of her accomplishments.

Music in our public schools is of major importance. Our high schools in the state have their bands and orchestras, compete in the state and district contests, and send students to compete for national honors.

The Indiana Federation of Music Clubs—a part of the National organization—has a membership of approximately six thousand which includes Junior, Student and Senior organizations; an active State Board of fifty-two members and nine district presidents. Each year a state convention is held in the spring for all divisions and in the fall a district convention is held in each district. Every two years Young Artist and Student contests are held in the state, winners proceeding to the district and national contests sponsored by the National Federation of Music Clubs.

Some years ago, as a department of the Indiana Federation of Music Clubs, a Composers' Guild was formed, membership open to anyone in Indiana seriously composing. Each year a concert is given, open to the public, where compositions receiving awards from the guild are heard. These winning compositions are then entered in the National Contest sponsored by the National Federation of Music Clubs.

Indiana published several years ago a book of Indiana composers, with a short history of each composer and a partial list of compositions. At that time the book contained some 125 names; many have been added since publication.

In our State Symphony Society, which presents the Indianapolis Symphony, we have an unusual organization. Being a state society, the state, as well as Indianapolis, supports it. We are divided into four regions, with a regional director in each section. Symphony Units have been formed in many of the smaller cities. There is a small membership fee required, part of which remains in the Unit and part for maintenance of the orchestra. In most instances the Units use their money to finance the high school orchestra to at least one symphony concert a year. There are ten pairs of regular concerts each season, plus popular concerts and special children's concerts.

Before each Friday afternoon concert, a lecture is given on the music to be heard that afternoon. Our State University cooperates by preparing and sending out to a mailing list of 1,500 explanatory notes on the music played by the orchestra on radio broadcasts. Listening groups have been formed in many places.

Last year the symphony sponsored a Young Musicians Contest, the award being an appearance with the orchestra in one of its popular concerts.

Our conductor, Mr. Fabian Sevitzky, includes an American composition on every program he plays. The state has four minor symphony orchestras.

With pride Indiana points to the pioneer work being done in our rural districts through Mr. Albert P. Stewart, Director of Music, Purdue University. In 85 of our counties, Home Economics Choruses have been formed. These groups number from 25 to 40 women, meet regularly each week for rehearsal with a paid director in charge. Supervision of the music comes from the university. Each year a choral festival is held at Purdue, where 1,500 to 1,800 women participate in a massed chorus under the baton of Mr. Stewart.

To the youngest child in our public schools and the adult in both city and rural districts is brought the influence of good music. Indiana *is* music-conscious and is doing her part in helping to make this country the world's musical center.

IOWA

By Eleanor Houts



MEMBER STATE BOARD OF EDITORS

Iowa is a state of small communities and so lacks some of the advantages and opportunities of metropolitan centers. However, her pioneers laid a strong musical foundation and as a result she has many worthy achievements to her credit.

A most powerful factor in this development, is the Iowa Federation of Music Clubs, which is a part of the National Federation of Music Clubs. The Iowa branch has over two thousand members and almost one hundred clubs. This organization has thirty-five departments but is particularly active in the education of the young and in creative work. Iowa annually sponsors contests in applied music for students from five to eighteen years of age; composition contests for children and also composition contests for adults. There is an annual concert of works by Iowa composers at the state meeting and most of the clubs give similar concerts. In addition, there is a biennial contest for students between the ages of eighteen and thirty, in applied music. This event has been a great inspiration to many of our young people, some of whom have progressed to the National event.

Federation organizations have done noteworthy work in choral singing and on several occasions have been placed on National programs. These activities mentioned, as well as others, have aided materially in raising the standard of music for the entire state.

Musical Iowana 1838-1938, a cloth-bound book of some hundred and sixty pages, published by the Iowa Federation of Music Clubs, relates the fascinating story of the rise of musical culture in this section of the Mid-West. Herein are chronicled, Historical Aspects; Development; Approaches to Music Study; Rural and College Music; Federation Activities; Iowa Composers, Artists, and Educators, and a Classified List Of Compositions.

The symphony orchestras have had a rather slow growth. The oldest is the Tri-City at Davenport, which was organized in 1916. Many of the world's greatest artists have been presented with this organization, of which Oscar W. Anderson of Chicago is the present director. In Cedar Rapids there is a successful organization which has a complete instrumentation with a membership of sixty-five players. Professor Joseph Kitchin is the director. The Sioux City orchestra, with Professor Leo Kucinski as director, presents several programs each year, of unusual interest and variety. The Waterloo Symphony, with George Dasch of Chicago as director, renders an important service to its community.

The raising of the standard of choral singing has been phenomenal. This is largely due to the splendid background given in the public schools, colleges and universities. The University of Iowa sponsors various types of contests and festivals for the youth of our community and for adults. Other state colleges at Ames and Cedar Falls make valuable contributions, as well as the following schools: Buena Vista, Central, Coe, Cornell, Drake, Dubuque, Grinnell, Luther, Moringside, and others.

The Society of Music Teachers in Iowa has sponsored an All-State orchestra with Rudolph Ganz as guest conductor several times, and has exerted a wide influence. Prof. Paul S. Ray of Coe College is President.

KANSAS

By E. Marie Burdette



MEMBER STATE BOARD OF EDITORS

Kansas has made a distinctive contribution to the musical life of America. "Where there is no vision, the people perish," says a familiar proverb. In Kansas there have been those with vision. Many ideas in music, original or otherwise, pioneered in Kansas, have become dominant factors in the forward progress of music in our country.

Music has had a great patron in the colleges of Kansas. One of the earliest movements undertaken by Kansas colleges was the organizing of choral societies. Paramount in the history of choral societies in Kansas is the Lindsborg "Messiah" Chorus organized in 1882 and now an internationally known organization. The growth of this Chorus was the signal for others to organize and such choruses as the Winfield Oratorio Society and the Pittsburg "Messiah" Chorus have developed.

The music contest in Kansas, founded by the late Frank Beach at Emporia State Teachers' College, gave impetus all over the state to other colleges whose leaders in turn developed important contests for young students. Along with the contest idea has developed the Spring Festival carried on by such schools as the Emporia State Teachers' College, College of Emporia, Pittsburg State Teachers' College, Wichita University, Friends University at Wichita, Southwestern College at Winfield, Bethany College at Lindsborg, Fort Hays State College and Bethel College at Newton. The Music Week Festival and Mid-Western Band of the University of Kansas at Lawrence deserve attention, as well as the Southern Kansas Music Festival under the auspices of the Wichita City Schools.

Some colleges such as the Emporia State Teachers' College and the University of Kansas offer summer programs for high school students in the field of music. The music in the public schools and the many private music schools are guiding Kansas children in the right direction, musically. Music is offered as a part of the Summer Activity Program of the Winfield City Schools, a plan receiving national recognition in the field of education. All instruction is given the child without tuition in music, choral and instrumental classes. There is genuine enthusiasm in grade school and high school music in Kansas. High school orchestras, choral groups and soloists of Kansas have received the highest honors given in National Regional Music Contests. The colleges have been invaluable to the high school music contests and festivals.

In the colleges concert courses of stellar quality have been an integral unit in the cultural program of such institutions. Colleges not so fortunate as to have large budgets to sponsor a music series cooperate with the Civic Music Association or the Columbia Concert Association, combining college and local memberships in order to bring to many communities the world's finest artists.

Of great importance is the contribution of the colleges to the dissemination of musical knowledge. In the Middle-West and particularly in Kansas, the colleges have met this challenge admirably by the expansion and improvement of the music curricula, and the maintenance of large choral and instrumental groups in the program of the college. To a great extent it has been the responsibility of the music departments of the colleges to uphold and maintain the standards of music in Kansas.

Such colleges in Kansas as Bethany at Lindsborg, Wichita University at Wichita, Southwestern College at Winfield and the University of Kansas at Lawrence, are recognized members of the National Association of Schools of Music and the North Central Association. Kansas is justified in feeling a certain pride in the leadership her colleges have maintained in music over such an appreciably short time.

Kansas has very active music organizations such as the Kansas State Music Teachers Association, the Kansas Chapter of the American Guild of Organists and the Kansas Federation of Music Clubs. The latter organization is made up of more than one hundred federated music clubs cooperating in every respect with the National Federation of Music Clubs, which is a vital force in the musical development of the United States. The Kansas Federation of Music Clubs is of cultural, educational and philanthropic importance in the state and has promoted many fine musical projects. Kansas composers and musicians have received national recognition through the Kansas Federation of Music Clubs.

The Music Department of the Kansas Federation of Women's Clubs has done a commendable piece of work in the Music Talent Contest sponsored by the organization. Recognition is also due the Fine Arts Division of the Kansas Authors Club. The radio stations in Kansas have contributed greatly to the appreciation of music in the state.

The amateurs are impressive figures in the history of any art and the many Kansas music organizations benefit not

only the musician but the layman as well. Kansas is richly endowed with real cultural refinement and appreciation in the field of music.

KENTUCKY

By Mrs. William A. Duncan



MEMBER STATE BOARD OF EDITORS

The music scene in Kentucky is varied and reveals a constantly increasing interest in finer music. Strictly speaking, Kentucky is not a musical state, but its people are demanding and receiving great artists, and through the Cooperative Concert Series and other agencies fine concerts are available to both urban and rural populations. Louisville and Lexington have long been considered cultural centers of the state.

Louisville has two Symphony Orchestras—The Louisville Symphony, Joseph Horvath, conductor; the Louisville Civic Symphony Orchestra, Robert Whitney, conductor. Here also, each winter, a short season of Grand Opera may be enjoyed, while in summer there are six weeks of light opera, Pierre DeReeder, director, in beautiful Iriquois Park.

Louisville is also the home of one of the Columbia Broadcasting Company's efficient and popular stations, WHAS, of which Mr. Robert Hudsell is Musical Director.

The University School of Music, Dwight Anderson, Dean, is perhaps its outstanding educational institution. In Louisville also are located private teachers of exceptional ability.

Lexington is the home of the University of Kentucky and of Transylvania University. Dr. Alexander Capurso is acting Dean of the Music Department of the State University and Mr. William Bagwell is Dean of the Music Department of Transylvania. Other outstanding schools of music in Kentucky are the Department of Music, Western Teachers College, Bowling Green, John Vincent, Director; the Department of Music, Eastern Teachers College, Richmond, James E. Van Puerson, Director; Department of Music, Morehead Teachers College, Morehead, Louis Henry Horton, Director; Department of Music, Murray Teachers College, Murray, E. Price Doyle, Director.

Too much credit cannot be given to the well organized High-School Music Festivals in which thousands of young Kentuckians participate. These Festivals are sponsored by the Extension Department of the State University, and have been invaluable in stimulating musical interest over the state at large. The Kentucky Federation of Music Clubs sponsors similar festivals at its annual convention for children of grammar school age and for College Glee Clubs and Choral Groups. The Kentucky Federation also sponsors Student Musician and Young Artist Contests. In 1939 Virginia Williams, a pupil of Madame Cara Sapin, University School of Music, won the Dixie District vocal award and appeared in the semi-finals of the National Young Artists in Baltimore, Maryland.

Among Kentucky's outstanding composers, is Josephine McGill of Louisville, whose *Duna* was chosen as one of the nine immortal songs written in America.

Mary Wheeler of Paducah is the most recent collector of Kentucky folk-lore. Her volume of songs is widely flavored with the sectionalism of the "Troublesome Creek Country" and contains many "song ballets" unheard outside the mountain fastnesses of this region.

Perhaps John Hacob Niles, of Lexington, himself a mountaineer, is the best known collector of Kentucky folk songs. He has concertized throughout the eastern part of the United States and the greater portion of Europe. His programs are made up entirely of Kentucky folk songs which he sings to the accompaniment of the dulcimer.

Among the Kentuckians who are writing beautiful modern music are George Bagby, Maury Maddern, William J. Reddick, Ward-Stephens and Alma Stedman.

One of the most outstanding is Carl Ernest Bricken, with his old English variations. He was born in Shelbyville in 1898, graduated from Yale University and later studied in New York and in Paris under Alfred Cortot. He won the Pulitzer prize in 1922 and the Guggenheim Fellowship in 1930-31. For a time he directed the Yale Symphony and taught in the Institute of Musical Art. He also served as guest conductor of the Chicago Symphony Orchestra.

Oscar Rasbach was born in Dayton in 1888, studied piano with Theodore Leschetizky and theory with Hans Thornton in Vienna. He is now active as a teacher, concert pianist and choral director. He still writes in the smaller forms, both vocal and instrumental. His best work is his setting of Joyce Kilmer's poem, *Trees*. His most recent publication is *Hills*.

Among Kentucky's adopted sons is Dr. Carl Schmidt, a member of the faculty of the Louisville University School of Music. Dr. Schmidt was born in Scherwin, Germany, in 1864 and came to America in 1889. He became a teacher in a Conservatory in Toronto, Canada, and later served as "'cello-soloist" in Theodore Thomas' orchestra in New York, succeeding Victor Herbert. He has appeared under the batons of Rubinstein, Brahms, Johann Strauss and many others. Years ago he was awarded the David Bispham Memorial Medal for his opera, *Lady of the Lake*, based on Sir Walter Scott's poem. The music is charming and this is the only opera yet composed by a Kentuckian.

Another of Kentucky's adopted sons is John Vincent, a native of Birmingham, Alabama, and at present Director of Music at Western Teacher's College, Bowling Green.

Louis Henry Horton, native of Ohio, now serving as Director of the Music Department of Morehead Teachers College, has written many beautiful things, of which the best known is possibly the whimsical *Mother Goose Suite*. He has recently written a cantata of old rural and folk hymns of the Southern Appalachians. Mr. Horton's Chorus sang this work in the Temple of Religions at the New York Fair.

LOUISIANA

By Mrs. W. Carruth Jones

When one thinks of music in Louisiana one naturally thinks first of New Orleans, with its background of many years of musical culture. The interest in music in New Orleans is still keen, especially in hearing artists of the first rank, as evidenced by the history of the Philharmonic Society. This Society, of many years growth under the leadership of Miss Corinne Mayer, provides a phenomenal number of great artists for its membership, including the greatest orchestras of the country.

For the past several years, the New Orleans Civic Symphony Orchestra has been developing, and bids fair to take its place in the list of outstanding groups. It has just completed its most successful season under the baton of the distinguished conductor, Ole Windingstad.

The Music Schools of Loyola University, Dr. E. E. Schuyten, Director, and of Newcomb College (affiliated with Tulane University), Dr. Leon Ryder Maxwell, Director, are outstanding, especially the latter with its emphasis on fine choral work under the direction of Maynard Klein.

The Federal Music Project has been very actively carried on under the direction of Rene Salomon.

Outside New Orleans, the Louisiana Federation of Music Clubs is the most important influence in the state's musical life. There are busy clubs with many interests in all the larger cities.

In Baton Rouge, the most outstanding musical achievement is the annual opera season which has come about as a development of the Music School of the Louisiana State University, H. W. Stopher, Director. Under the distinguished direction of Pasquale Amato, former Metropolitan Opera baritone, and Louis Hasselmans, Conductor, formerly of the Metropolitan, now of the Chicago Opera, this event attracts many visitors.

There is a Community Concert Association presenting artists of the first rank, and the Music Clubs are very active, including several excellent choral groups.

In Shreveport, there is a fine Community Concert Association and a music school in connection with Centenary College. There are a number of busy music clubs, including a little opera group, a piano ensemble and two good choruses of women's voices.

Alexandria has a co-operative Concert Association, a Music Department of Louisiana College and a very active music club, with a choral branch.

Monroe has a Civic Music Association, which presents an interesting program each season, and several influential music clubs.

Lake Charles has an orchestra which is making rapid strides under the direction of Francis Bulber, and a very active music club.

Lafayette has a Community Concert Association which offers fine artists and a music school attached to the Southwestern Louisiana Institute.

There are other activities in smaller communities, mostly carried on by clubs. There is a state supervisor of music in the public school system, directing a state-wide program.

MAINE

By Mrs. Everett L. Littlefield



MEMBER STATE BOARD OF EDITORS

The Maine Federation of Music Clubs, a state unit of the National Federation of Music Clubs, comprises one hundred and twenty-three musical groups: senior, student and junior clubs, choirs, choruses and ensembles. The largest of the groups, the Portland Rossini Club, Portland, Maine, is the oldest music club for women in this country. It celebrated its seventieth anniversary this year.

The Maine Federation sponsors, annually, a Harvest Festival in Portland comprised of senior, student and junior choirs. The last festival numbered four hundred voices.

Also annually, there are Junior Competitive Festivals as well as Harmonica and Rhythm Band Contests. Biennially, there are Young Artists' and Student Musicians' Contests.

In May, 1940, there was inaugurated, at the state convention, a massed chorus of more than two hundred voices, under the direction of John Warren Erb of New York. It is expected that this chorus will be an annual feature.

The Portland Symphony Orchestra, with a membership of about seventy players, Russell Ames Cook, Conductor, gives a series of concerts each season as well as several afternoon concerts for children. Guest artists are featured at each regular performance.

The Bangor Symphony Orchestra, with a membership of about sixty players, Adelbert Wells Sprague, Conductor, is said to be the oldest minor symphony in the country. It gives a series of concerts each season.

The New England Music Camp located on Lake Messalonskee, Oakland, Maine, offers training in voice and on all band and orchestra instruments during July and August. Recreation and sports have prominence as a part of the summer course. Musical instruction is given by a faculty of twenty outstanding teachers.

The Maine School Band and Orchestra Camp located at the Eastern State Normal School at Castine, Maine, offers a summer course of instruction in instruments as well as choral and orchestral work.

The colleges in Maine—Bowdoin College in Brunswick, Bates College in Lewiston, Colby College in Waterville, University of Maine in Orono, Nasson College in Springvale—all give special attention to music, supporting orchestras and glee clubs.

Normal and high schools devote careful training and organization with capable directors for bands and orchestras.

The state is well supplied with bands, municipal and military.

The Kotzschmar organ, a gift of Cyrus K. Curtis, is located in the City Hall in Portland. It was the inspiration which founded the first series of municipal organ concerts in the country. At present, during the summer season guest and local organists give public programs.

Because of its years of musical endeavors in connection with civic bands, orchestras and the well-known former William R. Chapman Festivals, which were a great musical asset to the state, Maine has been alert in its musical activities and interests. This condition continues through its Community Concerts, Federated Clubs and the broadening influence emanated by the numerous superior artists which Maine numbers among its summer residents.

MARYLAND

By Frederick R. Huber

Maryland, birthplace of America's national anthem, *The Star Spangled Banner,* is proud to be in the forefront of this country's musical advancement.

Throughout the state, the Maryland Federation of Music Clubs carries on its work of helping to make music appreciation and activity a vital force in city, hamlet and country-side, while in the metropolis of Baltimore municipal music ranges from varied park and neighborhood programs to the famous Baltimore Symphony Orchestra.

As if not content with being the birthplace of the national anthem, the state has given the nation another song which has long taken its place among the top-ranking pieces of musical Americana—*Maryland, My Maryland.*

Although written 79 years ago by James Ryder Randall, Baltimore-born instructor at Pydras College, Pointe-Coupee, La., and although widely sung in the state and elsewhere, it was not until 1939, upon the initiative of the Maryland Federation of Music Clubs, that *Maryland, My Maryland* became the official State Song.

The Federation felt that, since 1939 was the centenary of Randall's birth, it was time something were done about giving official status to the song. So, under the guidance of Federation officials, including Mrs. Frank S. Rowe, state president; Mrs. B. S. L. Davis, second vice-president, and Mrs. Paul Criblet, chairman of legislation, an appropriate bill was drawn up. In April, 1939, this bill became state law.

This is just one example of the energy with which the Federation pursues its tasks. In more immediate and concrete terms, at least so far as present musical activities of the people of Maryland are concerned, this persistence can by measured by the reports of Senior Clubs and Choirs and of Junior Clubs throughout the state.

These reports, made regularly to the Federation, show widespread work and growth, the fruits of the Federation's intelligent efforts.

To revert to the subject of Maryland's chief city, Baltimore is the only city in the United States to have a well-defined municipal Department of Music, of which this writer is the director. Ever since 1914, when the Board of Estimates of the city appropriated $8,000 for a municipal band to give concerts in the various neighborhoods, the city administration has encouraged and developed the expansion of music for Baltimore's residents and visitors.

The Baltimore Symphony Orchestra was formed in 1915, and gave its debut Feb. 11, 1916. Since then, the orchestra has become known as one of the finest in existence, and under the successive batons of Gustav Strube, George Siemonn and Ernest Schelling, it has maintained its consistently high standards of performance. World-famous guest conductors and guest artists have appeared with the orchestra. Henry Hadley, Howard Hanson, Albert Stoessel, Richard Hageman, Chalmers Clifton, Eugene Goossens at the baton; Albert Spalding, Paul Althouse, Walter Gieseking, Ignace Paderewski as guest artists—these are some of the luminaries of the music world who have appeared with the Baltimore Symphony.

To deal adequately with Maryland's music life, and with Baltimore's excellent Department of Music, would take a volume. However, from the few foregoing notations, the reader can glean that, in the field of music appreciation, endeavor and accomplishment, the state of Maryland is in the front ranks.

MASSACHUSETTS

By Mrs. Russell Taylor Hatch

In Boston there is a winter season of Friday afternoon public rehearsals and Saturday evening concerts by the famous Boston Symphony Orchestras conducted by the eminent Dr. Serge Koussevitzky.

A spring series of "Pop" concerts, held in Symphony Hall, and an early summer group of outdoor performances held in the new Hatch Memorial Shell on the Charles River Esplanade are conducted by Arthur Fiedler.

The Stockbridge Summer Festival and Symposium is held at "Tanglewood." This newly added activity is under the direction of Dr. Koussevitzky.

The Handel and Haydn Oratorio Society is the oldest and one of the largest in the country. Under Dr. Thompson Stone it gives three concerts yearly in Symphony Hall. Oratorios and other forms of choral works are given with nationally known soloists assisting.

The Apollo Male Chorus is the best known of the male choruses and has maintained through its long life a high order of performance. Dr. Thompson Stone is its conductor.

The Women's Symphony Orchestra conducted by Alexander Thiede is a new organization which has grown to

great popularity. Its personnel of eighty are all players of reputation.

The Massachusetts Federation of Music Clubs maintains a Junior and Young Artists contest, the final winners going on to the National Federation of Music Clubs biennial contest. Junior festivals and district programs are held, all of these helping the extra-talented youth.

A program for furthering "better music" in the home, church, school and general community is also part of its program.

There are several settlement schools in Boston where under-privileged children are given every possible help, the best known being the "South End" House.

Harvard and Radcliffe are both providing excellent courses in all departments of music. The choral groups are of an exceptionally high order.

It may be said with truth that the restoration of an interest in better church music had its inception in these schools through the pioneering spirit of Dr. Archebald T. Davison, who also changed the college glee clubs into choral art groups.

The Bach Cantata Club gives on the Harvard Campus concerts of great musical and historical value. The works of Bach and other composers of ancient form draw capacity audiences from the public as well as the student body.

Many conservatories such as the New England Conservatory of Music, the Longy School and the Malkin Conservatory are to be found in Boston.

The Worcester Festival conducted by Dr. Albert Stoessell is one of the outstanding musical events in Massachusetts. A week's series of concerts presents a large chorus and orchestra augmented by soloists and artist groups, all of national reputation.

The Worcester Oratorio Society, Walter Howe, Conductor, maintains through the year the high standard set by the Festival in October.

The Springfield Philharmonic Orchestra is a noteworthy example of what may be accomplished in this type of music.

The Junior League Concert course brings yearly to Springfield the very best artists obtainable and is a musical high light.

In the public schools the oratorios presented under the direction of Miss Hazel Clark have received national notice. At each public performance the children have the assistance of New York's finest soloists. The endeavor is unique as well as musically noteworthy.

Massachusetts has male choruses, oratorio societies, outstanding orchestras and bands too numerous to mention. They are, however, a very important part of that which is known as the musical life of Massachusetts.

It may well be said that our state is rich in musical tradition and our Federation of Music clubs is a dynamic force in its musical progress—a great source of satisfaction and pride.

MICHIGAN

By Mrs. Christian Herrmann



MEMBER STATE BOARD OF EDITORS

April 12 and 13, 1916, were auspicious days for music folk in Michigan. A printed program from that time bears these words: "The Tuesday Musicale of Detroit announces a meeting for the purpose of forming a Federation of Music Clubs of Michigan at the Statler Hotel, Detroit."

Thus began the great organization which has held twenty-four annual conventions and has had the following presidents: Mrs. Boris L. Ganapol, Detroit; Mrs. F. W. Nichols, Houghton; Mrs. Norris W. Wentworth, Bay City; Mrs. Ruth Haller Ottaway, N. Y. City (then Port Huron); Mrs. Byrl Fox Bacher, Ann Arbor; Mrs. A. L. Swinton, Marquette; Mrs. Samuel C. Mumford, Detroit; Mrs. George W. Langford, Ann Arbor; Mrs. Bliss B. Wells, Pontiac; Mrs. I. B Gilbert, Flint; Mrs. Christian Herrmann, Lansing.

Among our number are the following National chairmen: National Executive Contest Committee—Mrs. Ruth Haller Ottaway, Chairman, N. Y. City; Mrs. Byrl Fox Bacher, Ann Arbor; Education—Mrs. George W. Langford, Ann Arbor.

We are divided into ten Districts with the following directors:

Alpena—Miss Dessolee Chester.
Ann Arbor—Mrs. Frank Stoner.
Bay City-Saginaw—To be appointed.
Detroit—Mrs. Earl Potter.
Flint-Lansing—Mrs. E. Rosenthal.
Grand Rapids—Mrs. A. W. Penney.
Houghton—Mrs. Fred Stoyle.
Interlochen—Mrs. Benton A. Holm.
Kalamazoo—Mrs. George H. Kabel.
Port Huron—Mrs. Thomas J. Wadsworth.

The Federation meets in Convention once a year, in the Spring. Each District meets at least once a year. Competitive festivals are held for young artists and for Juniors. The Artist winner at the last Biennial was Samuel Sorin, a pianist of Detroit. He won both the National Federation and the Schubert Memorial awards and is being received everywhere with acclaim. Michigan has held a proud record of Young Artist winners.

The Detroit Symphony Orchestra is the outstanding one of Michigan, of course, but there are other orchestral groups, such as the WPA orchestra of Detroit, under the direction of Walter Poole, the Kalamazoo Symphony, the Lansing Symphony Orchestra, the Ann Arbor Civic Orchestra and others, too numerous to mention.

There are student clubs and home ensembles.

There are a cappella choirs and vested choirs, junior, intermediate and senior; there are high school choirs, noted among them being the Highland Park Vested Choir and the English Singers, from the same school, under the direction of Roy Parsons.

Flint has wonderful music in its High School—vocal, choirs, bands and many wonderful groups. The same is true of Pontiac, whose High School band is excellent.

Ann Arbor has an outstanding School of Music, in connection with the University of Michigan there.

Michigan State College at East Lansing has a great musical set-up and is now housed in a beautiful new Music Building.

There is a Detroit Opera Guild, under the direction of Ida K. Cordes. Flint has Civic Opera.

Olivet College, Hillsdale College, Kalamazoo College, and practically all of the Michigan colleges have outstanding musical groups, orchestras and glee clubs. Olivet College has an annual broadcast over WWJ. Ypsilanti State Normal has a wonderful choir under the direction of Dr. Alexander.

The Michigan University band is one of the best in the United States.

The Interlochen Music School, held during the summer, on Lake Interlochen, under the direction of Dr. Joseph Maddy of the University of Michigan Music School, draws the finest instructors in the country. The Bay View Summer School, in Northern Michigan, draws hundreds of students. Fred Patton of the Michigan State College Music Department is prominent in the Bay View course.

The Waldenwoods Summer School of sacred music, under the direction of Nellie B. Huger and, by the way, a project of the Michigan Federation of Music Clubs, is held at beautiful Waldenwoods, near Hartland, and attracts to its faculty men and women of national renown, such as Dr. H. Alexander Smith of Boston, Deane Shure, nationally known composer and director of Washington, D.C.; Arthur Croley, organ teacher from Fisk University, Dr. Westerman of Detroit, and Evan Edwards, choral director and master of interpretation, of Rome, N. Y. Miss Huger is the moving spirit of this unique school which celebrated 10 years of growth in the summer of 1940.

MINNESOTA

By Ethel Rose Weld



MEMBER STATE BOARD OF EDITORS

Music holds an important place in Minnesota. Throughout the entire state numerous bands, orchestras, choral groups, and successful composers are to be found.

The leading symphony orchestra is the Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos. Annually this organization is heard in a series of concerts in Northrop Auditorium in Minneapolis. The world's best artists appear as solo-

ists on its programs. The symphony was unusually well received when it went on tour during the 1940 season.

Another prominent Minnesota symphony is the Civic Symphony of Duluth under the direction of Mr. Paul Lemay. This group also presents prominent artists as soloists, and each year the new composition of a Minnesota composer is given a prominent place on the program.

Minnesota is proud of its world famous St. Olaf Choir under the direction of Mr. F. Melius Christiansen. This choir is made up of students at St. Olaf College at Northfield. Annually it goes on tour in various sections of the United States and twice it has gone to Europe. The Hamline University Choir directed by Mr. John Kuypers is another a cappella group which is receiving marked recognition because of its accomplishments. This choir also goes on annual concert tours.

The West High School Choir of Minneapolis is directed by Peter Tkash and has brought honors to Minneapolis in national competitions. The Concordia College Choir of Moorhead is another student group which tours annually and meets favor wherever presented.

The Nordic Choral Ensemble of Duluth is directed by Margrethe Hokanson, well known composer. This group sang for the crown prince and princess of Norway when they visited Duluth and was presented on an international broadcast in December, 1939. This choral organization will represent the Minnesota Federation of Music Clubs at the biennial convention of the National Federation of Music Clubs in Los Angeles in June, 1941.

Numerous church choirs from all sections of the state are presented each season over Station WTCN of Minneapolis and St. Paul. Mrs. Paul G. Bremer, St. Paul organist and composer, selects and presents the choirs.

One major project of the Minnesota Federation of Music Clubs during the 1940-1941 season is the organization of community choruses. Every federated music club has been urgently requested to promote this endeavor, and as a result choruses and choirs have sprung up even in the small communities. At the annual convention in Virginia in 1940 a massed senior and also a massed junior community chorus were both given an important place on the program.

The St. Paul Civic Opera Association does much to create and foster an interest in opera. This organization also holds auditions for young singers and thus discovers new talent. The various opera chairmen of the music clubs promote the presentation of opera in their local communities and urge the public to support the Saturday broadcasts of the Metropolitan Opera Company.

Minnesota also boasts of outstanding composers. The manuscript section of the Matinee Musicale of Duluth and the Schubert Club of St. Paul do much to acquaint the public with the work of these composers. Mr. Stanley Avery, Margrethe Hokanson of Duluth, and F. Melius Christiansen of Northfield are three leading state composers.

MISSISSIPPI

By Mrs. Robert C. Pitard



MEMBER STATE BOARD OF EDITORS

The Mississippi Federation of Music Clubs, which has just completed its 24th year of service, was organized for the purpose of aiding and encouraging musical education and developing and maintaining high musical standards throughout the state. This organization consists of 175 clubs with a total membership of approximately 5,000.

Our annual Competitive Festivals reveal an abundance of the finest talent and many splendid instructors. The winners of these festivals are awarded scholarships to leading conservatories. A Student Loan Fund is maintained for the aid of worthy students of music. Several of our winners are successful concert artists and many of them are fine teachers and conductors.

Other organizations that are active and alert and are contributing magnificently to the musical development of Mississippi are: The Mississippi Band Association, Music Teachers Association, American Federation of Musicians, and the Music Section of the Mississippi Educational Association.

All of our colleges, both Junior and Senior, have strong music departments. Mississippi State College for Women, located at Columbus, has a student Symphony Orchestra composed of 75 members and conducted by Theodore Russell, Dean of the Music Department of this institution.

The Jackson Symphonic Ensemble of 25 pieces is directed by Robert Copley Pitard.

Musical centers of Mississippi are Jackson, Columbus, Hattiesburg, Meridian, Brookhaven and Vicksburg.

Chalmers Clifton and Walter Chapman, both nationally known musicians, are native Mississippians. A. Lehman Engle, distinguished young conductor and composer, now of New York City, is also a native of this state.

MISSOURI

By Erma Bellows Sanders



MEMBER STATE BOARD OF EDITORS

Missouri has long placed unusual emphasis upon music. Recognition of its cultural value has resulted in a broad music program in schools and clubs and a high national ranking in this field.

In the high schools of Missouri will be found hundreds of bands, orchestras and a cappella choirs. Scarcely a consolidated school can be found which does not have a music supervisor. The entire state is served by county and rural music supervisors. A state supervisor directs the state program. A state band and orchestra association has an active membership composed of music supervisors.

From twelve thousand to fifteen thousand high school students participate in the school music contest each year. District contests, held annually in each of the five State Teachers Colleges, are followed by state contests at the University of Missouri in Columbia. Many schools of Missouri have carried off highest honors at national regional contests.

Springfield, Missouri, boasts the largest and oldest Boy Scout Band in the world. It has three hundred twenty-five members.

All of the colleges have fine music departments, and music majors from the State Teachers Colleges are in such demand that teaching positions are practically assured after graduation.

Missouri has a State Music Teachers Association and a State Federation of Music Clubs, each of which is affiliated with its respective national organization.

Seventy-one Senior and a hundred seventeen Junior Music Clubs belong to the State Federation. In the Student Division, which was just opened in 1940, there are already ten clubs.

Missouri has one of the finest state fair music programs to be found in the United States. Hundreds of young musicians, largely from the rural districts, go to Sedalia to enter the contests.

Many of the smaller cities have their own civic symphony orchestras, and two of the major symphonies are in Missouri. These are the St. Louis Symphony and the Kansas City Philharmonic Orchestra. St. Louis has also a permanent Grand Opera Association, and its Municipal Opera has become an institution known throughout the country.

Many of the smaller towns have annual artists concert series in addition to those given by local musicians.

Missouri has made valuable contributions to music through its native artists and composers. With its well-established program throughout the state, there is no doubt that it will continue to have a vital part in the advancement of good music in America.

MONTANA

By Forrest E. Wachs



MEMBER STATE BOARD OF EDITORS

Within the past ten years Montana has made very rapid strides in the advancement of music. During that time, Prof. John Crowder, who is now Acting Dean of the Music School at the University of Montana in Missoula, has been active in the organization of the Montana Music Educators Association. This organization has inaugurated the music festival for high school music groups and soloists. This festival was held at the University in Missoula for several years, but due to the size of the 1939

event it was decided to hold only the solo and small ensemble work there, with the larger groups going to district meetings. Eighteen hundred youngsters were in attendance at the festival held in Missoula for 1940, with from twelve to fifteen hundred at each of the other five districts.

A most colorful band festival, for high school bands, has now become an institution for Havre, the largest city in Northern Montana. Over thirty bands gather here each May and participate in competition, both in playing and marching. This event brings thousands of people from all over the state, and the community looks forward to each festival with as much enthusiasm as some have in anticipating the coming of a fair. Prof. Charles Cutts of Billings, President of the Montana Music Educators Association, is the one who is largely responsible for all this activity for young musicians.

About eight years ago the Montana Federation of Music Clubs inaugurated the Competitive Festivals sponsored by the National Federation of Music Clubs. This Festival, too, has grown to such proportions under the able leadership of Mrs. Helen LaVelle of Butte that districting has become necessary. Unfortunately Mrs. LaVelle has had to retire from the work, but Miss Muriel Gene Straiton of Great Falls, who has charge of the Festivals for 1940, gives all promise of following in Mrs. LaVelle's footsteps.

At present there are four well organized choruses in the state. The Orpheus Male Chorus of Helena is under the direction of Mrs. Ione Peek, and the Apollo Male Chorus of Great Falls is directed by Mr. L. W. Upshaw, local secretary of the Young Men's Christian Asociation. Helena and Great Falls also divide the honors in the branch of women's choruses. Helena has the Monday Music Club Chorus under the direction of Mrs. Ray Church, while Great Falls has the Tuesday Music Club Chorus, whose director is Mrs. Arthur Barkemeyer. All choruses are fine organizations and serve their respective communities well.

At present Mr. Upshaw is working on the organization of a Civic Orchestra for Great Falls. The organization now has over sixty members and will be greatly increased when it begins to come before the public eye.

NEBRASKA

The music scene in Nebraska is one of ever-increasing activity. A glance at the cities of Omaha and Kearney furnishes proof of this.

The Tuesday Musical Club, the Morning Musicale and the Matinee Musical Club, as well as the University of Omaha, all contribute to the musical vitality of the state's principal city, Omaha, and therefore of the state as a whole.

During the past season, the Tuesday Musical Club, a non-profit organization of 1,500 members, brought five evening concerts to Omaha, in the Central High School Auditorium. The events included appearances of the St. Louis Symphony, under the baton of Vladimir Golschmann, and Risé Stevens, mezzo-soprano. Mrs. Roy Page has been president of the club for three years.

Under the auspices of the Morning Musicale, the Omaha Symphonic Strings, an ensemble of 18 young women and one man (bass) under the conductorship of Richard E. Duncan of the University of Omaha, made its bow, and promises to be one of Omaha's major contributions to the music world.

Monthly Young Artists programs, affording an opportunity for talented students to appear before the public, are offered by the Omaha Music Teachers Association, of which Edith May Miller is president.

Under the direction of Harold Cerny, the Kearney Symphony has completed its fifth season. Originally consisting of 20 players, the orchestra, which is under the auspices of the Nebraska State Teachers College, now numbers 70 members. Every year the Kearney Symphony tours the entire state of Nebraska performing in municipal and high school auditoriums.

NEVADA

Compared to many other states, Nevada is sparsely populated, and has long distances between its towns—but, proportionately considered, its musical activity is of amazing vitality.

The University of Nevada, in Reno, is the center for much of the state's music life. In addition to possessing a fine department of music the university has a small symphony orchestra of 35 pieces and two choral organizations. These groups, known throughout the state, are the University of Nevada-Community Little Symphony Orchestra, the University-Community Chorus, with 100 voices, and the University Singers.

The Nevada Community Concert Association, in Reno, is active in arranging concerts and recitals during the music season. Mr. Samuel Platt is president of the organization.

In the cities of Nevada, often separated by wide stretches of desert land, music education is stressed in the public school curricula. Such cities as Carson City (the state capital), Reno, Las Vegas, Elko and Eureka have Music Departments as part of their Boards of Education.

NEW HAMPSHIRE

By Mrs. Ella Lord Gilbert



MEMBER STATE BOARD OF EDITORS

The progress of music development in New Hampshire is in a highly encouraging state. Choral groups, orchestras, string ensembles, bands, operatic groups, music study clubs, junior music organizations, school music groups and family groups have increased in numbers, proficiency and enthusiasm. There has been a decided upward trend for several years, and this is a healthy growth that speaks well for the future.

New Hampshire is fortunate to possess the MacDowell Colony at Peterborough, where Edward MacDowell composed many of his famous works. The Colony is sought by the best of American composers and musicologists every summer, as well as by artists in every field. The close association of these specialists in all the arts has a broadening influence on the entire state. Mrs. H. H. A. Beach, a native of New Hampshire, Marian Bauer, Mabel Daniels, Ethel Glenn Hier, May Strong, Roy Harris, Douglas Moore, Harold Morris, Wintter Watts, Powell Weaver, and many others have become familiar figures to a vast horde of Colony visitors. Mrs. MacDowell, who directs the destinies of the Colony, is a constant inspiration, and her name is a household word.

Two outstanding composers are Dr. Percy Goetschius and Edward Burlingame Hill, whose music and books are of world wide interest. Younger composers who have achieved recognition are Marjorie Goetschius and Walter Jenkins, both natives of Manchester. Harold Webster Cate has earned an enviable reputation among song writers.

As would be expected in a state where singing schools abounded from its earliest settlement, choral groups predominate. A chorus of women's voices is sponsored by the New Hampshire Federation of Women's Clubs. Under the baton of Mrs. William Chapman of Keene this chorus of over four hundred voices has done remarkable work and is of inestimable value in music development. A small chorus of women's voices deserving credit is that of the Music Lover's Club in Littleton. The Temple Choir of sixty men's voices, conducted by Harry C. Whittemore, is noted for artistic performance. Choirs of mixed voices under constant training for a number of years are the Wolfeboro Community Chorus, directed by Mrs. Kathleen Cunningham, who also directs the State Chorus of the New Hampshire Federation of Music Clubs; the Portsmouth Community Chorus with Norman Leavitt, conductor, and a chorus in Concord, famous for its fine tone quality, conducted by Mrs. Ruth May. There are many smaller choruses of fine caliber.

The State Symphony Orchestra, Earle V. Clay, conductor, has brought joy and inspiration to thousands of listeners, and a String Ensemble under the same leadership is in constant demand in a type of music little known here before. The Institute Orchestra of the Institute of Arts and Sciences has been under the leadership of Rudolph Schiller for thirty-three years. The Institute sponsors a Music Theory department under the direction of Maurice Hoffmann, Jr. Under the management of Albert L. Clough, the president, a series of artist concerts is presented every season.

The Currier Art Gallery, under the direction of Mrs. Maude Briggs Knowlton, also sponsors a series of artist concerts and lecture recitals every season.

The Seacoast Music Festival Association has brought the best artists and the best critics in the country to our shores. Founded by Mrs. Arthur L. Hobson, this association presents summer festivals on the Arthur L. Hobson estate at Little Boar's Head, and thousands of people gather there for two days of musical feasting in July of each year.

The New Hampshire Federation of Music Clubs exerts a wide and lasting influence through adult and junior organizations. Study clubs, choral clubs, and professional clubs, all combine to promote music, and lend their aid to every worthy musical cause when possible. Through the cooperation of state and city libraries many music departments have been inaugurated or improved. A chairman of Motion Picture Music is in close contact with the motion picture industry and keeps the clubs informed of important music picture releases. Research work is being done in American music, early American composers, and state composers. Radio programs are sponsored in the several radio stations. Music in rural communities is one of the prime interests. Extension work in many fields is being done through promotion of adult and junior clubs.

The New Hampshire Music and Allied Arts Extension Society has presented many artists in urban and rural communities under a cooperative plan. Directors ore Mrs. H. H. A. Beach, Rev. Edward A. Clark, Dr. Allen Eastman Cross, Mr. Joseph Epply, Dr. Percy Goetschius, Prof. Edward Burlingame Hill, Mrs. John F. Holmes, Mrs. Edward MacDowell, Dr. Curtis Hidden Page, Homer Saint-Gaudens, and United States Senator Charles W. Tobey. Dr. Leonard B. McWhood, now deceased, also was a director. The president of the two organizations above is Mrs. Ella Lord Gilbert, of Manchester.

A School of Music and Expression in Nashua, directed by Mrs. Ethel Blood Ingram, employs teachers of high standing and is the only school of its kind in the state.

Two summer music camps, Pine Peak at Groton, in charge of Mr. and Mrs. Samuel Griffiths and Geoffrey O'Hara, and the Chase Farm Colony at Whitefield sponsored by Lucy Chase Sparks, are of recent development and supply a much needed musical atmosphere in recreation. These camps are always ready to cooperate with all musical activities and thus do their part toward a bigger, better musical growth.

The Operatic Society of Manchester was organized in 1936 and has presented several operas successfully. There are one hundred and thirty members of the chorus and an orchestra of twenty-six pieces. Mr. Gerald Robert is the conductor and manager.

The School Music Festival Association is a state-wide organization of particular worth. Spring Festivals are held every spring in May, which draw thousands of young musicians and their parents. Experience in orchestral, choral and solo performance is provided these young people under excellent leadership. Mrs. Anna Musgrove Adams of Bristol is the president.

NEW JERSEY

By Mrs. Frank N. Garland



MEMBER STATE BOARD OF EDITORS

With the approach of 1941 and the reorganization of Music Departments and of musical activities in general throughout the state, New Jersey will present bigger and better programs to her audiences, adding new zeal to the cultural side of the music-loving people of her state.

New Jersey, lying between Pennsylvania and New York states, once had an idea that she could have music very easily by travelling a few miles to hear it, and although some music was in effect in the state for many years, it always seemed in its infancy, and never to grow up. Therefore, in earlier years, music was sparsely represented in New Jersey.

Choral societies and organ music, presented in concert, were the outstanding music projects in the last century.

But today we have symphonies, symphonic bands, opera societies, choral festivals (white and colored), young artists concerts and contests, institutes, music lectures, choruses, Radio Station WOR (the Bamberger Broadcasting System). New Jersey has achieved much and has much to tell. Composers are coming to the fore in this state and when the entire growth of music is examined, compositions comes before anything else, in the way of music. New Jersey is proud to claim winners of the National Atwater Auditions, and also in the Federation of Music Clubs Contests.

Scholarships are presented to the New Jersey State College for Women in New Brunswick by the Federation of Music Clubs and the Federation of Women's Clubs Music Department. The Trinity College of Music, London, England, holds yearly examinations in New Jersey, presenting certificates and diplomas as awards.

Each year the Bach B minor Mass is presented by the Bach Society in Newark.

The Griffith Foundation sponsors a winter series of vocalists and instrumentalists; also a piano series, lecture course, and contests. During the month of June the Essex County Symphony Society, sponsored by five outstanding citizens of Newark, presents four stadium concerts, in Newark.

All of the music in the state colleges is outstanding. Rutgers presents a winter series with outstanding artists. Howard McKenny, composer, is Head of the Music in Rutgers State College, New Brunswick. John Earl Newton, Chairman of Music at the College for Women, in New Brunswick, presents monthly programs of piano and vocal artists and also opera.

A group of very young musicians was desirous of playing together and having an amateur symphony; Mrs. Ludovic Conklin of Newark, a person to be greatly commended indeed on her vision and generosity, heard of these young people having no place to practice, and offered her home, where they might come once a week to rehearse. They do come, from far distances, to enjoy the kind thought of this lover of music and of mankind.

With the Newark Civic Opera Company, Montclair Operetta Company, and the Junior League of Newark presenting opera in public schools, New Jersey looks forward to increased opera activities.

Newark is especially honored to be the proud possessor of 50 symphonic recordings, donated by the National Committee in Washington to her library, for the free use of the public.

The Paper Mill Play House, Millburn, presents a summer and winter artist series of operettas and symphony concerts.

We have a very active unit of the Metropolitan Opera Guild in New Jersey. The following are all active musical organizations in the state:

Bach Society of New Jersey (Newark)—Rodney Saylor, Director.

Bloomfield Symphony Orchestra — Walter Kurkewicz, Conductor.

Elizabeth Philharmonic Society — August May, Conductor.

Glen Ridge Orchestra—Samuel Antek, Conductor.

New Jersey Symphony Orchestra — Dr. Frederick Weisman, Conductor.

Nutley Symphony Orchestra — Nicoa Cambourakis, Conductor.

Essex County Symphony Society—Alexander Smallens, Conductor.

West Orange Symphony Orchestra—Jennings Butterfield, Conductor.

New Jersey State Symphony Orchestra.

Y. M. H. A. Orchestra—Mark Silver, Conductor.

Montclair Orchestra — Emil Kahn, Conductor.

Hudson County Orchestra — Allen Brannigan, Manager.

Jersey City Philharmonic Orchestra—J. Randolph Jones, Conductor.

New Jersey Chamber of Music Society—Jack Seader, Director.

New Jersey Music Guild—John Cervasio, President.

Essex County Opera Company—Ralph Errelle, Director.

Guild of American Composers.

Montclair Operetta Club — Esther A. Seeds, Director.

American Institute of Music, Arts, and Drama—Ralph Erroli, Director.

New Jersey College for Women — Prof. John Earl Newton, Director.

Westminster Choir—Dr. John Finley Williamson, Director.

Apollo Club, Asbury Park.

Suburban Glee Club, Bloomfield.

Hackensack Women's Club.

Hazomir Choral Society — Mark Silver, Director (Y.M.H.A., Newark).

Orpheus Club — Frank Kasschau, Director.

Newark Music Festival Chorus — Frank Kasschau, Director.

Elizabeth Music Association — Miss Jane Whittemore, President.

Griffith Music Foundation — Mrs. P.

O. Griffith.

Newark Museum Concerts — Mrs. Edith B. Saylor, Director.

New Jersey State Teachers College Orchestra, Montclair—Emil Kahn, Conductor.

Steel Pier Opera Company — Jules Falk, Director.

Newark Colored Music Festival—Dr. Clarence White, Director.

Trenton Symphony Orchestra—Gulilelmo Sabatini, Conductor.

Choral Club of Summit.

Montclair Chamber Music Society—Mrs. Walter E. Lumbad, Director.

Community Concert Association of the Oranges—Mr. Everett Colby, Director.

Montclair A Cappella Choir—Carl F. Mueller, Director.

New Jersey Music Educators—Gertrude H. Hale.

Junior Auxiliary of the Music Educators Association of New Jersey.

Essex County Music Forum — Mrs. Fay Simmons, Davies, President.

Ben Ritmato Music Club—Miss Helen Kordys, President.

New Jersey Opera Association—William Spada, Director.

Orange Musicale Art Society.

Leonia Woman's Club Chorus—Miss Mildred Davies, Director.

North Newark Artists' Concerts — Charles Grant Shaffer, Director.

Arts High School Concerts—Harrison E. Webb, Director.

Princeton University Concert Series —Mrs. U. Vreeland, Chairman.

Vassar Club of Plainfield.

Rutgers University Concert Series—Howard D. McKinney, Director.

Paper Mill Play House—Frank Carrington.

New Jersey Federation of Music Clubs—Helen Wyeth Peirce.

Montclair Museum Artists Series — Sunday afternoon concerts.

New Jersey Chamber of Music Society, Montclair, Tuesday morning recitals.

In addition to leading this new group, Mr. Duncan conducted the University of Omaha Symphony. This orchestra is an institution of statewide repute.

Another innovation is the sponsorship by the Matinee Musical Club of the Omaha Symphonietta, consisting of 29 members, also under the conductorship of Mr. Duncan. The Matinee Musical Club also brings prominent artists to the city. Alec Templeton recently played at one of the programs, to a packed house.

Monthly Young Artists programs, affording an opportunity for talented students to appear before the public, are offered by the Omaha Music Teachers Association, of which Edith May Miller is president.

Under the direction of Harold Cerny, the Kearney Symphony has completed its fifth season. Originally consisting of 20 players, the orchestra, which is under the auspices of the Nebraska State Teachers College, now numbers 70 members. Every year the Kearney Symphony tours the entire state of Nebraska, performing in municipal and high school auditoriums.

Each of Omaha's five high schools presents varied musical programs. Our Saviour's Lutheran Church last winter presented, at Technical High School, Auditorium, F. Melius Christiansen and the St. Olaf Choir.

NEW MEXICO

Throughout New Mexico, concentration of music lovers and organizations in 1940 has been upon the Coronado Cuarto Centennial Celebration, in observance of the 400th anniversary of the entry of the Spanish explorer, Coronado, in what is now the American Southwest.

Cuarto Centennial pageants are being held in virtually every community of the state, with appropriate folk music emphasized. Music centers, in preparation for the statewide celebration, compiled folk music and other music of the past four centuries in New Mexico.

Assisting Sarah Gertrude Knott, director of the National Folk Festival, in arranging the musical features of the pageants were Grace Thompson, Head of the Music Department of the University of New Mexico, and Helen Chandler Ryan, Director of the State WPA Music Project.

Pageant productions were produced by Thomas Wood Stevens of California; execution of them was supervised by Jerome Cargill of New York. Director of the Coronado Cuarto Centennial is Clinton P. Anderson of Albuquerque.

Meanwhile, New Mexico's usual round of music activities continues. The Community Concert Association in Santa Fe presented a distinguished list of artists and orchestras last winter, including Simon Barer, Angna Enters and the Barrère Little Symphony. The Albuquerque Civic Symphony, led by Grace Thompson, conductor and founder, played to large audiences in its seventh season. Lawrence Tibbett, opening the Community Concert Association season in Albuquerque, sang to an audience of almost 3,000 at Carlisle Gymnasium.

Concerts were given by the Music Department of the Arsuna School of the Fine Arts in Santa Fe, under the direction of Maurice M. Lichtmann, head of the department.

Due to the illness of its conductor and founder, Sarah Hall Yott, the 35-piece Albuquerque Junior Civic Symphony temporarily suspended its activities this year, after a splendid six-year record.

An important music event in New Mexico is the annual Fiesta in Santa Fe, usually held around Labor Day, with Mexican orchestras playing, and with the singing of folk music forming a highlight of the gay program.

The New Mexico Federation of Music Clubs is contributing to the development and appreciation of music in our state. The present state president is Mrs. M. R. Jones of Albuquerque, and although there are only a few clubs their growth should be a vital factor in the state's musical progress.

NEW YORK

By Mrs. E. H. Cahill



MEMBER STATE BOARD OF EDITORS

Symphony Orchestras: In New York City, the New York Philharmonic - Symphony Orchestra, John Barbirolli, conductor, plays at Carnegie Hall, in the winter season, and gives summer programs at Lewisohn Stadium, College of the City of New York, with various conductors and noted soloists;

The NBC Symphony Orchestra, Arturo Toscanini, conductor, at NBC Radio City Studios, gives weekly broadcasts during the winter season;

The National Orchestral Association, Leon Barzin, conductor, performs at Carnegie Hall during the winter season;

The City Amateur Orchestra, Judge Leopold Prince, conductor, plays at the Museum of Natural History Auditorium;

The New York City WPA Symphony Orchestra presents fine programs. Horace Johnson is supervisor of the New York City Music Project.

Other orchestras include:

Columbia University Orchestra, New York University Orchestra, Juilliard School of Music Orchestra and many good high school orchestras. The Philadelphia and Boston Symphonies visit New York City every winter, appearing in Carnegie Hall and the Brooklyn Academy of Music.

In Rochester, the Rochester Symphony Orchestra, Dr. Howard Hanson, conductor, performs during the winter season at the Eastman School Auditorium, and also broadcasts frequently.

Opera: In New York City, the Metropolitan Opera Association, Edward Johnson, general manager, presents operas at the Metropolitan Opera House, which is probably the leading opera house in the world today, with singers from all parts of the world and an orchestra of 90;

The La Scala Opera Company, Fortune Gallo, manager, has its spring season at the Center Theatre, Radio City, and also tours the United States;

The Juilliard Opera Company, at the Juilliard School of Music, Albert Stoessel, director, uses American singers. At Carnegie Hall, the Municipal Opera Company performs. It was recently formed, to give opera with American singers.

The Eastman School of Music Opera Department, in Rochester, trains American singers and produces opera. At Chautauqua, there is a summer season of opera, with Albert Stoessel as director.

Music Centers: In New York City, Town Hall, 123 W. 43rd St., is the leading hall for recitals; world-famous artists perform here during the season;

Carnegie Hall, Seventh Ave. and 57th St., is the leading hall for orchestral

programs and choral programs; also, noted artists give recitals here;

Other auditoriums include: Carnegie Chamber Music Hall, Seventh Ave. and 57th St., for performances of chamber music groups; Steinway Hall, 113 W. 57th St., for recitals, chamber music and club meetings; Barbizon Plaza Hall, Sixth Ave. and 58th St., for recitals; the MacDowell Club, for recitals, chamber music and socials.

Hundreds of music schools, led by the Juilliard School of Music, give many scholarships to gifted young musicians throughout the country. Settlement schools in poorer sections of the city do similar work.

The Hotel Great Northern is the headquarters for the New York Federation of Music Clubs, of which Mrs. Edmund H. Cahill is president. Luncheon forums, with noted speakers, are given throughout the year. Conferences are held there.

In Rochester, the Eastman School of Music, endowed by George Eastman, gives many scholarships to gifted young Americans. Dr. Howard Hanson is director.

Outstanding Music Clubs and Musical organizations:

In Albany, the Monday Morning Music Club gives outstanding programs and engages noted artists. It has a Choral Group. The Syracuse Morning and Evening Musicales present a series of unusual concerts, with outstanding artists. Binghamton has a Harmony Music Club, which is the center of musical activities in the town, and gives monthly programs. There is an excellent Music Department in the Binghamton public schools.

The Watertown Morning Musicales bring noted artists to Watertown and sponsor a Choral Group.

On Long Island, Port Washington, Babylon, Hicksville, Jamaica, Brooklyn, Long Island City, Jackson Heights and Flushing all have excellent music clubs, orchestras and choral groups.

In New York City and throughout New York State, choral singing is very popular, in colleges, industry, clubs and churches.

Junior Music Clubs: There are many Junior Music Clubs throughout the state, especially among students of piano, violin, harp and dancing. Made up of members between the ages of 6 and 18, these clubs elect their own officers, and run their own affairs with the help of one advisor. Most of these clubs are affiliated with the New York Federation of Music Clubs.

In 1940, the federated Juniors of the New York City District gave two programs at the New York World's Fair.

Contests: Federation contests, both State and National, are held yearly throughout the state, in composition, piano, violin and voice for Juniors, Student Musicians (19-25) and Young Artists (21-30). Both National and State Federation money prizes are awarded, and the opportunity is given to appear before a select audience.

From May 16 to 20, 1940, the New York Federation of Music Clubs held a four-day American Music Festival and Convention in New York City, with contests and a Choral Concert in Carnegie Hall. Features of the festival included a luncheon forum, with noted speakers, and the first All-American Friendship Dinner, which brought together musical representatives of the United States, Canada, Mexico, Central America and South America.

The Naumburg Musical Foundation sponsors annual competitive auditions, the award being a debut appearance in Town Hall, with all expenses paid. The Naumburg Foundation was established in 1925 by Walter W. Naumburg, in memory of his father, Elkan Naumburg, New York patron of music.

The MacDowell Club, New York City, holds contests, and awards winners with a featured appearance before the club.

The above account presents but a panoramic, "bird's eye view" of the rich and colorful music life in New York State, scene of the greatest concentration of musical activities in the United States.

NORTH CAROLINA

By Mrs. W. H. Davis



MEMBER STATE BOARD OF EDITORS

The Mozart Festival was founded in August, 1937, at Asheville, N. C., by Thor Johnson, and is an annual event. It has grown from a purely local project into an institution of nation-wide interest, with a Festival Guild of some hundred charter members to provide for its operation on a permanent basis.

The final concert of each summer's Festival is traditionally known as Opera Night, with the presentation of at least one of Mozart's larger dramatic operas. Other concerts include orchestral, chamber and vocal music, and bring to light many interesting works not a part of the usual repertoire. Outstanding items on the programs of the three past seasons include *The Marriage of Figaro* and *Bastien and Bastienne,* the *Prague,* G minor, and A Major (K.201) symphonies, the G minor Quintet, C Major (K.465) Quartet, and the Violin and Viola Concertante in E Flat.

The Festival Guild has as its chairman Mrs. W. H. Davis, state president of the North Carolina Federation of Music Clubs. The Festival Orchestra is conducted by Thor Johnson, Musical Director of the Festival. Mr. Johnson has recently been appointed conductor of the Grand Rapids, Michigan, Symphony Orchestra. Joseph DeNardo is associate conductor and Clifford Bair is in charge of opera production for the Festival.

The newly organized North Carolina Symphony Orchestra under the direction of Dr. Benjamin Swalin, of the music faculty of the University of North Carolina, is much encouraged by the cooperation it is receiving from over the state. This orchestra is made up of musicians from every corner of the state, and from intensive rehearsals is able to ascend the heights of musical achievements. The future of the North Carolina Symphony Orchestra is very promising. Dr. Joseph Hyde Pratt, president of the organization, has the support of interested persons from all over the state and is much encouraged by their support.

There is a marked interest in symphonic bands, orchestras and choral groups among the colleges. Leaders in the state are the colleges of the University of North Carolina, with Dr. Glen Haydon, Dean High Altvater and Major C. D. Kutschinski. Among privately owned colleges in the state, the music departments have taken conspicuous places, Salem College with Dr. Charles Vardell, Jr., Greensboro College with Mark Hoffman, and Davidson College with James C. Pfohl.

For their work in church music and as pioneer music educators, Mr. and Mrs. Crosby Adams have been an inspiration to musicians and students throughout the country. Composers whose works have placed them in the front ranks are Lamar Stringfield (winner of the Pulitzer Prize in 1927 for his *Southern Mountain Suite);* Dr. Charles Vardell, who has recently been acclaimed for his *Carolinian Symphony;* Mrs. Crosby Adams for *Studies in Hymnology,* and many others. Dr. Nathaniel Dett, one of America's outstanding composers, is also director of the famous Negro choir of Greensboro.

North Carolina has achieved enviable reputation in the concert field. Among the singers are Norman Cordon, Lansing Hatfield, and Lucile Browning of the Metropolitan Opera Co., Wilson Angel, and Katherine Yarborough, of Wilmington, who has been acclaimed for her beautiful voice and in such roles as *Aida.*

During the past few years the State Federation of Music Clubs has forged ahead to take its place near the top of the list in the National Federation of Music Clubs. The twenty-five departments have been invaluable in developing America's musical resources. The federation is headed by Mrs. W. H. Davis of Asheville as state president. The first president, in 1912, was Mrs. A. C. Orndorff, of Charlotte. There are nearly 200 Senior and Junior clubs in the state, totaling over 3,000 members.

The immediate objective of public school music in the state is that every child should be taught the rudiments of music and should be able to read and sing at sight, and also to be given an opportunity to play in an orchestra or band. Public school music is taught in every elementary school. The Legislature has included song books for the grades as basic texts in the free textbooks provided by the state. At present there is no state music supervisor. President Dr. Glen Haydon of the North Carolina Music Teachers' Association has completed plans for giving credit for private study in piano and violin.

NORTH DAKOTA

By Mrs. B. H. Kroeze



MEMBER STATE BOARD OF EDITORS

The National Federation of Music Clubs, although a young organization, has accomplished much in musical development in and for the State of North Dakota. There are now 24 Senior Clubs in good standing; six Student Clubs, and 36 Junior Clubs.

Every two years a State Convention is held, replete with many features of musical interest. Every music club in the state sends some musical number to represent the club, distinctive of its endeavors. Alternating with the Biennium, an Artists Contest takes place, consisting of student and junior contestants who come from all over the state to participate and to obtain inspiration by the work of other musicians of their own age and grade.

Many special efforts to raise the standard of music occur each year and to some extent are sponsored by the Federation. The main ones along this line are the Annual Grand Opera given by the Students' Chorus of Jamestown College, under the direction of Joseph Saylor Black, head of the Music Department of the College. Another is the Annual Tour of the state in Band Concerts under the direction of John E. Howard of the North Dakota State University. Also, there are tours by the Jamestown College Chorus, giving a diversity of musical numbers.

It is of value to realize that many of the senior clubs in the state stimulate music by buying for our high schools radios, records, and sheet music. In our larger cities artists courses are sponsored, and indiivdual artists invited. Young musicians are encouraged to attain distinction in further music study by Loan Fund grants where the talent warrants this.

Composers are coming to the attention of the public by some splendid productions. Chief among these composers are Miss Grace Watkins of Fargo and Ralph Travis of Jamestown, both graduates of Jamestown College, with graduate work in Columbia and Iowa University.

We feel that one of the greatest distinctions in the music history of the state is the fact that Mrs. John Alexander Jardine, of Fargo, has accomplished great things for music in the nation as well as in our own state. Her counsel and inspiration have been a source of great assistance in bringing our music interests to the high stage they occupy.

OHIO

By Bertha M. Herbruck

Ohio is known throughout the nation for her multitude of resources, not the least of which are her cultural interests and institutions. Here these can only be mentioned in the broadest sense of the term, for her cultural advantages, especially in music, are almost limitless.

Notable among these are orchestras, bands, clubs, choirs, singing societies, schools of music, colleges and universities, art museums, grand opera seasons, music at state and county fairs, as well as the facilities of major broadcasting stations.

Ohio is the home of two major Symphony Orchestras—the Cincinnati Symphony Orchestra under the direction of Eugene Goossens and the Cleveland Symphony Orchestra, Artur Rodzinski, Director. It is the home also of the Cincinnati May Festival, one of its oldest musical institutions with the world's greatest artists as soloists, and its Festival Chorus, augmented each season by a large Children's Chorus. The Metropolitan Opera Company's season of grand opera in Cleveland each year attracts thousands from neighboring states as does the Cincinnati Zoo Opera Season each summer.

Among recent developments in Choral Singing may be mentioned the Annual Bach Festival at Baldwin-Wallace College, Dr. Albert Riemenschneider, Director; the Children's Chorus, composed of one hundred and fifty children of employees of The Inland Manufacturing Company of Dayton, directed by Richard Westbrock; the Cincinnati Mothersingers, Mrs. Stanley L. Clark, founder, Dr. John A. Hoffmann, director. Dr. Hoffmann is also the director of the Cincinnati Madrigal Singers and Dean of the Cincinnati Conservatory of Music.

The Cincinnati Conservatory Symphony Orchestra under the direction of Alexander von Kreisler is heard throughout the year on a nation-wide broadcast. The College of Music in Cincinnati presents its orchestra in broadcasts. The city of Cleveland boasts an all-women Symphony Orchestra, under the direction of Hyman Schandler. In Dayton, Marion, Mansfield, Toledo, Youngstown, Columbus and in some of the smaller towns are to be heard symphony orchestras under very capable direction. Through the Federal Music Project and Works Progress Administration, civic orchestras are functioning in many cities throughout the state.

Free summer concerts are enjoyed by thousands of Ohio's citizens at the stadiums, band shells and parks. Dayton has recently dedicated, through the efforts of the Music Committee of the Chamber of Commerce, a new Municipal Band Shell, where thousands listen to band and orchestral concerts each week. The cities of Cleveland, Cincinnati, Columbus and Toledo are noted for the music appreciation courses for school children in attendance at the symphony concerts. The state is proud to be one of eight to have a supervisor of music for the public schools, Miss Edith Keller, a member and district president of the Music Educators Association. Thousands of Ohio's school children each year enter the Competitive School Festivals to receive ratings for musical performance.

The compositions of many noted Ohio composers are heard on artist concerts and on all types of programs throughout the state. Dr. Edgar Stillman Kelley, who is called the dean of American composers, resides in Ohio and New York, occupying a chair at Western College for Women at Oxford.

Dedicated to the aid and sponsoring of American music and American artists are the Ohio Federation of Music Clubs, the Ohio Music Teachers Association, Choirmaster Associations, Guilds of Organists, Schools of Music, and musical fraternities in schools and colleges, as well as music departments of many other organizations.

Severance Hall in Cleveland, Emery Auditorium and Music Hall in Cincinnati, Stambaugh Auditorium in Youngstown, the Toledo Museum of Art Peristyle, and Civic Auditoriums in many cities house the concerts sponsored by women's groups, by civic music organizations, by music committees of chambers of commerce and by artist managers. The world's greatest artists are heard in Ohio each season at popular prices by tens of thousands of Ohio's music lovers.

OKLAHOMA

By Mrs. D. S. Popejoy



MEMBER STATE BOARD OF EDITORS

During the past few years we Oklahomans have been witnessing the intelligent development of our virgin resources of musical talent, which has been steadily increasing because of the efforts of our pioneer musicians who have placed our musical program upon a very firm foundation.

Now comes the golden opportunity for the Oklahoma musical organization to sponsor and aid in building still more improvements in this cultural program of our great state.

The record of accomplishments which has been attained by the musical organizations and music departments of our universities, colleges and public schools is most gratifying.

The Oklahoma Federation of Music Clubs held its 20th Annual Convention in Oklahoma City March 30 to April 2, 1940. This brought to our realization what an organization can do to bring the spiritualizing force of music to the inner life of Oklahoma.

What progress has been made by the federation is due to the combined efforts of the most efficient State Board, District officers and individual members, who have loyally supported the state president in the discharge of her duties.

The president of the State Federation is Mrs. Ernest Nelson of Ponca City. There are 239 music clubs in the state: 70 senior organizations, 14 student organizations, and 155 junior clubs—an imposing total evidencing the splendid work.

During the past two years an Educational Council has been formed which acts as an advisory board to assist the federation in all phases of development. Each university or college is represented on this council.

The Oklahoma Music Teachers Association re-elected Mrs. J. M. Roche as State President at the 10th Annual State Convention in Oklahoma City, Feb. 25 and 26, 1940, with outstanding artists as highlights of the convention.

In the business taken up, the matter of paramount interest to teachers over the state was the action taken pertaining to the certification of private teachers.

It was voted to require every active member of the O.M.T.A. to be an accredited teacher. Plans were made to enable teachers to secure their certificates in June, 1940.

Another organization which attracts much attention is the Oklahoma Symphony Orchestra, which is only three years old. Yet under the inspiring direction of Mr. Dean Richardson (State Director of the Federal Music Project), thousands of people are having the pleasure of hearing regular concerts, at which many noted national artists are being presented.

State tours are being made by this organization each year which makes it possible for everyone to hear and enjoy the symphony.

The Oklahoma universities and colleges are very active in training the musical talent which is being sent to them from all over the state each year. The series of concerts which are provided for the fine arts departments of these schools are also open to the surrounding territory, making it possible for all music lovers to attend.

The Oklahoma State Board of Education helps in carrying out an important musical program. High schools receive credit for work done in the music department. Some high schools have received national attention through the National Music Education Conference.

All of our musical organizations are becoming interested in carrying out an important rural music program, because in the opinion of many a great musical future lies in the rural communities.

An American Indian Music Club has been formed at Anadarko by the American Indian Exposition, which convenes annually in the month of August. This is for the encouragement and development of music talent and music education of the younger Indians. The object is to preserve the native music and dance forms in their primitive motives and interpretation as native "Music Folk Lore"; also, to educate the American Indian composers who may develop the folk music into larger forms and preserve their true interpretation in permanent music literature.

Mrs. W. A. Goforth of Tulsa is the National Recording Secretary of the National Federation of Music Clubs as well as a member of the Board of Directors.

OREGON

By Kate Dell Marden



MEMBER STATE BOARD OF EDITORS

In Portland:

1. Portland Philharmonic Orchestra, now in second season. Conductor, Leslie Hodge of San Francisco, protege of Alfred Hertz.

2. Portland Stadium Concerts (outdoor and very popular). Conducted by noted guest conductors. This year by Jacques Gerschkovitch, conductor of Junior Symphony.

3. Portland Junior Symphony, composed of 100 juniors up to the age of twenty-one years. Founded by Mary U. Dodge. Conductor, Jacques Gerschkovitch. This group has received international praise and publicity. Mrs. Robert Noyles, manager.

4. Council of Churches. Yearly presentation of oratorios and religious music.

5. Oratorio *Semele,* by Handel (1938). First presentation in west, given by combined federated choruses of Oregon under the auspices of Oregon Federation of Music Clubs. Directed by Albert E. Jones, State Choral Festival Chairman for Federation.

6. Excellent Music Departments in Reed College, Portland University, Marylhurst College, St. Mary's, Linfield College, State College at Corvallis, and Normal schools at Ashland, Monmouth and La Grande, and Parochial schools.

7. A Festival Chorus (1940)—combined student choruses of Portland University, Reed College, Willamette University (Salem), Marylhurst College, Linfield College (McMinnville), Pacific University (Forest Grove), under the direction of Father George Dumm, Portland University, State Student Advisor for Oregon Federation of Music Clubs. (All Federated Clubs).

8. A festival of music given at the Stadium by combined High Schools of Portland, bands, orchestras, dance and choruses being represented. Over 1,500 students. Direction of Chester Duncan, supervisor of music of Portland Public Schools.

In Eugene (Seat of University of Oregon):

Maintains a senior and junior symphony orchestra under the leadership of Theodore Kratt, Dean of Music of the University. A massed chorus of 400 voices produced *Elijah* by Handel. The music department of the University is very fine.

In Salem (State Capital):

Maintains the Philharmonic Orchestra and a fine department of Music at Willamette University. Salem has just presented a wonderful pageant depicting the founding of Salem by Jason Lee (1843), an early religious worker and, incidentally, the founder of Willamette University. This pageant had 3,500 participants, a chorus representing all the choirs of the city, bands, orchestras.

Departments of Music (Colleges) in:

McMinnville—Linfield College.

Corvallis—State College.

Forest Grove—Pacific University.

Ashland—Ashland Teacher's College.

(This city is receiving much publicity from its presentation of outdoor Shakespearian plays.)

PENNSYLVANIA

By Mrs. David V. Murdoch



MEMBER STATE BOARD OF EDITORS

Mention of Pennsylvania to music lovers inevitably and rightly brings to mind the world - famous Philadelphia Symphony Orchestra. Under the leadership for years of Leopold Stokowski, and now under the baton of Eugene Ormandy, this orchestra is everywhere known to be synonymous with perfect rendition of the masterpieces of music.

However, it would be unfair to the state of Pennsylvania as a whole, and to the great love of music shared by its residents, in urban and rural areas alike, to leave the impression that musical activity in the state stops with the Philadelphia Symphony. Actually, inspired by the tremendous artistry of the Philadelphia Symphony, the people of Pennsylvania have made of music something which is almost part of their daily lives—something which lives and breathes in the many forms of musical endeavor throughout the vast state.

One of the most important factors in this furthering of musical life and appreciation among the population of Pennsylvania is the Pennsylvania Federation of Music Clubs. At its twenty-second Annual Convention, held in Pittsburgh in the Spring of 1940, the following accomplishments of the Federation were proudly listed as proof that the state is in the forefront of a music-conscious America:

1. During the year before the state convention, eight new Senior Clubs, six Junior Clubs and two Student Clubs had joined the Pennsylvania Federation of Music Clubs. In addition, a half-dozen more Junior Clubs were ready to become affiliated with the organization.

2. Junior and Student development had developed so rapidly, and music club life, consequently, had been so stimulated, that many new choral groups had been formed, and the number of entrants in contests had greatly increased.

3. After six years of earnest effort by Mrs. Good, Mrs. McColl, Mrs. Rohrer and many others, the Federation's book, *Music and Musicians of Pennsylvania,* had been published by Theodore Presser.

4. Genuine folk music had become a most important topic of discussion in music education circles. The Federa-

tion had increased its understanding of and participation in such vital matters as music at state and county fairs, rural music, and music at schools and colleges.

The annual Bach Festival at Bethlehem is one of the major music events of Pennsylvania. The 1940 Bach Festival was held May 17 and 18, opening on the first day with a program devoted to four cantatas, and continuing on the second day with Bach's B minor Mass. This was the thirty-third presentation of the B minor Mass in Bethlehem's history.

The Bach Choir of 220 voices was directed by Ifor Jones, as were soloists and an orchestra consisting of members of the Philadelphia Orchestra. Each of the concerts, in line with the established custom at the Festival, was preceded by the rendition of Bach chorales by a choir of trombones played from the Chapel Tower.

These few points are, of course, sketchy; but they are an indication of the forward surge in musical activities throughout the state in recent years.

RHODE ISLAND

By Ada H. Miller



MEMBER STATE BOARD OF EDITORS

The musical season for Rhode Island is dominated by the concerts presented by the Boston Symphony, and the concert of the Community Concert Series.

Added to these, there usually is a long list of musical events scheduled by the Providence Chorus, Festival Oratorio Society, the Catholic Choral Club, the Glee Clubs of Brown University and Pembroke College, the University Glee Club, the Verdandi Singing Society, the New England Opera Association, the W.P.A. Rhode Island Symphony Orchestra, and the Musical Art Quartet.

The recitals and programs sponsored by the different music clubs, the State Federation of Music Clubs, the public schools and individual artists insure a full musical program for Providence. Outside of Greater Providence, concert series are given in Pawtucket, Westerly, Woonsocket and Kingston.

Mr. John B. Archer, Director, presents the Annual Christmas Concert of the Providence Festival Chorus in January, and an out-door program in June.

Director William W. Deroin of The "Y" Oratorio Society presents two oratorios during the 1940-41 season, and the "Y" Singers likewise under Mr. Deroin's leadership, give an annual concert.

The Catholic Choral Club, founded and directed by Rev. Leo Rowlands, presents concerts.

The Verdandi Society conducted by Mr. Oscar Ekeberg (all members are of Swedish descent) gives several concerts annually -

The New England Opera Association is directed by Danilo Sciotti. Some leading parts and all of the minor roles and entire chorus and ballet, are composed of local artists. An Opera Guild had been formed with Mrs. Gilbert C. Carpenter as President.

The W.P.A. Rhode Island Symphony presents concerts in the Gilbert Stuart High School, Providence, Sunday Evenings, as well as many concerts in the outlying towns, conducted by Mr. Edouard Caffier. Many local artists appear with this organization.

The Brown University Glee Club is directed by Prof. Arthur Hitchcock, Pianist and Composer. The Pembroke Glee Club is directed by Mr. G. Richard Carpenter. These two Clubs (Brown University and Pembroke Glee Clubs) combine and usually give a joint concert.

The Brown-Pembroke Orchestra is conducted by Prof. Arlan Coolidge. Concert Series are given at Faunce House.

As a new venture, the Rhode Island School of Design presents a series of ten Sunday afternoon concerts during the 1940-41 season. These are to be held in the Museum of the School, arranged by Dr. Alexander Dorner, Head of the Museum, and employing local artists.

The Federation of Music Clubs consists of 50 Clubs. We help to sponsor the New England Opera Company, which is conducted by Maestro Danilo Sciotti; chorus and minor roles entirely by local talent. Stellar roles are sung by artists from Metropolitan and other New York opera companies.

Providence has a Rhode Island Symphony, sponsored by the State Department of Social Welfare, and a part of the Rhode Island Music Project, W.P.A. 65 members.

SOUTH CAROLINA

By Cornelia Greer Walker



MEMBER STATE BOARD OF EDITORS

Like many states, South Carolina was peopled in the beginning by the Indian who chanted ritualistic songs and dances. All traces or influence of his music in the state are gone. Scarcely any music of the Catawba tribe on the Government reservation in South Carolina is found.

The Cavaliers came to South Carolina in the 17th century with their love of "merrie song and dance." Even today we feel their influence in both vocal and instrumental music.

In the upper and mountainous sections of the state we find definite traces of English, Scotch, and Irish ballads brought over by these early settlers. We derive our scales, the musical forms, etc., from them.

From records we find that the first opera in the United States was given in Charleston in 1703 (Sonneck) and "a consort, April 8, 1732, was given for the benefit of Mr. Salter on the harpsichord."

"The Society for the Preservation of Southern Spirituals" of Charleston, composed of native white musicians, seeks to preserve for posterity the spirituals of a century ago as sung by the Negroes in the South Carolina coastal region.

The native African brought with him an inborn sense of mystic rhythm and he readily absorbed the folklore of the early settlers. Modern civilization is largely developing the Negroes and, although they still retain their sense of rhythm, they are rapidly losing the ability to sing the native spirituals handed down to them by their ancestors of the rice fields. The only real Negro music in the state is their singing of the beautiful old spirituals in the far coastal regions untouched by modern civilization. A hundred spirituals were sung by a Negro woman cook at Murrel's Inlet and recorded last year.

Eugen Putnam, 1881-1930, native white composer of Gray Court, with the aid of an ex-slave made a set of pipes ("Quills"). "Quills" were used extensively as a musical instrument among the slaves and are made of reeds cut from the South Carolina canebrakes. This resulted in the Putnam piano composition, *Quills Dance.* He composed *Humoresque,* etc.

The South Carolina Branch of the National Federation of Music Clubs in twenty years of existence has done more, perhaps, than any other organization for the musical growth of South Carolina. Its 4,000 members stress recognition of American composers, American music, the chorus, orchestra, youthful artists, radio, public school music, financial aid to musical underprivileged, etc. This organization recently memorialized at Spartanburg a nineteenth century South Carolina singing master, William Walker, A. S. H. (Author of Southern Harmony), better known as "Singin' Billy." His *Southern Harmony* sold 600,000 copies and after 100 years is still used.

Other organizations interested in the musical development of the state are South Carolina Daughters of the American Revolution, South Carolina Federation of Women's Clubs, South Carolina Department of the American Legion Auxiliary, South Carolina Teachers Association.

The following Colleges of Music give degrees leading to concert work and teaching:

Converse College, grand opera by music students; orchestra; M.M., Mus. B., and B.A. degrees with music major; RHO Chapter of Pi Kappa Lambda, National Honorary Music fraternity.

Winthrop College, magnificent new conservatory, only 100-piece Girls' Band in America; orchestra; B.S. and B.A. degrees with music major.

Coker College, Columbia College, South Carolina University, Woman's College of Furman University (Bach festivals), Newberry College, Erskine College, Lander College, Limestone College give degrees with music major.

Music in public schools, private teaching, school bands, orchestras, choirs, and choruses are vivified.

The Columbia Music Festival Association, with Symphony, College Chorus, Childrens' Chorus, and Shandon Choral Society under nation-wide broadcast, publicizes South Carolina musically.

There is no longer a dirth of native or adopted composers. Lily Strickland, native, and Ernst Bacon, adopted, stand out as most productive.

The state has undergone a renaissance in music.

SOUTH DAKOTA

By Bernice Remde



MEMBER STATE BOARD OF EDITORS

Community musical organizations outside of schools and colleges in South Dakota include:

1. The Rapid City Choral Club, directed by C. S. Hempstead. Spring Concert 1940, *Judas Maccabeus.* Personnel: Men and women from all walks of life.

2. The Faulk County Chorus, Directed by Mr. and Mrs. Perry Clifford Cresbord. Annual Production of *Messiah.* Personnel: Rural men and women. Many drive thirty miles to rehearsals.

3. Elks Choruses and Bands. Located at Aberdeen and Sioux Falls. Personnel: Men of Elks Lodge.

4. Federated Music Clubs in Aberdeen, Sioux Falls, Pierre, Huron, Rapid City, Sturgis, Brookings, sponsors for Music Week programs, choir festivals, composers programs, symphony concerts, artist recitals.

5. Farm Organizations. Farm Women's Chorus, Brookings. 4-H. Club Music Programs, Brookings.

6. City Bands throughout the state. Many have extensive summer concert seasons.

Music in the Colleges of South Dakota may be summarized as follows:

1. University of South Dakota at Vermillion—Symphony Orchestra and Band, string quartet, glee clubs and choruses.

2. State College at Brookings—band and orchestra, light opera productions, choruses.

3. Northern State Teachers College, Aberdeen — production of *Martha, Cavaleria Rusticana,* symphony Orchestra and band.

Among the denominational colleges are fine Music Depts. both vocal and instrumental in Dakota Wesleyan, Mitchell; Huron College, Huron; Yankton College, Yankton; Augustana College, Sioux Falls, noted for its choir under the direction of Dr. Carl Youngdahl; Sioux Falls College, Sioux Falls, with A Cappella Choir, Directed by Lee Bright.

In the high schools soloists, bands, orchestras and glee Clubs compete in annual contests or appear in festivals under the direction of the High School Music Association.

Other organizations for the promotion of music are the Guild of South Dakota Composers, South Dakota Federation of Music Clubs, and the High School Music Asssociation.

South Dakota has a very large rural population. Several counties have music supervisors and many counties have permanent chorus organizations of grade school children.

Standard requirements for music in colleges and for public school teachers have been increased in the past year. Almost all schools, including rural one-room schools, have some music.

Music Centers in the state are Sioux Falls, Aberdeen, Rapid City, Mitchell and Huron.

TENNESSEE

By Mrs. Vernon Peters



MEMBER STATE BOARD OF EDITORS

The Tennessee Federation of Music Clubs is a strong organization, leading in the musical development of the state.

As a result of the Federation's interest and influence for the teaching of music in the schools of the state, there is a great interest in the project.

A number of schools, colleges and universities have added music departments since the State Board of Education has required all students and teachers to take more hours in the study of public school music.

Summer Opera in Memphis has completed the most successful season in the three years of the opera productions. From of standpoint of attendance as well as financially, it has been a great success.

Miss Frances Greer of Helena, Arkansas, and Miss Ethel Taylor of Memphis have been the attractive stars, both girls from the south; and the supporting cast has been composed of young men and women from the Tri-States. This has added to the interest in the opera. The local talent that was trained and used put on a very splendid performance each evening. Don Gautier and Alexander Gray, two very popular artists with the Tri-States, sang leading roles in the operas.

The Cadek Civic Society of Chattanooga is one of the outstanding Choral Groups in the state and presents a very fine series of programs each season.

A Symphony Orchestra, young in years but rapidly growing in fame, is that of Memphis, directed by Professor Burnett C. Tuthhill.

One of the most unusual and enjoyable groups in the state is from Nashville, "The Old Harp Singers," organized and sponsored by Dr. George Pullen Jackson, internationally known for his research work in religious folk music.

This group presents programs in costume, the programs including sacred and secular folk music.

A season of grand opera was sponsored in Memphis the past season by the Beethoven Club of that city, the largest music club in the state, with Mrs. Roscoe Clarke as president.

School bands are growing in number, and many young people are enjoying the study of band instruments as a result.

Three hundred young people entered the Tennessee Federation of Music Clubs Competitive Festivals last season, which is an indication of great interest in good music among the youth of the state.

TEXAS

By Mrs. R. E. Wendland



MEMBER STATE BOARD OF EDITORS

Texas is fast becoming music-conscious: she sings not only her cowboy songs, but also Wagnerian arias; she plays not only her breakdowns, but also Beethoven's Ninth Symphony; her children learn not only at the feet of colored mammies, but also at the feet of the maestros of the Metropolitan Opera Company.

Much of the recent growth of interest in music in Texas has been the result of efforts of several music organizations, one of which, the Texas Federation of Music Clubs, this year celebrates its Silver Anniversary. The largest organization in the National Federation, it has 430 clubs, with a membership of approximately 10,000.

Among its activities, the Federation sponsors public school music, encourages creative music through its Composers' Guild, contributes to better church music through Church Music Forums and Choir Festivals, and holds Competitive Festivals for adults as well as junior and student groups. It publishes *The Texas Music News,* a monthly magazine with 6,000 circulation.

The Texas Music Teachers' Association numbers among its members the majority of the better music teachers of the state. Through its efforts, the standards of the music teacher have been raised noticeably. Through the Texas Music Festival, which this association sponsors, instruction of the private pupil has been somewhat standardized. An outgrowth of its work is a recent appointment by the Board of Education of a Committee on Applied Music, Mary Dunn of Lubback, Chairman. Its purpose is to provide public school credit to the pupil who does acceptable private work under accredited teachers. Clyde Garrett of Arlington is president of the Association and edits its publication, *Southwestern Musician.*

The Texas Association of Music Schools, with W. E. Jones of Texas State College for Women, Denton, as

president, works toward higher standards in its field. Its emphasis upon orchestral and choral groups constitutes an interest-objective toward which music educators in the public schools and private studios may direct their pupils. Texans are proud of the new School of Fine Arts in their State University, with W. E. Doty as Dean.

Russell E. Shrader of Sweetwater is president of the Texas Music Educators' Association, composed largely of those who work with public school music—band directors, orchestra and choral conductors, and music supervisors. Through its annual clinics, conducted by nationally prominent authorities, and its competition festivals, it has raised to a commendable extent the quality of music in our public schools.

This interest generated through student days finds outlet in adult life in many splendid symphony orchestras in various Texas cities: The Dallas Symphony conducted by Jacques Singer, the Fort Worth by Brooks Morris, the Tyler and the Beaumont by Fritz Fall, the El Paso by Alpha Brown, the Houston by Ernst Hoffman, the Waco and the San Antonio by Max Reiter.

Texas appreciates good music, as is attested by the support she has given the Dallas Grand Opera Association, Arthur Kramer, president, in its presentation of the Metropolitan Opera Company in Dallas the past two years.

UTAH

By Mrs. Frank Johnson



MEMBER STATE BOARD OF EDITORS

We have only one professional orchestra in Utah, and that is in Salt Lake City. Mr. Gail Martin is the force behind the orchestra. Mr. Regnial Beales is the local conductor, but we have guest conductors whenever possible. In May, 1940, we had a splendid performance in Kingsbury Hall.

The McCurre School of Music and Art supports two symphony orchestras under the able direction of Dr. Frank Asper. One is composed of young artists and the other of students. They each give three concerts a year.

We have three outstanding University Music departments in Logan, Salt Lake and Provo. Each has a complete organization of symphony orchestra, band, glee clubs—men and women separate and together.

Utah is most outstanding in its chorruses. The most outstanding are the combined Associated Men's Glee Clubs of Utah and the Associated Ladies Glee Clubs. These organizations appear separately; once a year the men's groups jointly present some world-famous artist with them, and the women's groups do likewise.

The Latter Day Saint Church, known as the Mormon Church, encourages music in all in organizations. From the famous Mormon Tabernacle Choir and the Singing Mother organizations numbering into the thousands, they come together at the general conference in April of each year, and have a music festival of some nature.

In 1939, they gave *The Creation,* with action and costumes, and Ronald Peas as soloist. The choir sang while the action was pantomimed out in front.

Then, in June, the young people meet in convention and have another festival. This year (1940) they had a music clinic.

The Federation of Music Clubs helps young artists and gives an annual contest, besides assisting in contests for all musicians at the state fair.

Mr. H. Frederick Davis has charge of opera in Salt Lake City, and supervises a light opera in the summer and one grand opera in the winter season. *Faust* was given last winter with a large cast and orchestra.

We feel, considering its resources and its number of people, that Utah does more in fine music than any other group of people of the same size.

The Mormon Church sends out professional teachers in organ and conducting to make sure that in every little hamlet there are trained musicians in charge. Mr. Tracy Y. Cannon is in charge of this for the church.

The music teacher in every town in Utah is paid as much as or more than the principal. This teacher is the force in the town for a vigorous musical life.

VERMONT

By Martha Caine Bucklin

The highlight of the music year in Vermont is the annual Vermont Music Festival, which is held the first week of May in Burlington. The widespread and varied representation at this gathering, in which 2,500 boys and girls from all sections of the state participate, is an indication of the deep love of music shared by the people of Vermont.

In 1939 the Festival was changed from a two-day event to a three-day event, due to the large numbr of participants. The 1940 Music Festival was the sixteenth annual such program, and 65 schools were represented. Final concert of the Festival, with the newly selected All-State Orchestra and All-State Band performing, was held, as always, in the Memorial Auditorium.

The Vermont Music Festival was started in 1924 by this writer in Rutland, where the Festival was held annually through 1930, after which it was transferred by the Music Teachers Association to Burlington.

Other outstanding phases of Vermont musical activity include the Woodstock Symphony Orchestra, conducted by Alan Carter; the Rutland Community Concerts, under the guidance of Mrs. Walter Fenton; the course of instruction offered at the Week of Music at the Fletcher Farm, Proctorsville, under Walter H. Butterfield and under the sponsorship of the Fletcher family; and various choir and rural festivals throughout the state.

The Vermont Little Symphony Orchestra also exemplifies the state's deep cultural life. Just prior to Christmas, 1939, it took part in a presentation of *The Messiah,* with the Vermont Symphony Chorus of 75 voices, in the new Taft School Auditorium in Burlington.

The University of Vermont Glee Clubs and Choir present frequent programs.

The town of Bennington, site of Bennington College, is the scene of dance, music and drama performed by the students. During mid-winter, the students and teachers are away—doing research, composing, teaching; but during a good part of the rest of the year many special events are on the music calendar of the college.

VIRGINIA

By Mrs. George S. Hurt



MEMBER STATE BOARD OF EDITORS

Twenty years ago, Mrs. James Proctor Brown of Bristol, Virginia, now of Chicago, Illinois, organized the Virginia Federation of Music Clubs in Roanoke, Virginia. Mrs. Brown was elected first state president. Others following were Mrs. Ernest Baldwin, Roanoke; Mrs. Malcolm Perkins, Richmond; Mrs. Sidney Small, Roanoke; Annabel Morris Buchanan, Richmond; Mrs. Vincent Hilles Ober, Norfolk; Mrs. Ralph Steele, Portsmouth; Mrs. Louis A. Dunlap, Pulaski; Mrs. George S. Hurt, Roanoke, and Mrs. Charles D. Townes, Waverly.

No organization has contributed more, directly and indirectly, to the musical development of Virginia than the Virginia Federation of Music Clubs.

The internationally known composer-pianist and leader in the Folk Song movement, John Powell, is the Federation's Honorary Patron. His wise counsel, whole-hearted support, superb vision and artistry have been a force in the Federation.

The Virginia Federation has given to the National Federation its present president, Mrs. Vincent H. Ober of Norfolk; Annabel Morris Buchanan, composer and an authority on folk music, who introduced folk music research into the National work; Mrs. Harrison Robertson of Danville, who served a number of years as chairman of religious folk songs and research and developed a deeper interest in our church music; Mrs. Lee Umberger of Wytheville, who instituted hymn playing contests in Virginia, to be adopted by the National; Mrs. Malcolm Perkins, who organized and federated the first County Club in the United States, an idea which was nationally adopted; Mrs. Sydney Small, who set a record in federating new clubs, who held the first State Junior Contest, and who served as president of Capitol District, as National Board Member and as National Junior Choral Chairman.

The Virginia Federation is active in sponsoring and promoting music festivals. The White Top Folk Festival, organized in 1931 and directed by Annabel Morris Buchanan and John Powell, held its ninth festival in August, 1940, under the direction of John Powell. Other festivals sponsored include the Massanetta Sacred Music Festival, the Crystal Cavern's Festival, the Choral Festival by Federated Choirs and Groups held at our state conventions and the Norfolk Choral Society of over 100 voices.

Through the cooperation of the Federation, Virginia is now one of the few states which has a supervisor of public school music. School bands and choral groups have been developed and each year regional Festivals and a State Festival are held.

The Federation holds a Competitive Festival for juniors each year and student musician and young artist contests every other year. Scholarships and student loans are available to worthy contestants.

Virginia has supported the winners of our National and State Young Artist Contests through engagements which totaled ten during the 1939-40 season.

Richmond, Norfolk and Roanoke have symphony orchestras. Many cities and towns throughout the state maintain a concert series, the result of the educational efforts of many music clubs. The two largest clubs, The Musicians Club of Richmond and The Thursday Morning Music Club of Roanoke, have been leaders in the musical development of their communities, instituting a concert series, staging light opera and opera programs, supporting state choral festivals and promoting civic symphony orchestras.

The Virginia Federation of Music Clubs has created and developed the present musical scene in Virginia.

WASHINGTON, D. C.

In addition to being the nation's capital, Washington, D.C., is also one of the major music centers of the United States.

The music season in the city is one of continual attractions of the first rank. The world's greatest vocal and instrumental artists, excellent chamber music ensembles, and symphony orchestras of world renown appear in this metropolis where the nation's laws are made.

Outstanding artists who recently have appeared in Washington include Lily Pons, who gives an annual Washington recital; John Charles Thomas; Robert Virovai, violinist; Sergei Rachmaninoff, pianist; Fritz Kreisler and Yehudi Menuhin, violinists; Kirsten Flagstad and Grace Moore, sopranos of the Metropolitan Opera Co.; Mischa Levitzki, pianist; Helen Jepson, Lawrence Tibbett, Nelson Eddy, Vladimir Horowitz, Richard Crooks, Jeanette MacDonald, Adolf Busch and Rudolf Serkin.

Both the Philadelphia Symphony Orchestra and the New York Philharmonic-Symphony have performed here to capacity houses. Not to be outdone, Washington's own National Symphony Orchestra—the city's biggest musical organization—is in great demand not only at its local concerts in Constitution Hall, but also throughout the country, as is evidenced by the many successful tours it has made in different parts of the land.

Under the conductorship of Dr. Hans Kindler, the National Symphony has completed ten years of performances, during which its field of recognition and acclaim has constantly broadened. During the 1939-40 season, for example, the orchestra went on four separate tours—through New England in the fall; through West Virginia, Ohio and Pennsylvania in January, and two trips later in the season through the southeast: Virginia, the Carolinas, Georgia and Florida. Everywhere the National Symphony Orchestra met with the highest praise.

The Washington Choral Society is one of the most active civic musical organizations in the capital. Under the leadership of Louis A. Potter, this group, consisting of 150 choristers, presents such works as the Brahms *Requiem*, Bach's *St. Matthew Passion*, Bach's *Magnificat* and his cantata, *Sleepers Wake*.

Through the Gertrude Clarke Whittal Foundation and the Elizabeth Sprague Coolidge Foundation, outstanding chamber music programs are presented by the Library of Congress.

Having built up its membership from 45 musicians to almost 100 in a period of three years, the Washington Civic Symphony, under the baton of Dr. Kurt Hetzel, has become another important factor in the city's music life.

Other Washington presentations are offered by the Friday Morning Music Club and Howard University. Leading concert managers in the capital, who deserve much credit for bringing outstanding artists and group to the city, include Constance Albright Snow, Helen Fetter Cook, Mrs. Dorothy Hodgkin Dorsey and Mrs. Lawrence Townsend, whose Morning Musicales at the Hotel Mayflower attract large audiences, including many socially prominent persons.

WASHINGTON

By Mrs. Frank H. Ludwigs



MEMBER STATE BOARD OF EDITORS

Washington State, far West, comparatively new, is outstanding in its recognition and application of the fine arts in everyday living. The Federation of Music Clubs, Washington State Music Teachers' Association, State Federation of Women's Clubs, various school systems and private teachers are largely responsible for the rapid and consistent development of music in the state.

The state boasts four large city symphonies, that in Seattle being considered a major one in this country.

Fine bands, orchestras, choruses in school and community are numerous. City and district festival plans have been successfully developed, and national music is everywhere accorded serious consideration.

There are three interesting opera companies in the state, among the few "intimate" opera companies of the English speaking world.

The list of Washington composers doing recognized work is a long one.

In an effort to develop more widespread appreciation of music in the churches a plan of state-wide Choir Festivals has lately been instituted. Annual religious musical features are numerous.

An attempt to make the entire state music-conscious has resulted in the formation of many music study clubs, choral and orchestral groups, in which adults as well as juniors participate. There are several oratorio societies, and the various nationalities have their singing groups.

Radio stations generally cooperate in the sending out of good music. Schools of higher learning through their music libraries assist clubwomen and others in research work for papers and for talks.

Both Community and Civic Concerts Associations have chapters in the state, and through them and local booking agencies the best in music is brought to the state.

Folk music research is going forward; an "honor roll" of the state's musical families has lately been compiled; student artist recitals are sponsored, and whenever possible young artists are programmed for a fee.

Many are the civic and philanthropic music accomplishments: purchasing of musical instruments for schools and individuals; concerts for shut-ins; programs for service clubs; varied community music activities; bringing of music into institutions, etc.

Washington State ranks first in education, so it is natural that music education should be outstanding. Music appreciation classes, especially in the rural schools, are conducted; through specialized efforts more widespread use is being made of the plan whereby school credits are given for outside music study under accredited teachers (this plan has been adopted by other states); school letters are now being given to students outstanding in the musical field; definite steps are being taken toward the securing of a State Supervisor of Music on the staff of the State Superintendent of Public Instruction.

Orchestras of 1,200, and choruses of 2,500 school children have given excellent performances in the larger cities. District Festivals, competitive in the sense that the students compete against a standard of excellence, are held each year in all brackets of musical training; student musical groups in normal schools and universities travel extensively; a State Youth Orchestra is now contemplated.

Washington State likes to experiment, so recently a "Choral Clinic,"

which teachers from several western states attended, was held at one of the normal schools.

Music appreciation, understanding and application are widespread in Washington State because the feeling has been consistently built up that music is an understandable and an approachable art.

WEST VIRGINIA

By Mrs. Delbert T. Robinson



MEMBER STATE BOARD OF EDITORS

The work which the West Virginia Federation of Music Clubs has for some time been doing in helping to develop the musical life and activity of the state has, as its most recent, accomplishment, the annual Greenbrier Music Festival at White Sulphur Springs.

For more than a century, Greenbrier has been a famous resort. To its natural beauties were brought, in July, 1938, the first state-wide music festival, sponsored by the federation. Since then, the festival has been held each year.

Another significant indication of the vitality of West Virginia's music life is the existence of four important orchestras—the Wheeling Symphony Orchestra, the Huntington Symphony Orchestra, the Charleston Symphony Orchestra and the Clarksburg Symphony Orchestra.

The Wheeling Symphony participates regularly in the Ohio Valley May Festival, while the Charleston Civic Orchestra performs at the Charleston May Festival. All four orchestras give public concerts during the winter and spring seasons. The Huntington Symphony gave a full evening program at the 1940 Greenbrier Festival in August.

What an event like the Greenbrier Festival means, in terms of the cultural life of West Virginia, can best be gleaned from a summary of the programs of the festival. At the 1938 festival, for instance, which was held July 3 to July 6, as part of the celebration commemorating the 160th anniversary of the Greenbrier, the following were some of the highlights:

Mr. Lon Chassy, conductor of the Greenbrier Orchestra since 1928, was director of the festival. The West Virginia Federation of Music Clubs, through its president, supervised the contests to determine the three outstanding students in voice, violin and piano.

Musicians and students from every part of the state attended the gathering.

The Greenbrier Symphony Society, with Lon Chassy directing, gave a concert, one of the outstanding numbers of which was the tone poem for piano and orchestra, *The Rhyme of the Ancient Mariner,* by Gibson Morrisey, who is director of music at Blufield College and who is one of West Virginia's promising young composers.

In August, 1939, the second Greenbrier Festival was held, with similar success. Its significance, however, was even greater than that of the first one, since it marked a definite further step forward in the encouragement of West Virginia's musical talent and appreciation.

The third annual festival was held in August, 1940.

The organization of this annual event has proved to be the outstanding feature of the work of the West Virginia Federation of Music Clubs. Up to the present, the festival has been confined almost exclusively to programs by artists and musicians residing in West Virginia.

The Woman's Music Club of Morgantown sponsors recitals and concerts which draw enthusiastic audiences. This is one of the oldest clubs in the state, having been organized in 1904; it is also one of the largest, with a membership of close to 200.

The Chaminade Piano Sextette of Clarksburg, under the direction of Prof. C. C. Arms, gives splendid performances in the state. The group's six-piano renditions of Bach, Mozart, Brahms and Moussorgsky have won high praise.

Surely, with such rich examples of musical endeavor and activity, the musical future of West Virginia can truthfully be said to be stirringly promising.

WISCONSIN

By Mrs. Edwin C. Thompson



MEMBER STATE BOARD OF EDITORS

Music is fast becoming an integral part of Wisconsin's home, church and community life, as evidenced by the ever increasing number of Federated Music Clubs and the increase in growth of musical organizations throughout the state.

The 1940-41 season opens with an increasing number of communities supporting concert series. Today scarcely an urban community in the state exists without some form of a musical series sponsored by the school, the church or civic groups. An increase in ticket sales for musical events speaks for the success of these ventures.

Duo-piano music has grown by leaps and bounds in Wisconsin. Hardly a Federated Music Club in the state exists that does not include at least one whole program of two-piano music in its yearly work. As a result of this awakening several brilliant duo-pianists are meeting with success in this field.

Choral music has had a phenomenal growth in Wisconsin the past two years. In addition to every music club having some form of choral ensemble, Wisconsin boasts some of the outstanding choral organizations of the nation, among which are both civic and student choruses. Foremost of the male organizations are the Lyric Male Chorus and the Symphonic Male Chorus of Milwaukee, the MacDowell Male Chorus of Appleton and the Cadman Chorus (women's voices) Milwaukee. Known from coast to coast are the student organizations: the Symphonic Singers of Stout Institute, Menomonie; the A Cappella Choir of State Teachers' College, Eau Claire; the Northland College Choir of Ashland and the A Cappella Choir of Sheboygan Vocational School.

A real impetus was given orchestral music with the event of the W.P.A. Orchestras. Several cities are successfully continuing these musical organizations, especially Milwaukee, Madison and Eau Claire. However, it is the high schools throughout the state, with their school orchestras and bands, that are doing a magnificent piece of work not only in training the youth of the state in playing together and in appreciation of good music, but also in educating the people of their communities to a real appreciation of symphonic music.

Significant among out-of-school groups is the organization of young peoples' orchestras, bands and choruses. They are composed of young people who played in high school organizations and are now out of school. This gives these young people an opportunity to continue their musical participation. Milwaukee has two fine groups, a band and an orchestra, which hold regular practices and give two concerts a season.

Organization of the Milwaukee Sinfonetta Orchestra, and its two successful concerts late in the spring, promises to music-lovers and concert-goers of Milwaukee an opportunity to hear many small symphonic works seldom played by larger organizations.

The Chicago Symphony Orchestra's ten concerts during the winter in Milwaukee is as much a part of the musical life of Southern Wisconsin as of Chicago. The Northern part of the state enjoys each year a number of concerts by the Minneapolis Symphony Orchestra, which is booked for several appearances this season again.

The University of Wisconsin's purchase of the Belgian String Quartette, which gave sold-out concerts at the University the past two seasons, is hailed with enthusiasm everywhere, not only on the campus in Madison but throughout the state, as the most significant musical event in years. The Quartette assures chamber music lovers the opportunity to hear this type of program each season as well as during the University's Musical Festival. The clinic for high school musicians and supervisors of public school music recently held its eleventh annual summer session on the campus in Madison.

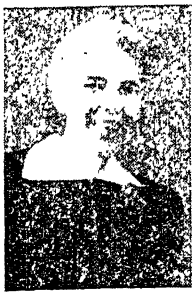
Music teachers and music schools are reporting increased enrollment in all branches of music study this year.

The Wisconsin Federation of Music Clubs will again introduce in the Wisconsin Legislature a bill to provide the State Department as well as all counties with a Supervisor of Music.

The Milwaukee "All State" Musical Festival, held annually in July, is becoming an established institution in the summer life of Wisconsin, as is the Milwaukee Summer Series, "Music Under the Stars," held in the Blatz Temple of Music, featuring America's best known artists.

WYOMING

By Mrs. W. P. Enders



MEMBER STATE BOARD OF EDITORS

Wyoming, with her two major mountain ranges, vast stretches of plain and desert, bad lands with their yellow and purple colorings, and breath-taking natural phenomena, instills within the hearts of her people a longing for and understanding of music as deep as her mighty canyons. Music has been proven to be a vital part of the lives of the people in our largest towns and sparsely settled communities. With much determination and many sacrifices, lovers of music have built our musical activities to really outstanding proportions.

The five largest towns, scattered over the state, have developed their musical activities independently of each other, so that a state gathering is distinctive and enlightening. Casper, an oil town in the center of the state, has, perhaps, the largest Symphony Orchestra. It also has a Women's Chorus equal to any heard during National Festivals. Cheyenne, the state capital, has a Men's Chorus whose appearance is solicited in many other places than its home town, and many other musical organizations. Rock Springs, a mining and railroad center, is unique in its musical activities. Its Symphony Orchestra is well known. Its greatest effort has been to keep alive the music of the different nationalities included in the population. A few years ago a shawl pageant was given for a Girl Scout Assembly, with some forty nations represented. Each participant wore a shawl or cloak brought from her own country, and music of that country was played or sung, often by members of her family, as she paraded. Laramie is the home of our State University. A very excellent faculty is doing much to bring the standard of music to a high level and also create interest over the state by appearing in concert at many of our high schools. Sheridan is our largest, real stockman's town. It has a number of well-known artists who give of their time and talent to make for their town a most delightful musical atmosphere.

The progressive work done by our public schools is something of which we are justly proud. The rural schools teach music by the use of records with a day of massed choruses at the county seat. Almost all towns, many with less than three hundred population, have trained music instructors. They have bands, orchestras and glee clubs which participate in District Festivals, and those attaining an "excellent" or "superior" rating proceed to a State Festival. It is a real joy to the children taking part and to the listener when the final performance of the massed bands, orchestras and glee clubs takes place under the batons of notable directors brought in from nearby colleges and universities.

Praise is also due the leaders of the Rural Women's Clubs, which are sponsored by the Extension Department of the University of Wyoming. A great percentage of these women came from eastern states and from communities where they had had cultural advantages, and they were determined that their children should not miss their chance to acquire an appreciation of good music or develop any talent they might have.

In the writer's opinion, however, the outstanding achievement is the culmination of all the above activities in the public performances given by individuals, groups and entire communities during the National Music Week. The widespread interest and active participation of almost every community, large and small, have been promoted and directed by the Wyoming Federation of Music Clubs. The Federation has cooperated with every other organization by distributing literature, securing chairmen and contributing talent. Though small in membership, the Federation's enthusiasm, inspired by our National leaders, is slowly but surely developing a love and demand for good music "for all, at all times."

Music And The Radio

By LEONARD LIEBLING

UNTIL a few years ago, good music for the average American, spelled high society, boxes at the opera, long-haired pianists kissing the hands of bejeweled matrons, and dry-as-dust articles filled with peculiar words like *fortissimo, lento, adagio, rubato, allegro con brio,* etc. Music was regarded as the possession of the few, and was looked upon with distrust by the majority. High musical rating in a small American town was attained by the family who owned a John McCormack record and whose child played "The Happy Farmer" rebelliously on the piano.

However, along about 1920, a few mechanically inclined young men were utilizing their spare time putting together something they called a "radio." They claimed that you could actually hear somebody sing, speak or play a long distance off. Back in the early 1900's, they said Lee de Forest had experimented with Marconi waves, and had made a "broadcast" of Mme. Mariette Mazarin of the Manhattan Opera Company singing an aria from "Carmen." Then in January, 1910, microphones had been placed in the wings of the Metropolitan Opera, and the first operatic performance in the history of radio went out over the air, "Pagliacci" and "Cavalleria Rusticana," with Enrico Caruso singing the lead in the latter opera.

The war speeded up the progress of the new invention, but its unlimited possibilities as an educational and entertainment medium were not even faintly suspected. It was not until a Dr. Frank Conrad, radio experimenter from Pittsburgh, suggested varying the monotonous oral broadcast tests with the playing of phonograph records, that the idea took hold of bringing people entertainment via the air. In 1920, Station KDKA was founded by the Westinghouse Electric and Manufacturing Company, chiefly to advertise the manufacture of radio parts. They started broadcasting music and talk at certain given hours.

People became interested in the new machines and started buying them. Other stations sprang up here and there. In 1922, the first "commercial" program was put on the air by Station WEAF, to advertise a New York real estate company, and thus dawned the revolutionary process of commercialized broadcasting, and a new kind of entertainment.

Competition among the stations developed rapidly, and they were forced to study the public tastes and desires. At first they offered only jazz bands, small salon orchestras playing "semi-classical" music, and performers who wanted a chance to be heard. Serious musicians considered broadcasting beneath them, and they adopted the same attitude toward radio that the legitimate stage actors held toward the movies during the early days of films. Concert managers and great artists would have nothing to do with the new medium, prophesying the doom of true music if the "canned" variety gained the upper hand. Loudest in their protests were Fritz Kreisler and Serge Rachmaninoff, neither of whom has yet changed his opinion. However, a few men of vision, like Walter Damrosch, dreamed of what might eventually be accomplished by means of radio.

Broadcasting executives also were wary of giving the public too much "classical" music. They argued that the public was not prepared for it, and

would be bored by it. Only seldom did programs of any cultural value go on the air. Two daring experiments in the early history of radio were a broadcast of "Aida" from the Kingsbridge Armory in New York and a symphony concert by the New York Philharmonic from the Hall of the College of the City of New York. Both times the large response was a signpost which could profitably have been followed by radio officials.

Gradually a few artists were inveigled into singing over the microphone and the barriers went down with a crash in 1926 when John McCormack and Lucrezia Bori made their first radio appearances.

With the formation of the two major networks, the National Broadcasting Company in 1926 and the Columbia Broadcasting Company in 1927, music took an ever widening place in radio, and with the years, has formed the tastes and standards of a whole new generation of music lovers. By dint of patience and persistence, and encouraged by an awakened public interest, men like Frank Black, of NBC, Howard Barlow of CBS and Alfred Wallenstein of MBS, saw to it that musical standards in radio rose higher and higher. They argued and fought with the broadcasting executives (who insisted that "the average intelligence of radio listeners is that of a child of ten") and finally quashed opposition to radio orchestras, opera companies, and renowned soloists. They held a high opinion of the American public's ability to listen, learn and enjoy, and in the past ten years their opinions have been triumphantly confirmed.

In 1930 the New York Philharmonic Orchestra went on the air for weekly broadcasts. Their Sunday programs were presented as given publicly in Carnegie Hall, and no concession was made by any of the conductors, beginning with Arturo Toscanini, to play down to the "average intelligence of a child of ten." Today it is estimated that the Philharmonic radio audience numbers close to twenty million people.

In 1930, the Metropolitan somewhat timidly consented to a broadcast of "Haensel and Gretel." Its success emboldened the institution to present weekly broadcasts of the Saturday afternoon operas, which it has done ever since. When Edward Johnson became general manager, so fully cognizant was he of the possibilities of radio that he inaugurated weekly talent auditions in 1936, from which eight winners and many runnersup have been chosen as permanent members of the company.

And in 1937, after much deliberation, NBC adjudged the American music loving public to have become of age, and founded the first full sized symphony orchestra specifically designed for radio, under the direction of Arturo Toscanini.

Because of his belief in and understanding of the new medium, in 1926 Dr. Walter Damrosch was made the musical director of NBC, a post he held for six years during which he sponsored only the best in music. With Julius Mattfeld, now Music Librarian of CBS, he founded the NBC Music Library, which today is one of the largest in the world.

In 1929, Dr. Damrosch started his famous NBC Music Appreciation Hour, a radio adaptation of his former Children's Concerts and music lectures. At present, the Hour reaches some 70,000 schools and an audience estimated at between six and seven million children.

In 1932, Damrosch was succeeded as director by Frank Black, who had served in almost every branch of music, including accompanying, transcribing, composing, conducting, orchestrating, piano playing, recording and broadcasting. Broadway producers knew him as one of the best musical comedy directors, and serious musicians recognized his abilities in the symphonic field. At present, everything pertaining to music at NBC is under Black's control. Education, entertainment, sustaining and commercial programs, music research, copyright, library, arrangers, copyists, the more than five hundred musicians that pass in and out of NBC daily, all are under him. Besides his executive duties, he finds time to direct the NBC String Symphony, a small string orchestra which he founded in 1933, and for which he has made excellent arrangements of piano, choral and string music. He also conducts on special broadcasts, was conductor of the RCA Magic Key series and is director of the Cities Service program.

Other prominent musical figures at NBC include Ernest La Prade, director of Music Research, who brought some of the foremost string ensembles to the air in the NBC Music Guild programs, and who founded the NBC Home Symphony; Thomas Belviso, chief of the Music Division; and Lewis Lane, who has built up a unique department for musical information, with over 75,000 items on file.

Chief musical mentor for the Columbia Broadcasting system has been Howard Barlow, now conductor of the Baltimore Symphony Orchestra as well as the CBS Symphony. Barlow directed the first broadcast of CBS in 1927, when he played excerpts from Deems Taylor's "The King's Henchman." Since then he developed his 16-piece orchestra into the sixty-piece Columbia Symphony. He was one of the first men to play complete symphonies on the air. In his conducting and arranging of incidental music for the famous "March of Time" broadcasts, he evolved a new technique for such productions.

Davidson Taylor, music director of CBS for four years, stimulated an interest in unusual chamber music and American composers. He was chiefly responsible for one of the most progressive moves in radio, the formation in 1936 of the Columbia Composers' Commission. Feeling that radio, the most far reaching medium for introducing new music, owed a duty to the serious American composer, Columbia established a Commission to order music specifically for broadcasting. The first six composers chosen were Aaron Copland, Louis Gruenberg, Howard Hanson, Roy Harris, Walter Piston, and William Grant Still. The second Commission, the following year, named Quincy Porter, Robert Russell Bennett, Leo Sowerby, Jerome Moross, R. Nathaniel Dett and Vittorio Giannini. During the summer of 1938, Howard Barlow and the Columbia Symphony Orchestra also played works by unknowns, sent in response to an invitation by Barlow to submit manuscripts to him for performance. The music of at least two of these unknowns, William Shuman and Julia Smith has since been widely played.

When in 1936, the Mutual Broadcasting System was formed, Alfred Wallenstein, formerly first cellist of the New York Philharmonic Orchestra under Toscanini, became musical director. Since 1933 he had been conducting a small chamber orchestra on WOR and featuring rarely heard string music. His goal on becoming music director of MBS, was to broadcast at least one program of good music daily, an ambition which he has almost succeeded in attaining. Among his most outstanding achievements in music broadcasting have been the performances with orchestra, chorus and soloists of all the Bach Cantatas; and all the Mozart piano concertos and that composer's operas. With Dr. Julius Coopersmith, eminent musicologist, he founded the WOR music library, now possessing the most comprehensive collection of string music in existence.

High on the list of those who have stimulated a demand for the best in music have been the music commentators. At least three have become positively identified with radio, Deems Taylor, Samuel Chotzinoff, and Milton Cross. Taylor, composer and writer who in 1936 became the commentator of the New York Philharmonic Orchestra broadcasts (as well as CBS Music Consultant) has made millions of friends with his non-pedantic but always informative comment on music and musicians. Samuel Chotzinoff, official commentator of the Toscanini concerts, and music consultant for NBS, displayed the same pointed and erudite style in his radio talks which he reveals in his critical columns as music critic of the New York Post. Milton Cross, well-known NBC announcer, second oldest man in radio in point of service, has made his chief fame as commentator for the Metropolitan Opera Broadcasts.

In the field of commercial broadcasts which take up approximately one third of radio time, the sponsored music programs have held a lighter appeal and the sustaining music programs have been more culturally valuable. However, broadcasts such as the Ford Sunday Evening Hour, because of their ability to pay large fees, have been chiefly responsible for bringing the best known artists to the air. The Voice of Firestone maintains permanent star soloists, with Alfred Wallenstein conducting a symphony orchestra. Other famous commercial hours which have

sponsored only the best in music include the Philco, General Motors, Chesterfield, RCA Victor, Banks, Westinghouse and General Electric.

Sustaining music programs (that is, those put on by the network with no profit other than prestige value) still bulk largely over commercials both in quality and quantity of music. The New York Philharmonic, NBC Symphony Orchestra and Metropolitan Opera broadcasts are all sustaining, as well as the New Friends of Music, the Rochester Civic and Philharmonic Orchestras, the Library of Congress chamber music concerts, the Radio City Hall of the Air, Columbia Concert Hall, Wallenstein's Sinfonietta, and many others.

Network promotion of good music has inspired countless smaller stations to follow suit. Outstanding among them is New York's WQXR, originally founded by John Hagen as an experimental station. It devoted most of its time to broadcasting recordings, and since acquiring Eddy Brown, American violinist, as musical director, enjoys an enviable reputation for its high musical standards.

In a little less than twenty years, radio has become America's chief musical showcast. Today nearly every great artist appears at least once during the season on the air. Concert and operatic managers look to radio for some of their new talent. Serious as well as popular composers consider broadcasting a highly important performing medium for their work. And in millions of homes, radio has awakened and quickened an interest in music which shows itself in immeasurable ways. No longer do concert managers complain of "canned" music. Concert attendance, stimulated by radio listening has risen so sharply that 1939-40 was considered to have been the best attendance year in concert history. Phonograph record sales have gone up 500 per cent in the last decade. Music education in the schools is becoming of increasing importance and significance. Music in the home has revived to such an extent that hundreds of new music stores are opening all over the country. In 1937, Radio Guide, a popular national radio fan magazine, started a department called "The March of Music." Edited by Leonard Liebling, (critic, and Editor of the Musical Courier) it presents a weekly forcast of the best music heard weekly on the air, with opera libretti, history of music series, program annotations, and editorials on musical subjects. More books on music are being published and successfully sold than ever before.

No longer is music in America a mysterious and highly sacred possession of the few. Music today is shared alike by the laborer, the artisan, the clerk, the farmer and his wife, the financier, the leaders in business, music lovers and those who are rapidly becoming such. Man and maid, old and young, high up in the mountains, down in the valleys, from sea to sea, in cities, towns and villages, in hospitals and prisons, any place where there is a radio, are spending hours of delight communing with the enduring masterpieces, ideally performed. Thanks in monumental measure to radio, America is becoming a musical nation, and is building a sound and permanent musical tradition.

Music In The Films

By BRUNO DAVID USSHER

MUSIC in or for the films is as old as the "movies." In the beginning — half a century ago and for years afterwards—music was added more to cover up the noise of the projection machine than to provide emphasis of tempo, rhythm or emotion. Original music for American motion pictures is of much more recent date. It is a musical endeavor hardly exceeding the last ten years. Musically important scores are of even more recent date. The film industry of Hollywood, as a whole, always has realized the monetary, and in a growing degree, the artistic values of musical scores. Discriminating judgment as to choice of composers and of music, however, is still rare. Quantity and quality (or character) of music remains subject to absolute approval of the producer and director. While the artistic scope of film music is great, well-nigh unlimited, so are, as yet, the restrictions. Whereas before music had to drown the noise of technically inferior projection machines, producer-directors today are often afraid that the emotional appeal of the score might submerge that of the screen.

Any historic survey—even this "bird's eye view" of film music—would lead to false deductions unless facts and trends are stated with at least the above mention of circumstances conditioning them as is the case in Hollywood. It is significant that the artistic high tribunal of the screen, the "Academy of Motion Picture Arts and Sciences" (combining the best and most serious minds) has been making annual awards for the outstanding achievements among actors, directors, producers, set designers, cinematographers and sound engineers since 1928, but only since 1934 has music been admitted as one of the categories of work and talent contributing to the value or success of a film. An official bulletin of the Academy listing awards in that year merely states with unrevealing terseness: "Best Scoring: 'One Night of Love.' Columbia Pictures Music Department." (This was Grace Moore's first opera film.) The reason why the Academy may have purposely omitted crediting individuals is that then, as now, in film music scores the composing, arranging, orchestrating may have been done by half a dozen men. For practical and personal reasons the proportion of work contributed by these individuals is rarely told. Often it would involve a nearly impossible amount of checking to establish the facts accurately. To this day, these musical "collectives" work on a mysterious basis, discussion of which has no room here, although a detailed film music chronicle should do so. The Academy does not take account of it either. Several years had to pass before the judges realized the fundamental difference between compiled scores containing large excerpts from popular-classics (such as in "One Night of Love" or "100 Men and A Girl"), and original scores written by one composer, while adaptations and arrangements of operettas, or "cavalcades," such as "Alexander's Ragtime Band" or "The Great Victor Herbert," should have been placed in musical classifications of their own. An historically more extensive study on this subject would have to go also into the as yet not wholly satisfactory methods of nominations and elections for music awards.

Max Steiner, a "veteran" film composer of ten years continuous "service," appears on the 1935 awards list with his original music for "The Informer." (The official classification still is merely "Best Scoring.") Incidentally Steiner wrote his first original score in 1930 for "Cimarron" at the same studio (RKO), but screen credits a decade ago did not make even a reference to the music. For 1936 the award winner is announced as Warner Brothers Music Department, Leo Forbstein, director, although the score of the picture, "Anthony Adverse," was composed by Erich Wolfgang Korngold, composer of the "Dead City" and other operas, who had been brought to Hollywood by the studio expressly for the purpose of composing film scores.

Stranger yet is the decision of the Academy of Motion Picture Arts and Sciences music committee for the tenth anniversary year, a period rich in fine original scores, when the choice fell on Universal's "One Hundred Men and A Girl," in which Leopold Stokowski played himself, Deanna Durbin making her starring debut, the story (in timely manner) featuring an orchestra of "unemployed" musicians. Space is lacking to print the nominations of the ten best scores for that election, especially as neither the classification nor nomination system of the Academy is sufficiently comprehensive. Considering the amount

and calibre of borrowed classics (such as Gounod, Bach, Berlioz, Wagner, Tschaikowsky, Mozart, Verdi, etc.), the decision of the committee was criticized, although the technical supervision of the score by Universal's music director, Charles Previn, found wide praise.

Accordingly the Academy took notice, and in 1938 Erich Wolfgang Korngold won the honors with his original score for Warner's "Adventures of Robin Hood." Alfred Newman received the prize in a new category (which should have been called "Adaptations" but which still perpetuated the listing of "best scoring") for his Irving Berlin cavalcade, "Alexander's Ragtime Band," a 20th Century Fox production.

Latest Academy music awards (made last March for the year 1939, awards always covering the previous calendar year), went to Herbert Stothart for an original score to MGM's "Wizard of Oz." Chief honor for "Best Scoring" went to Richard Hageman, Frank Harling, John Leipold and John Shuken in "Stage Coach," a Wanger Production. By strange coincidence, or inference, Harold Arlen won the "best song" prize with "Over The Rainbow" from "Wizard of Oz," being the composer of the music for the original stage show of that name.

All of this goes to show, and to record in these brief annals, that Hollywood's conception of what constitutes original music, adaptations, incidental music, orchestrations, is still unformed. For that matter, speaking of Herbert Stothart, principal staff composer at MGM, he figures on current lists with an MGM adaptation of Sigmund Romberg's "New Moon" and with an original score for MGM's "Susan and God."

Use of large orchestras playing "synchronization" of chiefly compiled scores had their beginnings about 25 years ago, one of the first notable examples being the score for Griffith's "Birth of a Nation" (1915). Among the first large scale scores especially composed for a picture is that by Mortimer Wilson in 1925 for Douglas Fairbanks' "Thief of Bagdad." That also was the year when William Fox, pioneer picture producer urged his chief engineer, Theodore W. Case, to continue experiments in the direction of recording the sound track on the celluloid film. In Chicago, Lee de Forest, inventor-engineer worked along similar lines. The laboratories of the Bell Telephone, American Telephone and Telegraph, Western Electric, Electrical Research Products (who recently came out with "stereophonic enhancements"), Radio Corporation of America, General Electric, Westinghouse and other laboratories were on the search for the talking and music-reproducing film which would not only permit a new proximity of synchronization between music and screen, but also make the music available wherever a town or an audience would support a showing of the film. The late spring and midsummer of 1926 brought the (Bell Telephone) "Vitaphone" which went begging among picture executives, until heard by the late Sam Warner (head of Warner Bros. who foresaw the future) and acquired national rights, William Fox putting forward the Fox Movietone. The "talkies" talked and sang then only part of the time.

A new era in sound films began with "The Jazz Singer," featuring Al Jolson's Mammy Songs. The premiere, October 7, 1927, in New York City, caused a furore. It revolutionized picture making (laid the foundations for the continued fortunes of Warner Brothers), opened new fields of expression, but resulted also in the disappearance of large orchestras in picture houses. By 1928, with the help of engineers from phonograph laboratories (Victor, Columbia, Edison), the squeaks and squawks gradually disappeared from the film sound track. Sigmund Romberg's "Nights in Vienna" set a new standard for Warners. Their First National Studio (1929) advanced standards with one of the first scores based on folk songs, that for "Divine Lady" (English songs and sea chanteys). The score is the work of three men, Cecil Copping, Herman Heller and Louis Silvers, the latter studio music director. The same year Jerome Kern's "Show Boat" was put on the screen by Carl Laemmle, president of Universal, one of the best transpositions of musical comedies to the screen. A whole shelf of musical shows underwent such transfers, for better or worse ("Desert Song," "Singing Fool," "Rose Marie," "Student Prince," "No, No Nanette," "Rio Rita"). Much of the singing was bad. In 1929 Lawrence Tibbett started the procession of opera and concert celebrities to Hollywood singing in MGM's "Rogue Song." Grace Moore followed as "Jenny Lind," also an MGM production.

That new vogue for singing pictures and "musicals," however, did not last. These dramatically inferior pictures failed in popular appeal and revenue compared with the old smash-hit-presto-action "silents" where story and action did not come to a dead-stop to allow some one to warble. Marlene Dietrich's "Blue Angel" and Jan Kiepura's "City of Song," both importations, had foreign appeal and represented less investment to American exhibitors. If certain "musicals" were successful, then success was due to Paul Whiteman and the new jazz vogue (Universal's "King of Jazz"), to Maurice Chevalier and director Ernest Lubitsch for Paramount's "Smiling Lieutenant" (really Oscar Strauss "Waltz Dream," or Tibbett for his improved screen technic in MGM's "Cuban Love Song." These successes notwithstanding, Hollywood was ready to start another "cycle." It is supposed to move in "cycles." The first period of "musicals" was over. Music was frowned upon by executives unable to explain losses. The so-called screen epics were dished up in new form, at first with a minimum of background music.

Those early 1930s found the screen in a stage of general experimentation. Thespians and playwrights of the silent days had conquered the multitudes through that medium. The merciless sound of the talkies echoed through the clayfeet of some of these colossi. Technically the "talkies" were improved rapidly. New musical possibilities began to loom, and with them copyright problems. The major studios effected combinations with music publishers, set up their own publishing subsidiaries as the "theme song" grew into a song-hit and dance industry, which, by means of radio and phonograph records proved profitable. Song writers were imported from New York's Broadway, also arrangers, orchestrators and directors. The directors also turned composers, some by talent, some by necessity. Orchestra leaders from key city theaters belonging to large theater cities who had proven themselves good showmen in the days of synchronizing the "silents"—the work frequently done by technically better equipped aides — found themselves in Hollywood to organize music departments. Today they include some of the best melody makers of the country in the popular field, while employing fairly steadily an elite corps of approximately 500 scorers, arrangers, orchestrators, coaches, style specialists, recording directors, not counting copyists, instrumentalists for every conceivable and inconceivable orchestration, plus chorus singers and sound engineers doing wonders with microphones.

Music departments, before long, grew into production units demanding considerable administrative organization when background music and songs had to be provided simultaneously for as many as fifteen productions. The result was that the directors of music at the big studios more and more turned into production administrators, advisors and observers relegating the writing of music and the recording to men not burdened with the working out of budgets and production time tables. Today Alfred Newman (20th Century Fox), Charles Previn (Universal) and Marvin Hatley (Hal Roach) are among the few music department heads at important studios who are engaged regularly in composing scores while serving as executive division heads. Some of the other department heads take charge of recordings as conductors, but on the whole, they only help to plan a score, serve as liaison between producer-directors and composers, and as arbitrators on technical questions for their own staff. Besides the three mentioned, Hollywood's music departments today are managed at Columbia by Morris Stoloff; at Disney's by Lee Harline, at Metro - Goldwyn - Mayer by Nathaniel Finston, at Paramount by Louis R. Lipstone, at RKO by Dave Dreyer. They have brought to Hollywood a Jerome Kern, Oscar Strauss, Irving Berlin, George Gershwin, the Romberg's, Friml's, Youmans — to mention but a few. They have enlisted the invention of an Ernest Toch and Deems Taylor, of a Richard Hageman and Frank H. Harling, of Erich Wolfgang Korngold, Robert Russell Bennett, of Aaron Copland, Werner Janssen, Louis Gruenberg, Kurt Weill, George Antheil, Dmitri Tiomkin. The near future may well bring illustrious additions such as Igor Stravinsky, Arnold Schoenberg

and Italo Montemezzi (now living in Hollywood), while plans are under way to engage Arthur Bliss and Darius Milhaud, now located at Berkeley and San Francisco, hence within easy reach. If certain plans mature, to this group of eminent newcomers may be added also Paul Hindemith, Hans Eissler and Jaromir Weinberger, while Robert Stolz and Emerich Kalman of European operetta fame have already been assigned to musical comedy scores by Universal. Benjamin Britten (of England) is another newcomer.

Hollywood is then in the midst of another "cycle," a cycle characterized by musically more and more significant as well as extensive background scores. The pioneer work for this advance of film music has been done by a small group of studio staff composers, who, despite the steady burden and rush, have greatly advanced methods of production and standards of music. Film music is a compound product, if only the fact be taken into account that composers seldom have time to more than indicate the kind of orchestration intended, a detail task of great importance then carried out by a Russell Bennett, Hugo Friedhofer, Heinz Roemheld, Ray Heindorf, John Leipold, George Bassman, Cecil Copping, Herman Hand, Lucien Calliet and a hundred others, who, to define the extent and rights of their work, in 1939 formed the ASMA or the American Society of Musical Arrangers, a name which, for brevity's sake only omits the word orchestrators.

Among those studio staff composers who carried the torch of music during many a musical dark night in Hollywood, foremost mention goes to Max Steiner (now with Warners), Hans Lange (formerly with 20th Century Fox, author of a text book of film music composition), Alfred Newman, now at Fox, but associated with United Artists, Metro - Goldwyn - Mayer and RKO. Thanks to men like these, film music commenced to come of age about five years ago. Studio records are scattered, often incomplete. In an industry so huge and active the entry of Leopold Stokowski in 1937, conducting the Philadelphia Symphony in the Bach D-Minor Toccata, shown and heard in Paramount's "Big Broadcast of 1937" or Jascha Heifetz playing in Goldwyn's "They Shall Have Music," were but incidents classed as "production features." While dance-songs taken from film scores have been a steady source of material for makers of phonograph records, many a worthwhile sequence from important background scores, has remained in manuscript and lies dormant in the fireproof film track vaults of the different studios. The literature of film scores, some only dramatically (filmically), some musically worthwhile, some meeting both requirements, is too large for more than a mere mention of titles and a full listing of these has not been attempted for practical reasons. Outstanding achievements in this field must then be abbreviated by only giving the name of the composer and title of the score, as it would lead too far to indicate for instance such facts as "Gone With the Wind" being the longest original score, "Stage Coach" one of the folkloristically most important (based on 17 American tunes), "Four Wives" containing a seven-minute tone-poem. The following list of names and titles covering the last half dozen years may, it is hoped, prove indicative:

George Antheil (Paramount) "Plainsman," "Make Way for Tomorrow," "Buccaneer" (now working at a score for "Before I Die" at Columbia).

Scott Bradley—"Peace on Earth" and "The Goldfish" and numerous cartoon scores for MGM.

Anthony Collins—(RKO) "Nurse Cavell," "Swiss Family Robinson," "Irene."

Aaron Copland — (Hal Roach) "Of Mice and Men," (Sol Lesser) "Our Town."

Adolf Deutsch — (Warners) "The Great Garrick," "Valley of the Giants," "Three Cheers for the Irish."

Richard Hageman—(Paramount) "If I Were King," "Rulers of the Sea," (Wanger) "Stage Coach," "Long Voyage Home," (Columbia) "Howards of Virginia."

Marvin Hatley — (Hal Roach) "Captain Fury" and "Topper Takes a Trip" (with Heinz Roemheld).

Werner Heyman—(MGM) "Ninotchka."

Frederick Hollander — (Paramount) "Midnight," "Invitation to Happiness," "Angel."

Werner Janssen—(Paramount) "General Died at Dawn," (Wanger) "Blockade," "House Across the Bay."

Samuel Kaylin — (Fox) "Five of a Kind," "On Their Own."

Erich Wolfgang Korngold — (Warners) "Midsummer Night's Dream," "Anthony Adverse," "Prince and the Pauper," "Robin Hood," "Juarez," "Elizabeth and Essex," "Sea Hawk."

Louis Levy — (MGM) "Goodby Mr. Chips," "Citadel."

Alfred Newman—(Goldwyn) "Wuthering Heights," "They Shall Have Music" (with Heifetz), (RKO) "Hunchback of Notre Dame," "Gunga Din."

Louis Silvers — (Fox) "Lloyds of London," "Seventh Heaven," "Young Mr. Lincoln."

Frank Skinner — (Universal) "Mad About Music," "The Sun Never Sets."

David Snell—(MGM) "The Women."

Max Steiner—(RKO) "The Informer," 'Symphony of Six Million," (Warners) "Zola," "Magic Bullet," "Dark Victory," "Old Maid," "Four Wives" (containing 7 minute tone-poem), and (Selznick) "Gone With the Wind."

Herbert Stothart—(MGM) "Of Human Hearts," "Balalaika," "Marie Antoinette," "Susan and God," "New Moon," "Firefly," "Edison the Man."

Dmitri Tiomkin — (Columbia) "Lost Horizon," (MGM) "Great Waltz," (Universal) "The Road Back."

Ernest Toch — (Paramount) "Peter Ibbetson," "Cat and the Canary," "Dr. Cyclops," "On Such a Night," "Ghost Breakers."

Edward Ward — (MGM) "My Son, My Son," "The Women,"

Franz Waxman — (MGM) "On Borrowed Time," "A Christmas Carol," "Honolulu," "Florian," (Selznick) "Rebecca."

Roy Webb — (RKO) "Love Affair," "Stage Door," "Abraham Lincoln in Illinois."

Victor Young — (Paramount) "The Light That Failed," "Gulliver's Travels," "Wells Fargo."

Fully as many names could be added for men who have collaborated on films for which they have written one or several reels of music, the total score being in instances the work of six composers. Much clever cartoon music has been written without screen or public credit being given. This will change in years to come. It will change thanks to the film music appreciation courses recommended for high schools by the National Education Association and the Music Educators National Conference. Music may not always be "heard," yet it will be felt emotionally. As a taste-forming influence, as an outlet for American composers before a public counted in millions, not in thousands, it is of an importance not to be underestimated. Cognizance of these facts has been taken by the National Federation of Music Clubs which is planning a series of film music awards for next year. Films can be strong dramatically. They will be stronger with the aid of music.

Music has charms to soothe the savage breast,
To soften rocks, or bend a knotted oak.
I've read that things inanimate have moved,
And, as with living souls, have been informed
By magic numbers and persuasive sound.
—William Congreve

Opera in America

By PITTS SANBORN

ACCORDING to the records, the first opera ever given in New York was "The Beggar's Opera." That happened in 1750, and opera there is still begging. For opera in the United States has never been guaranteed by government subsidy, as has commonly been the case on the European continent. Either the adventurous individual manager or firm of managers has gambled on making money through operatic production, or else opera has received its subsidy from a wealthy "angel" or a group of interested citizens. In spite of noteworthy exceptions, the story of operatic production in this country has largely proceeded to a running counterpoint of financial loss.

Yet, apparently, on that account it has not been any the less glamorous. The desire of the moth for the star is eternal. Flame may consume but not terrify. Though the tower be grimly dark when Childe Roland arrives, how was he to guess? It might have been turning, turning in mazes of heat and sound. If ever there has been a grand emprise, it is this impresario business. And thanks to the daring of its deeds, opera in this country stems from a long way back.

The date 1750 for a first operatic invasion is reasonable enough when we recall that opera itself crystallized only in 1600 and then consider in turn the stages of its history in Europe during the next century and a half, the make-up of the population and the several modes of life in the American colonies, and, above all, the difficulty and danger of transatlantic travel, for the first operas presented here had to be brought from overseas.

"The Beggar's Opera" arrived in the New World only twenty-two years after the original production in London. Already the "ballad opera," of which Gay's "Newgate Pastoral" was the best, if not the first, example, had become the rage in England, casting the imported Italian opera into limbo for several decades. Transported to the American colonies, the Gay creation, with its attractive ballad numbers and its sharp vein of satire, caught on well enough to encourage the importation of other ballad operas. In the course of the next seventy-five years the vogue of the species in New York, Philadelphia, and Boston gave currency to "Love in a Village," "The Duenna," "Clari, Maid of Milan," "No Song, No Supper," etc. There were even operas of American authorship, one of them rejoicing in the very indigenous name of "Tammany."

Before the end of the eighteenth century, however, Italian opera had successfully reasserted itself in London and though it was still a stranger to this country, there were already intimations that it might not remain so. Adaptations, in English, of operas from the continental countries made their appearance. For one, Mozart's "Le Nozze di Figaro" is said to have been presented in New York in 1799 as "The Follies of a Day."

Apparently the importation of authentic opera in a foreign tongue dates from 1791 when a French company visited New Orleans, and in 1808 one Croquet opened a theatre in New Orleans for the production of opera, drama, and ballet. French was again the language of the opera, and the artists were brought chiefly from Paris. Thus was established the long tradition of French opera in New Orleans, which was interrupted by the burning of the French Opera House on December 4, 1919. The "Let there be light" of opera in the United States came, however, with the arrival of Manuel Garcia's troupe in New York early in November, 1825, and the opening of a season of Italian opera that was to last for ten months. Consequently November 29, 1825, marks the beginning of an era in our musical history, for on that evening Rossini's "Barber of Seville," not adapted and denatured in the ways of English ballad opera, but authentically performed in its original Italian, triumphed in New York's old Park Theatre.

In the course of the ensuing ten months, eight more operas were performed by the Garcia troupe, including notably Rossini's "Tancredi," "Otello," and "La Cenerentola" and Mozart's "Don Giovanni." Naturally the company was dominated by the Garcia family, and if Manuel, Sr., was a little beyond his prime, though still a great artist, his daughter Maria, the Rosina of the opening performance, was not yet eighteen. As Mme. Malibran she, of course, was destined to make for herself within the next twelve years one of the greatest names in operatic history.

The success of this ten-month season established Italian opera in New York and paved the way for its introduction into other important American cities. Philadelphia, in particular, took to it. Opera in French, of which northern cities had had a taste thanks to the readiness of the singers at New Orleans to go afield, secured its place in the picture, and in the middle forties New York had a taste of opera in German. It should not be assumed, though, that opera in the vernacular had been smothered by the Continental invasion. Thus Balfe's long popular "Bohemian Girl," in the inimitable and excruciating English of its librettist, Alfred Bunn, flew conspicuously the banner of the native tongue when introduced at the Park Theatre, New York, on November 25, 1844!

A milestone in our operatic story was the founding of the New York Academy of Music, which opened with Bellini's "Norma" on October 2, 1854, Giulia Grisi and Mario heading the cast. Here opera found a more suitable abode than in the various theatres it had previously occupied in New York, and the rise of the transatlantic steamship encouraged the foremost European singers to visit this country. It also made it easy for singers of American birth to go to Europe for training and experience. When, opening on October 22, 1883, the Metropolitan Opera House, which soon supplanted the Academy, moved New York's opera centre a good deal farther uptown, the city could afford to survey its operatic history with pride.

In the decades since the arrival of the Garcia troupe New York had not only made the acquaintance of a generous portion of the Italian and French repertories, but opera in English had been tried in real earnest and with good results, and the then debatable Wagner had taken a firm hold. "Tannhäuser" was introduced to New York (not at the Academy, but at the Stadt Theatre), in 1859, seventeen years before it was presented in London and "Lohengrin" (Stadt Theatre) in 1871, four years before London. New York also heard "Die Walküre" at the Academy as early as April 2, 1877, less than eight months after the initial "Ring" cycle at Bayreuth.

If New York may be regarded as America's focal point operatically, these decades witnessed an increasing currency for opera the country over. The radiation had got to San Francisco before 1860, and naturally Philadelphia, Boston, and Chicago, especially Philadelphia because of its early primacy, had been subsidiary focal points, thanks to longer sojourns by the companies that travelled from New York and occasionally from New Orleans. Still, the most important milestone was attained with the opening of New York's Metropolitan Opera House ("Faust" was the opera, with Italo Campanini as Faust and Christine Nilsson as Marguerite).

Even if social display had as much to do with the founding of the house as love of opera, eventually its existence came to depend not on society, which had taken another course, but on the following the operas themselves could command. The years between the historic opening of the Metropolitan and the outbreak of the World War saw one management follow another, opera in Italian yield to opera in German, and that in turn to opera in the original tongues (largely through the

influence of the linguistic de Reszké brothers in the 1890's); a growing emphasis on ensemble and scenic production (a worthy effort, if not always fruitful), and a change in the popular attitude, which tended to look on opera less as a rich diversion than as a cultural need.

In the course of these years, too, Boston had for a time an opera company that gave many noteworthy performances and Oscar Hammerstein's brilliant entry into the field at his Manhattan Opera House, New York, provided for four years a formidable rival to the Metropolitan. Upon Hammerstein's selling out to the Metropolitan his tradition was carried on in Philadelphia (for a time) and Chicago. Nor should one overlook the ambitious American Opera Company, giving its performances in English, over which Theodore Thomas presided in the 1880's.

In spite of certain difficulties about artists and repertory, the established companies in New York and Chicago carried on through the World War, and in the case of the Metropolitan, when the great depression overtook the country in 1930, a long term of unprecedented operatic prosperity had resulted in a money surplus on hand that proved invaluable in the face of slump and panic. When that was exhausted came the inevitable appeal to the public for funds with which to continue, private sponsorship having fallen upon evil days. A measure of popular response, together with aid from the Juilliard Foundation, have kept the Metropolitan functioning to date. A second drive for the benefit of Metropolitan Opera was undertaken in the winter and spring of 1940.

The change in the position of opera in this country, a change whose gradual march many had long failed to recognize, has been made clearly manifest by these drives. The appeal to the public has had as its sole argument the preservation of a great cultural institution for the common good. No cynic has ventured to suggest that the Metropolitan might be perpetuated as a home of relatively harmless entertainment, let alone that it deserves a place in the sun and moon as a parade ground for bejewelled audiences! In these serious times jewels and parade are out and for entertainment we crave the spice and glamor of the night clubs. Opera, harboring no desire to compete with their species of blandishment, falls back on its artistic appeal as music and spectacle. An important element of culture, opera must never be allowed to wither and die. Rather, according to the contention of its staunchest partisans, it has become a civic requisite and must soon be a matter of civic devotion and pride.

The very prevalence of the word "civic" in every kind of operatic propaganda in this country is significant. It has figured repeatedly in the nomenclature of opera in Chicago, and an organization which flourished from 1924 to 1930, whose demise is still regretted and whose influence should not be underrated, the Philadelphia Civic Opera Company, gave the word a big impulse. This company, by the way, in receiving a grant from the city of Philadelphia, was said to furnish the first case on record in the United States of opera aided by any form of government. The spread of the civic idea operatically, whether the word itself appears or not, may be seen in the rise of an operatic establishment in San Francisco which can boast a permanent local chorus, trained the year round for the annual season in the autumn, and which makes use of the local symphony orchestra.

The civic idea also enters in one way or another into the special operatic performances that take place, and have done so for a number of years, in Philadelphia, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Los Angeles, etc. Nor has it been absent from seasons or series given out of doors at Ravinia Park, near Chicago, and at the Cincinnati Zoo, as well as in St. Louis, Philadelphia (the Dell), and New York's Lewisohn Stadium. Whether or not the outcome of opera as a civic movement will be sponsorship, wholly or in part, by government of one form or another, remains to be seen. Yet for a long time there actually has been discussion of the advisability of a nationalized opera, as well as of the addition to the national cabinet of a Department of Fine Arts, which, of course, would take music under its aegis. Arguments pro and con have been earnestly advanced.

Related closely to the question of sponsorship by government is the question of language. Where opera is official, should it not be sung in the language of the country — in our case English? Advocates of opera in English maintain that opera takes root as an indigenous plant only where it is presented in the language of the people; otherwise it remains an exotic. And they point to Italy, Germany, France, Russia as countries where opera has long been a staple product because sung in the vernacular. On the other hand, many opera-lovers believe translation is treason and that every opera loses something essential when the words used are not those that the composer set. Obviously, much is to be said on both sides.

From this brief survey it is evident that operas in English has existed here from the beginning of our operatic history, though some badly informed folk suppose it to be a comparatively new thing.

Clara Louise Kellogg, a distinguished American soprano, did yeoman service for opera in English in the 1870's when she headed a company of her own. For instance, she it was who first gave Wagner's "Flying Dutchman" over here and in an English translation, which she herself had supervised with a view to making the translated text suitable and singable. Then, in the following decade, we have the example of the American Opera Company.

Moreover, in the course of the last thirty years New York's Metropolitan has not only staged a number of native American operas in English and produced Weber's "Oberon," which was composed for London to an English text, but has experimented at different times with standard European works rendered into English (for instance, Wagner's "Parsifal," "Tristan und Isolde," and "Lohengrin"). But only in the case of "The Bartered Bride" did the translated opera really catch on, and that not for very long.

Still, even those who stick stoutly to their preference for all opera in the original tongues have asked whether it would not be better to have Russian or Czech operas, for instance, which can be done in the original only by special companies, sung in houses like the Metropolitan in English rather than in German, Italian, or French, and indisputably there is logic in their question.

The experience of Colonel Henry W. Savage, who early in this century took opera in English, including even "Parsifal," all over this country, deserves study and also that of Fortune Gallo, who for nearly a quarter of a century has been giving opera far and wide in Italian, plus some French and a little English and German. And there have been other ventures worth study, such as those of the Aborn Brothers and William Wade Hinshaw (with and without the Society of American Singers) all devoted mainly to opera in English. For popular reaction has not yet demanded opera in the vernacular and supported it in an imperative way. However, there may come a turning, and the nation-wide interest in opera, which seems to be on the increase, will probably solve within a few years the problems of sponsorship and language that are now under discussion.

When I hear music I fear no danger, I am invulnerable. I see no foe, I am related to the earliest times, and to the latest.
—Thoreau.

Choral Music in America

By NOBLE CAIN

THE tempo of modern life has become such that we in this country are accustomed to phenomena, often beholding them without an expression or feeling of any sort of amazement. Phenomena have presented themselves in the fields of Industry, Science, Politics and the Arts, particularly since the turn of the century. Until that time, things were in a somewhat slow transitional stage. After that, things began to happen! It was as if seeds had been sown in fertile fields and had laid sleeping away the years and stirring within themselves the germs of life about to break forth. Then the crop began to spring up and to ripen, and what a harvest soon appeared! The so-called "horse and buggy" days were, in fact, this peaceful, lazy, germinating period of American life. Our fathers of that period were not so *extremely* far removed from the days and ways of their early colonial and pioneer manners and customs.

For at least two hundred years American life went along pretty much the same, except for the widening horizon, and here and there a stray, albeit important, invention, such as the steamboat and the railroad, to help that widening. Although major improvements in living were thus made possible by the advances of Science, these advances had taken place much less *frequently* than *since* 1900, when the world has been literally overwhelmed by the multiplication and fruition of ideas which were *started prior to that time.* In other words, the country was prepared, as a field is prepared, for the crop.

This same phenomenal development is now beginning to be felt strongly in the field of the Arts. American music is just beginning to be written. This is as it should be, since development of the Arts follows social and political fruition and often overlaps a succeeding period of social and political stagnation or abuse.

In fact it may be said, as a general inference, that development in the Arts follows, rather than coincides with, general advancement in other fields. It is as if Man attains much in the way of leisure and luxury before he has time or inclination to turn his attention to means of enjoying that leisure. On the creative side, or viewed from the standpoint of the composer, the lag is usually greater because it takes time for the elements which go into creation or recreation to seep through the mass of characteristics that have gone into the composers' make-up during the "pre-leisure" days. This is commonly called "background" of the composer. Thus, he begins to write and throw back in retrospective, so to speak, the musical forms of things inculcated into his being. Viewed in such a light, American composition of good musical works is just beginning. A certain freedom from the influences of the crazy European structures of the extremists in music is beginning to manifest itself. Things are beginning to be American, with a certain definite stamp *as such,* and not imitations of or followings after the exotic, using the word in the literal sense.

In this expression of Americanism in music is to be found the outpourings of American spirit on the part of the composer and *of the public which uses music.* In the choral field perhaps more than in any other branch of music, a great development is taking place. This is because the general public which cannot perform on individual instruments to any great extent, being engrossed in business and profession, has found that it can, without any great amount of training, take part in choral units quite satisfactorily. The human voice is an instrument which everyone possesses. It expresses the person himself. Be he ever so humble or retiring or apologetic with respect to his musical abilities, he feels quite bold when singing with a group of others like himself. He knows that to attempt any sort of solo would be out of the question; he is not prepared along those lines. But he can rest quite comfortably within a group of singers, knowing that he will not be singled out for either applause or abuse as a good or bad performer. He feels that his voice will not be heard above the general ensemble. He likes this hiding, as it were, behind the voices of the whole mass of singers. Here he can open his mouth more or less in safety and throw his whole soul into the sounding of tones that are borne on the wings of good texts, be they serious or light. He needs no instrument of reeds and valves to play with. This would be actually a *secondary* manner of expressing his feelings. The instrument which he uses is himself! *It is primary and direct.*

Having discovered this personal "employment" in choral music the average man or woman is turning it into enjoyment. By increasing thousands they are singing in choirs, glee clubs, community choruses. Notably in the schools has a great change come about. A few years ago the average high school was content with a "glee club" which gave an annual operetta of the Gilbert and Sullivan type or sang a few popular ditties for the amusement of the student body in assemblies. The music which was used was limited to many of the more or less dressed up tunes from light operas, folk songs, chanteys, and other similar types. Every school song book contained just such material.

Now we have in even the smallest rural districts, not as an exception, but as a general rule, choruses and choirs, mixed, boys, girls, quartets, ensembles, singing the music of the masters and demanding more and more the music from their own American composers who are learning how to write for them and to furnish them material having in it the tang of this particular American life. School song books are still in use for class work, but the general trend is toward standard chorus material in sheet music form which the members of the group may have as their own personal property and keep as an addition to the personal library. Pride in accomplishment of singing such material is a strong factor in determining the advancement that is taking place.

By the thousands, schools, high schools and colleges, are staging great music festivals at which come together choral groups of staggering proportions to blend voices in the massed singing of songs which they have prepared in advance of the occasion. Parents of the older generation look and listen. They are amazed at what the youngsters are doing. Many decide that they themselves will join such an organization if they can locate one. Again, those students who graduate are pouring into the social body and looking for a place to continue the work which they have done in the schools. Thus, and as a result of these activities, is set up a demand for community choirs, choruses, and associated singing groups.

Now, in practically every city and in even the smaller villages may be found a choral group, banded together to sing material often remembered from recent schools days. In the rural districts many of the State Universities have gone into the field and enrolled choruses of farmers and their wives who meet once per week to sing their songs, later coming together at some central point under good direction, to sing en masse and to know the spiritual stimulation which comes to them by thus joining with hundreds of others in lifting up the heart in song. This rural music movement is gaining ground at an astonishing rate of speed. County and State music festivals of adults, separate and aside from the school festivals, are being held in every State. Political leaders are realizing the potential power inherent in such group meetings and are beginning to support such projects with good American cash. The argument seems to be that we have built up *material* advantages without quibble. Our parks are an admitted accessory to good social organization. Why not have music to go with those parks? No sooner said than done—and we are seeing recreation and amusement money being spent for building up the *spiritual* and *artistic* advantages in addition to the material. This element of American life is one of the most encouraging aspects of the prospects for

a good future. No wars, revolutions, and other social troubles can exist for long when the people are singing together!

Thus choral music is coming into its own. "I hear America singing" wrote Walt Whitman. His dreams are becoming realities. A phenomenon is here! We see it and perhaps do not recognize it. A country in which increasing thousands and even millions sing.

Thus America is becoming a singing nation, not as soloists, but as individual parts of a great democratic mass. The old days are over. A new world is calling. The singing millions are a powerful influence for the bringing of "good will toward men and peace on earth."

Symphony Orchestras in America

By LINTON MARTIN

TODAY the symphony seasons of the great orchestras in America have become big business as well as a most impressive and highly perfected form of instrumental musical expression, representing a cultural and artistic asset of incalculable value. According to an Associated Press survey, it has been estimated that the sixteen principal symphony orchestras of the country now spend a total of nearly $5,000,000 annually. This amount does not include the budgets of numerous good orchestras of secondary rank, functioning in virtually every city in the United States having a population of 50,000 or more.

Yet the striking advance in the number and quality of symphony orchestras, which is also the story of the personalities and powers of conductors concerned, is really relatively recent. Some of them that have attained assured place came into existence after the turn of the century, though most of these had predecessors of one sort or another in the humble and uncertain beginnings of our orchestral history. Even the Philharmonic Symphony Society of New York, the oldest actual symphony orchestra in America, and the third oldest in the world, was founded in 1842, as a result of the enterprise and determination of Ureli C. Hill, and one of the three conductors who functioned at the first concert in Apollo Hall on Dec. 7, 1842. His co-conductors on that historic occasion were H. C. Timm and D. Etienne, and the orchestra comprised 52 members.

Despite the flourishing condition of our symphony orchestras at the present, and their almost mushroom growth in cities of less than the first class, enjoyment and understanding of the rich orchestral repertoire only came as the result of a laborious battle on the part of pioneers on the podium, who were obliged to introduce high standards almost by stealth. One of the most important, if not the most important of these pioneers, was Theodore Thomas, whose Coast-to-Coast tours with his orchestra during the decade from 1869-78 exerted a wide influence upon the formation of good taste. But even then, Thomas had to smuggle single movements of standard symphonies and classical overtures on his program between light dances and purely popular numbers, and his introduction of new works was often the signal for angry and audible opposition. Yet Thomas doggedly made headway, and it was undoubtedly he who played a prominent part in making Wagner, Brahms, Berlioz and Liszt popular in various cities before he became permanently identified with Chicago in his symphonic ministrations.

The real foundational work for the orchestras of today, however, may be found in the earlier years of the Nineteenth Century. The Musical Fund Society of Philadelphia, of which the famous Philadelphia Orchestra is a lineal descendant, was started in 1820. There are records of a Philharmonic Society of Boston as early as 1799, begun in a small and obscure way by one Gottlieb Graupner, but which blossomed more ambitiously under his direction in 1810 and continued until 1824, when its personnel had reached the impressive total of sixteen musicians. Tours of the Germania Orchestra from 1848 to 1854, as well as visits of Joseph Gung'l in 1849, and the French conductor, Louis Antoine Jullien, and his orchestra in 1853, also helped to stimulate orchestral interest.

Whether or not James Gibbons Huneker was a bit extravagant in declaring, years ago, that the history of music in America is the history of the New York Philharmonic, it is indisputable that the orchestra, as the dean among all surviving symphonic bands, has a record of notable activities and achievements at its various concerts and under a long line of conductors, even though its early years were devoid of artistic and financial success. At that first concert on Dec. 7, 1842, U. C. Hill conducted the Beethoven Fifth Symphony, Timm wielded the baton for an Overture in D, by Kalliwoda, Etienne directed for Weber's "Oberon" Overture. From a nucleus of 52 players, the orchestra had grown to 67 in 1854, and 99 in 1867, just a few under its present size. Early conductors of the Philharmonic, besides those named, included W. Alpers, G. Loder, L. Wiegers, A. Boucher, Theodore Eisfeld and Carl Bergmann. When Bergmann resigned, defeated, in 1876, he was succeeded by Theodore Thomas, and Adolf Neuendorff replaced him the following year. Thomas returned in 1879 and from then until 1891, when he went to Chicago, developed the Philharmonic into a notable symphonic organization.

Conductors that followed were: Anton Seidl, 1892-98; Emil Paur, 1898-1902; Walter Damrosch, 1902-03. Guest conductors who appeared during the next three seasons were Edouard Colonne, Gustav Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, Wassily Safonoff, Richard Strauss, Karl Panzer, Max Fiedler, Ernst Kunwald and Fritz Steinbach. Regular conductors were resumed in 1906 with Safonoff until 1909; Gustav Mahler, 1909-11; Josef Stransky, 1911-23 (when it slumped artistically). But, after the absorption of Artur Bodanzky's National Symphony in 1922, he shared the podium with Stransky and Mengelberg, the latter remaining as conductor until 1930. During this period, conductors who appeared as guests or regular associates were Willem van Hoogstraten, Igor Stravinsky, Wilhelm Furtwangler and Arturo Toscanini, who first appeared as guest in the season of 1926-27. Then came Mengelberg, Toscanini, Sir Thomas Beecham and Bernardino Molinari, 1927-28; Toscanini, Mengelberg, and, as guests, Honegger, Krauss, Reiner and Gabrilowitch, 1928-29. Toscanini reigned as chief conductor from 1927 to 1936, other guests during that time being Hans Lange, Bruno Walter, Issay Dobrowen, Beecham, Respighi, Golschmann, Rodzinski, Chavez, Enesco. In 1937 John Barbirolli was appointed chief conductor, with Rodzinski, Chavez, Enesco, Stravinsky appearing as guests or associates. Besides the National Symphony, the Philharmonic has absorbed the City Symphony, American Orchestral Society, and the New York Symphony.

When Dr. Leopold Damrosch founded the New York Symphony Society in competition with the Philharmonic under Thomas, a spirited rivalry developed. Upon his death in 1885, he was succeeded by his son, Walter, who remained in charge until the merger with the Philharmonic in 1928. The orchestra was reorganized in 1903 by Harry Harkness Flagler, who subsequently became its sole guarantor, and in 1920 personally financed a European tour—the first ever made by an American orchestra. Guest conductors have been Weingartner, Rubinstein, Tchaikovsky, Paderewski, Saint-Saens, Rachmaninoff, Vincent D'Indy, Fritz Busch, Ossip Gabrilowitsch, Maurice Ravel, Enrique Arbos, Albert Coates, Bruno Walter, Golschmann, Goossens, Klemperer.

The justly celebrated Boston Symphony Orchestra, which today has resumed a pre-eminent position as a great virtuoso band under the direction of Serge Koussevitzky, was founded in

1881 through the generosity of Colonel Henry Lee Higginson, a Boston banker and art patron. With George Henschel as its first conductor, and the personnel consisting of 60 players, the orchestra gave its first concert on October 22, 1881. Henschel continued until 1884, when he was succeeded by Wilhelm Gericke in 1884, who remained until 1889. From that year until 1893, the orchestra blazed with unprecedented brilliance under the virtuoso and compelling genius of Artur Nikisch, one of the first of the so-called "prima donna" school of conductors, and one of the first to conduct without score. Emil Paur followed him, 1893-98, and Gericke returned, 1898-1906. Karl Muck led for one season, then came Max Fiedler, 1908-12. With the return of Muck, from 1912 until he was arrested as an "enemy alien" in the spring of 1918, the orchestra achieved an impressive prestige and a legendary lustre which disintegrated in the years that followed, until it was restored from the time Koussevitzky was appointed in 1924, since which time he has carried the chief burden of each season. Intervening conductors were Henri Rabaud, one season; Pierre Monteux, five; and varied guests.

The Philadelphia Orchestra, which reached Olympian heights under the dynamic direction of Leopold Stokowski, was founded in 1900 with Fritz Scheel as first conductor. In that first season, thanks to the efforts of Dr. Edward I. Keffer and Mrs. Alexander Cassatt, 80 musicians, largely recruited by Scheel from an outdoor group he had conducted at an amusement park, gave two concerts. As the result of a guarantee fund sponsored by the Musical Fund Society, the first concert was given on Nov. 16, 1900, and on May 17, 1901, the Philadelphia Orchestra Association was formed with Alexander van Renssaeler as first president. Scheel conducted the first six seasons, until shortly before his death on March 13, 1907, following a mental ailment, and in that time Felix Weingartner and Richard Strauss appeared as guests. Carl Pohlig was conductor 1907-12, when he was succeeded by Leopold Stokowski. In the years that followed Stokowski made exceptional history, bringing the orchestra to a high peak of perfection and introducing many novelties and innovations, the latest being a sensational and drastic reseating of the orchestra, with the brasses and woodwinds at the front, and the strings at the rear, in the season 1939-40. In recent seasons Stokowski has largely withdrawn, appearing for only a few weeks, the most of the concerts have been conducted by Eugene Ormandy, who became chief resident conductor in 1936, following intermittent appearances earlier. Guest conductors have included Fritz Reiner, Pierre Monteux, Ossip Gabrilowitsch, Georges Enesco, Arturo Toscanini, Bernardino Molinari, Issay Dobrowen, Sergei Rachmaninoff, Igor Stravinsky, Carlos Chavez, Ottorino Respighi, Ernest Schelling. Saul Caston, first trumpet player, is associate conductor. In 1918 Edward Bok sponsored and was chief contributor, as "The Unknown Donor," to a Million Dollar Endowment Fund.

The Chicago Symphony Orchestra was founded in 1891 by Theodore Thomas. A guarantee fund of $50,000 was raised for this purpose. It was originally called the Chicago Orchestra, but after fifteen years was renamed the Theodore Thomas Orchestra. In 1912 the present name was adopted. When Thomas died on Jan. 4, 1905, he was succeeded by Frederick Stock, who had been first viola player and was assistant conductor on tour since 1899. Stock has the longest record among conductors still active, and the Chicago Symphony is the third oldest orchestra in the country.

Other leading American orchestras, with, respectively, the year they were founded or organized on their present basis, and the original and current conductors, include: Cincinnati Symphony Orchestra, 1895, Frank Van der Stucken, Eugene Goossens; San Francisco Symphony Orchestra, 1911, Henry Hadley, Pierre Monteux; Cleveland Orchestra, 1918, Nikolai Sokoloff, Artur Rodzinski; Minneapolis Symphony Orchestra, 1903, Emil Oberhoffer, Dimitri Mitropoulos; St. Louis Symphony Orchestra, 1907, Max Zach, Vladimir Golschmann; Detroit Symphony Orchestra, 1914, Weston Gales, Franco Ghione with Victor Kolar; Los Angeles Philharmonic Orchestra, 1919, Walter Henry Rothwell, Otto Klemperer; Rochester Philharmonic Orchestra, 1923, Albert Coates with Eugene Goossens, Jose Iturbi; Pittsburgh Symphony Orchestra, 1895, Frederic Archer, Fritz Reiner; Kansas City Philharmonic, 1933, Karl Kreuger; Washington, D. C., The National Symphony Orchestra, 1931, Hans Kindler; Indianapolis Symphony Orchestra, 1930, Ferdinand Schaefer, Fabian Sevitzky; Baltimore Symphony Orchestra, 1916, Gustave Strube, Werner Janssen; Portland Symphony Orchestra, 1899, Charles L. Dierke with David C. Rosenbrook, Willem van Hoogstraten upon temporary suspension in 1938; Seattle Symphony, 1906, Michael Kegrize, Nikolai Sokoloff. The National Broadcasting Symphony Orchestra was started in 1937 by the Radio Corporation of America, especially for radio concerts under the direction of Arturo Toscanini, and has continued since then on a full seasonal basis of Saturday night concerts with various associate conductors as well.

Besides the audiences that attend concerts of the above orchestras, it is estimated that the Sunday afternoon broadcasts of New York Philharmonic concerts, and the NBC broadcasts are heard by more than 10,000,000 listeners for each series.

Bands in the United States

By PETER BUYS

HISTORY of the early days of our Republic reveals little regarding the so-called "windband." Considering general conditions of the country at that time it is safe to assume that there was little, if any serious effort put forth along that line. True, we find in the early military records that "at a great banquet given by George Washington at Fort Clinton on May 31, 1782, military music was played." Also during recruiting days in 1798 the band of the U. S. Marines was accorded an enthusiastic reception while playing near the City of Washington. However, when we find the records further revealing that the bands of the Army at that time consisted of fifers and drummers, we must conclude that the above mentioned events refer to entertainment provided by what we, today, consider drum-and-fife corps.

A more definite musical organization is recorded in 1800. On August 21 of that year the U. S. Marine Band played a concert at the Marine Camp, which was located close to Washington. The personnel of the band consisted at that time of 2 oboes, 2 clarinets, 2 French horns, a bassoon and a drum.

The archives of the U. S. Military Academy at West Point, N. Y., record in all seriousness that "on this day one Herman Bruno was enlisted. He shall be paid nine dollars per month provided he study the bass drum. He is to receive ten dollars per month upon the completion of his course, and one dollar additional when he should be called upon to play any other instrument."

The above gives us a fair idea of the status of the military bands at the beginning of the 19th century, and the military bands were the only bands in the country as far as the records reveal.

In 1821 there was established by Act of Congress, a "band of music" at the West Point Military Academy which was to function as a separate unit. The musicians to be regularly enlisted in the U. S. Army.

This pioneer musical work done by the military had a beneficial effect upon future appreciation of band music by the people, especially since the bands were not only employed for military functions, but played concerts for the entertainment of the troops as well as the civilian population.

As bandsmen left the service to return to civilian occupations in their respective communities, they brought with them a keen interest in band music. This, together with large increases in emigration from European countries, which undoubtedly brought musicians

as well as others, had a great deal to do with the early attempts to organize "windbands" (a misnomer if there ever was one). These attempts resulted in bands, good, bad and indifferent, but at any rate there was a decided increase in public interest in band music.

When Patrick S. Gilmore, in 1859 started his now famous tours through the United States with a band of really competent musicians, the country was somewhat prepared to listen to serious music, well performed in the concert hall. This appears to have been the beginning of a wave of enthusiasm for band-music in the United States, and when the ingenuous and scholarly John Philip Sousa took up where "Pat" Gilmore left off, the general public was ready to reward the beloved John Philip with general approval and support such as have never been experienced by any musician in this country or elsewhere.

This public enthusiasm resulted in the organization of bands in many communities all over the United States. Great industrial and commercial concerns found it wise to maintain musical organizations which frequently played for their large working forces. Enthusiastic public interest encouraged municipalities to give financial support to bands which performed for the enjoyment and edification of the population.

This stimulus had a very beneficial effect upon the manufacturing of band instruments in this country, which was first undertaken on a commercial basis about 1860. Many improvements on the instruments provided further encouragement for the performer, and the band instrument industry now enjoys a most enviable record for innovations, inventions, and general progress on musical instruments, developed through these many years.

In 1874, two years after the firm of Carl Fischer, Inc., was established, they undertook the publication of band music. This appears to be the first time that printed music was issued by an American firm in the customary and accepted manner. Before this time most of the music used by the band was in manuscript. Printed music for a few band instruments appeared as early as 1810, but all the parts were then printed in the one score.

The military kept step with the developments in bands and band music. In fact upon many occasions the services set the pace for the whole band movement. Came 1917, and the entrance of the U. S. in the World War. There were, of course, great musical activities by the armed forces and many bands were organized for the duration of the war. As the war ended most of the military bandsmen returned to their respective communities with a better understanding of, and more interest in bands. This would have meant a great step forward under normal conditions, but unfortunately conditions soon became abnormal. The aftermath of the war brought the well-known and lamented depression. Civilian bands, especially the industrial and commercially supported organizations, went by the board in great numbers. These bands were dealt a stunning blow and they really have not entirely recovered from the shock.

At this time the regular Army established its fine U. S. Army Band and the Navy a great organization of seventy-five men as well, known as the U. S. Navy Band. Both are located in Washington where also the famous Marine Band is stationed.

The civilian bands have staged a remarkable come-back during the last decade and in time they will undoubtedly regain all, and more, than they have lost. However, their programs must be of a much higher calibre, musically, than before the World War. The reason for this can be found in the general improvement in the musical "taste" of our people, which is largely due to the perfection of mechanical sound-producing innovations, with which the modern band must be able to compete successfully in intonation, balance and general musical interpretation.

Following the War another enterprise in the band field — the school band — made its appearance. While some efforts had been made here and there before, the school band movement did not hit its stride until about 1919, and what strides they have turned out to be. State after state has inaugurated the study of instrumental music in its public schools. There is only a small number of states in the union where instrumental music is not taught on the same basis as the major subjects. Educators have seen the light and are convinced that, whatever the cost of instrumental instruction, the money is well spent.

The growth of this magnificent movement is little short of phenomenal. From a modest beginning twenty years or so ago, this work has grown so enormously that this year there are in the public schools and colleges of the United States more than fifty thousand bands where some 2,500,000 youngsters are initiated into the fine art of performing on musical instruments, under capable instructors. This great work is being done principally for the cultural and ethical effects it has on young America. Sincere efforts are being made constantly to discourage the student from entering the musical profession which is already much overcrowded.

Several Bandmasters' Associations are doing their full share in promoting good band music in the United States. The American Bandmasters' Association, an organization of nationally known band leaders, has, during the eleven years of its existence, left a strong and beneficent impression upon musical America. It inaugurated a standard instrumentation for the concert band which has proven to be a milestone in the history of the modern band. There is also the National School Band Association which consists largely of music educators of the public schools and colleges. Many states have their own Bandmasters' Associations, some of which have done remarkable work for the promotion of better bands and band music.

To sum it all up, since the days of George Washington, the band, which is by far the youngest of the musical ensembles, has made almost unbelievable strides. This is quite evident when one hears some of the excellent organizations present original band compositions and transcriptions of symphonic proportion and construction. There are today very few compositions by the masters that cannot be performed by the many good bands in an entirely satisfactory manner.

At present there are five outstanding bands of about seventy-five men each employed by the three services of the United States, playing not only for the military functions but performing excellent concerts of the best of music for the edification and entertainment of the American public. Some of these organizations have a personnel versatile enough to form a complete and competent symphony orchestra. In addition to this there are 343 more bands in the three branches of the United States service.

Municipally supported bands have staged a splendid come-back and many are again functioning over all the states. According to a survey made a few years ago, it was found that at that time at least 700 civilian bands were operating with financial support of their respective municipalities and that over one million dollars was spent annually for this form of entertainment. These figures have increased considerably since the survey was made.

We have also a few fine bands supported by musically minded philanthropists of which the Goldman Band of New York City is a shining example. Many communities can again boast of really good bands which are not so much interested in the financial returns for their members as in the pleasant occupation of making music for fun.

Last but not least there is the school band movement, gigantic in size and magnificent in purpose, making young America music-minded, which is another way of saying clean-minded.

In band music we are again doing things on a large scale. This is probably because we are a large country and think in large terms. A great deal of time is given to musical enterprise and over a billion dollars is being spent for it annually according to reports of the music industry. There is, however, no question as to whether the money is well spent if we derive a measure of happiness and cultural benefit from it, and this appears to be unquestionably true.

It is then quite evident that the band movement has kept step with improvements made by other musical ensembles in the United States. The progress of the band in general is assuming a very lively pace, due in no small measure to the public-school band activities. A "Musical America" does not appear to be an idle dream any longer.

Church Music in America

By
REV. OSCAR A. RAUSCHELBACH

LET us go back to the Puritans. Everything was short and snappy with them. For instance, the title of their hymn book was "The Booke of Psalms collected into English Metre by Thomas Sternhold, John Hopkins and Others Conferred with the Hebrew; with apt notes to sing them withall; set forth and allowed to be sung in all churches of the People Together, before and after Morning and Evening Prayer; as also before and after Sermon, and moreover in Private Houses for their godly Solace and Comfort, laying apart all ungodly Songs and Ballads, which tend only to the Nourishment of Vice and Corrupting of Youth."

And the New England Sunday Services! What endurance these first American church attendants had. A blast on a conch shell or trumpet called them to the church at nine o'clock. (Sometimes drums were used or a flag was displayed.) In the barren unheated building they would sit erect on hard, straight-backed benches. The deacon stood in front of the congregation and drew attention by a rap of his knuckles. Whatever tone he would sing set the pitch for the psalm of the day (oftimes too high or too low, which frequently resulted in false starts). Just as often as not the melody he would choose for this psalm was most inappropriate. The custom of taking the psalm from the book in rotation usually resulted in the psalm having no relation, whatsoever, to the subject of the sermon. Even when it did fit the sermon, a peculiar method of "deaconing" brought about odd results. The deacon sang as much of a line as he pleased, frequently breaking in the middle of a sentence. The congregation repeated exactly what he sang. He might "deacon" out the ending of one line and the beginning of the following, as for instance, "The Lord is God. He is not"—the congregation enthusiastically repeating the same sentiment, not realizing what heresy they were proclaiming. Contradictions of this kind happened regularly, we are told by commentators of that time.

Since the deacon was selected not for his common sense, theological or musical knowledge, but more often for his lung power, we can easily understand this. But why criticize the poor deacon when we see what "stiff" hymns he had to work with? In the "Bay Psalm Book," published in 1640 (by the way, the first book of any kind to be printed in the new world) we find among others this hymn known today as "Beside The Waters of Babylon." The Puritans would sing this according to the tune of *Old Hundred:* "The rivers on of Babilon, There when wee did sit downe, Yea, even then we mourned when, We remembered Sion." Another hymn (based on the 23rd psalm) read: "The Lord to mee a shepherd is, Want therefore shall not I, He in the folds of tender grasse, Both cause mee downe to lie. To waters calm mee gently leads, Restore my soul doth hee, . . . etc."

However stilted as the words of these hymns were, they were beautiful compared to the vocal renditions. We are told that frequently members of the congregation stuffed cotton in their ears during this singing until the beginning of the sermon. This 1640 edition of the "Bay Psalm Book" had no notes. In 1647 a new edition of this book was printed. This had crude staffs a full line at a time; but there were no measure divisions to guide the congregation. Besides, most of the church elders opposed singing from this book because "it was not divinely inspired." Many a year passed before it was generally adopted. But, nevertheless, these Puritans deserve much credit. They, at least, did sing. In the churches they had left in Europe, all congregational singing was frowned upon; true Christians "made melody only in their hearts."

During the next 60 years we could expect great strides in church singing. In 1712, the Reverend John Tufts published "A Very Plain Easy Introduction To The Whole Art Of Singing Psalm Tunes," containing 37 tunes. He wrote the names of the notes instead of the notes themselves on the corresponding lines of the staff. The Reverend Thomas Walter published the first music written with lines to mark off the measures. In 1723, this appeared in the New England Chronicle: "Truly, I have a great jealousy that, if once we begin to sing by note, the next thing will be to pray by rule; and then comes Popery." The Reverend Thomas Symmes lists many objections to singing "by note." Just a few:—"Note singing is said to be a contrivance to get money" (the root of all evil), or, "They're a company of Young Upstarts that fall in with this way and set it forward, and some of them are lewd and loose persons." Another, 'Note singing is a needless way, since our good Fathers that were strangers to it are got to Heaven without it." And, 'It gives disturbance, roils and exasperates men's spirits; grieves sundry good people and causes them to behave themselves indecently"; and, "The names given to the notes are baudy and blasphemous."

James Lyon hoped that his "Urania" (1761) would give stimulus to the development of American church music. Josiah Flagg was of help with a hymn book in 1770, but the *real* champion of American church music came upon the scene at this time. William Billings (1746-1800) gave the appearance of anything but a champion. A tanner by profession, he was crippled in more than one way: blind in one eye, lame in one leg, one arm withered. This disfigured dwarf, possessed by tremendous enthusiasm for church music, was the founder and director of the Stoughton Singing Society. He published among many other books "The New England Psalm Singer." In his modest way he describes this book as follows: "My New England Psalm Singer has more than twenty times the power of the old slow hymn tunes; each part straining for mastery and victory, the audience entertained and delighted; their minds surprisingly agitated and extremely fluctuated, sometimes declaring for one part, sometimes for another." But the healthy common sense of this untaught composer succeeded, where much better musicians had failed. For instance, he dared oppose the seemingly unimpeachable custom of "deaconing" with the statement: "'Tis insulting to have the lines read in this way (deaconing), for it is practically saying, 'We men of letters, you ignorant creatures.'" His "Fuguing tunes" were more masterful than those of the previous composers; but of rules of harmony, Billings knew next to nothing. Just like quantity made up for quality in the "deaconing," so Billings made up in enthusiasm what he lacked in knowledge.

Billings also deserves credit for popularizing, to a certain degree, public sacred concerts. The first concert was performed in the New World in 1731. That this concert was not a welcome success can be seen from the fact that the God-fearing citizens protested against the repetition of such performances as "tending to discourage industry and frugality, and greatly increasing impiety." Just as vocal music had a hard struggle for many years, so instrumental music in church service was anything but welcome. One of the Rev. Thomas Symmes' objections had been: "Note reading is introductive of instrumental musick." When a "sacrilegious foreigner" smuggled his 'cello into the choir loft and played a soft obbligato, the Elders said, "Satan came also amongst us with this fiddle as big as a hog's trough." Instruments of all kinds were prohibited in church services. However, Thomas Brattle in 1713 presented an organ to the Brattle Square Church in Boston. The "righteous pillars" of the church vehemently refused this "devilish instrument." The poor homeless instrument made several vain attempts to get a roof over its head. Finally, some good-hearted soul at the Queen's Chapel accepted it, but he actually had to leave it in the storeroom for seven months before the storm calmed down and the congregation assented to its installation. Not until 1790 did the Brattle Church ac-

cept an organ. Many more very interesting incidents in this long conflict in American church music between the new and the old could be related, but on to the "now" of church music.

Contrast church music as above depicted to the church music of today. To be sure, Utopia has arrived as little in the realm of church music as it has in either concert or opera. Nevertheless, there are but a few churches in the United States which are devoid of a choir and an organ, and in all metropolitan centers, at least, the dignity of the service is emphasized in liturgical music, which deepens the spirituality of worship. How much qualitative musical development can be found in the churches is revealed by the well-known St. Olaf Lutheran Choir of Northfield, Minnesota, under the direction of Dr. F. Melius Christiansen and the Westminster Choir, directed by John Finley Williamson.

An interesting phase in modern choral music has been the growth of large a cappella choirs. An excellent example of a lay a cappella group is the Chicago A Cappella Choir conducted by Noble Cain.

Composition has not been neglected. The a cappella movement has brought about much richer and fuller mechanics, since true a cappella music should be at least 8 to 12 parts. With this movement, a literature has been created in direct connection with the immortal master works of the 15th and 16th centuries when the great chapel masters and choir singers in the Flemish country and in Italy wrote the magnificent motets and masses. Although the names of Josquin, Palestrina and William Byrd had disappeared completely from cathedrals and temples for decades and centuries, there is many a congregation today which listens in pious devotion to the music created in a time in which composing secular music was an unknown or cursed activity.

Look into grandmother's cabinet and compare her hymnal with the one that you use and see how much more carefully the musicians have selected from the vast storehouse of sacred melodies. There is no longer one-sided emphasis upon the sentimental — harmonizations are more original and obey better standards of musicianship, and in regard to performance, dynamic nuances are observed with greater subtlety and accuracy.

There is no question that the present situation of church music represents a departure from rigid conventionalism of the past and that the American church music is on its way to become a field of its own, tending toward new ideas. The fact that public school music has made such tremendous strides in the last 10 or 15 years also gives us a more roseate prospect for the church music of the future, since the school children with more knowledge of music will be the material of which church musical organizations will be composed.

Many auxiliary sources have helped this evolution of church music, such as the spiritual, the revival hymn, and the foot-tickling gospel hymn—an evolution which must make us hopeful. Such an improvement of church music serves three-fold interests. In the first place, it deepens the worship of the 20th century man, (2) it heightens the standards of music and lifts sacred singing and music to the level of other branches of music, and (3) it creates new opportunities for the composer.

The church, in addition to the school, is the place from where new music should emanate, for it is here that the composer has a chance to reach a great multitude.

Popular Music in America

By PAUL EDUARD MILLER

THE production of jazz music in America is "Big Business." As a financial enterprise involving music, its success is without parallel. As entertainment for the masses, its magic is indisputable. As a form of art, its boasts are in vain.

Millions of people spending millions of dollars; thousands of jazz bands playing tens of thousands of tunes; millions of shuffling feet and millions of applauding hands all beating to the never-ending rhythm of jazz—lay them end to end and they form a colossal dollar sign representing one of the most lucrative industries in America.

Since 1923 radio networks have paid to the American Society of Composers, Artists and Publishers a combined total of twenty-six millions of dollars for the privilege of broadcasting popular music. From $9,750 in 1923, the yearly figure increased to $4,140,000 in 1939. It is not unusual for ranking bandleaders to gross a quarter million dollars a year.

In his non-professional moments, almost any successful bandleader will frankly admit that the important aspects of jazz are mercenary rather than musical. The top of the ladder gleams with shining gold and richly-lined pockets. That honest musical achievement may prove a real handicap enroute to the top is demonstrated by the fact that there are jazz artists—even famous ones—living on a hand-to-mouth basis. The farseeing musician, like the society surgeon, is usually all too willing to forego the thrill of research and creative endeavor in order to provide himself with blessings designed to enrich the external man, and it is not at all surprising to find that many a musician is a better businessman than he is a horn-player and proud of it.

Those who are members of the great jazz bands of today receive by way of remuneration between one hundred and five hundred dollars per week. In spite of these attractive salaries, most popular orchestras suffer from constant changes in personnel. This is due partly to the particular organization's vogue with the public, and partly to the temptation to climb to the top as expeditiously as possible. Musicians move with the times and cast their lot where the economics—and, to a lesser degree, the atmosphere—are best.

The general notion that nobody knows what the public wants is considerably on the side of error. The history of popular music has proved that many bandleaders, singers and entertainers have a startlingly shrewd conception of what the public wants. Paul Whiteman, who just retired after twenty-five years as a bandleader, is a good example. Ted Lewis, Fred Waring, Guy Lombardo, Wayne King, Tommy Dorsey, Ray Noble, Benny Goodman, and Glenn Miller are others. These men soon discovered that the quality of the music had no direct relation to the applause and monetary approval of the great mass of the people.

The radio, like the kitchen clock, accompanies man in his actions with a monotony that has become so regular as to be unnoticed, and the number of things engaged in by the average American while being variously serenaded by the latest popular tunes, is truly astonishing. With comparative ease he can read the papers, argue with his wife, write letters to his mother in Baraboo, play contract, guzzle beer, discuss the political scene, dress for church, shave his beard, criticize his offspring; his wife can sew for bazaars, order the groceries, argue with salesmen, bake blueberry pies, read a fashion magazine, or entertain the Watertown Attic Angels with coffee and cake; his daughter can take a bubble bath, turn up a hem, give herself a mud pack, practice her shorthand lessons, engage in a courtship, and even consent to be married—all against a background of ceaseless 4/4 tempo steadily emanating from the faithful box filled with magical tubes.

The main function of jazz, then, is to entertain — directly or unobtrusively. But over and above its commercial and entertainment aspects, jazz has developed the performance standards of

all popular music. It has contributed much to raising the levels by which performance is judged.

Practically all the name bands today are highly competent, well-rehearsed groups. The best of them have attained a high degree of proficiency with regard to instrumental techniques. Even symphony musicians have marveled at the virtuosity found in the recorded versions of, for example, Art Shaw's *Streamline,* Harry James' *Flight of the Bumble Bee,* Sidney Bechet's *Summertime* and *Dear Old Southland,* Art Tatum's *Elegy,* Benny Goodman's *Sing Sing Sing,* Juan Tizol's *Pyramid,* and Coleman Hawkin's *Heartbreak Blues.* Examples of ensemble virtuosity are to be found in many records by Duke Ellington, Raymond Scott, Ray Noble, Jimmie Lunceford, and Hal Kemp.

The sheer brilliance of such performances must inevitably have left its mark on critical standards of judgment. Slow as most audiences are to detect flaws in technique, I think that it safely can be said that no band which performed incompetently could long hold the public favor.

Wayne King may be ridiculed by the hot fan, but there is no gainsaying the fact that he plays waltzes prettily and gracefully. Guy Lombardo's clichés and his brother Carmen's tremulous vocalizing may not strike the fancy of a music lover who likes Brahms' First, but there is no denying that the Lombardo brothers have acquired competency of a high order in their particular endeavors. Comments of a similar nature might be made about Kay Kyser, Orrin Tucker, Freddy Martin, Glenn Miller, Dick Jurgens, and many, many others.

Whatever the popular band leader has striven to do, he has done well. For this the public pays handsomely, and can hardly be laid to the leader's discredit that, once having discovered a formula that clicks with the public, he continues to use it for financial gain.

On the creative side, jazz can make few claims. That serious composers have been influenced by jazz rhythms is now axiomatic. There can be no doubt that the fresh spirit of the jazz of the 1920's gave such composers a novel springboard from which they leaped to fresher classical waters. By now, however, the influence of jazz has worn itself out. This leaves it with but one artistic accomplishment—the kind of music that is known to the connoisseur as hot jazz. How does hot jazz differ from other types of jazz? Principally through the freer and more frequent use of tempo rubato, and in the unshackled spirit in which this tempo is interpreted. Secondarily, it differs in its fiercer and more intense valuation of the polyrhythms of both the section and solo parts of the orchestra. A third difference may be detected in its more radical use of dissonances and polytonal harmonies.

Unfortunately, very little good hot jazz has been or is being written and played. The obstructions which bar the way to a better quality of hot jazz consist, briefly, of a need for (1) a more honest artistic idealism; (2) a recognition of the necessity for more knowledge and discipline; (3) a consciousness of the broad outlines of musical form and design; and (4) imaginative originality of a genuinely creative nature.

From a technical point of view, feeling, rhythm, emotional expression are merely the counterparts of a greater, more important concept—the desire, the necessity, for the composer of hot jazz to express himself with clarity and intelligibility. Since intelligibility depends mainly on principles of structure, it becomes evident that the design or pattern of a musical composition is of prime importance. It is the form, the design, the pattern of the music—be it hot or classical—which enables its listeners to grasp its content, its meaning. To put it another way, what the classical artist learned centuries ago—that great music is a subtle mingling of mastery of design and technique of expression—this the hot jazz composers have not yet fully realized.

The most significant and interesting trends in hot jazz have been developed by men such as Duke Ellington, Raymond Scott, Fabian Andre, Alec Wilder, Alan Shulman, Zilner Randolph and Morton Gould. In their hands, and in the hands of other jazz composers of the same artistic standards, lies the future development of qualitative hot jazz.

Military Music In America

By WILLIAM CARTER WHITE

THE first American military band, of which records are available, was established in Boston in 1773 by Josiah Flagg (1738-1794), a composer, performer, and concert manager. The band was augmented by vocalists and the entire ensemble consisted of fifty members. Mr. Flagg's efforts were not appreciated, however, because all forms of instrumental music, even as an accompaniment to the most orthodox tunes, was at that time looked upon with disfavor by the general public, the singing of hymns and psalms in the churches being the only music accepted in a tolerant spirit.

This prejudice can be better appreciated and understood when the strictness of the religious beliefs of the early Puritans of Boston, and the Pilgrims of Plymouth, is taken into consideration. Although differing on many points of doctrine, they were firmly united in the belief that music produced from a fiddle, flute, or horn was *worldly* and had no place among God-fearing people.

From the foregoing, as well as from the fact that pioneer conditions of the seventeenth and eighteenth centuries were not conducive to artistic life, it is quite evident that any real progress in music was seriously hampered. It also gives some credence to Ritter's statement in *Music in America* which reads: "In the first one hundred and fifty years of the existence of the New England colonies, musical culture stood on as low a degree as it held among the Gauls and the Alemanni in the seventh century."

In the Virginian colonies there seems to have been more freedom of thought and practice, although exact data are not available. There are no records of concerted performances, although the spinet, and the flute (which was considered a gentleman's instrument), was in general use there.

There is no doubt that Josiah Flagg's endeavor, unpopular as it may have been at the time, gave stimulus to the promotion and practice of band music generally, and, so far as careful research serves—if we except the bands of two British regiments from Halifax, Nova Scotia, stationed at Boston from 1768 to 1770 — appears to be the pioneer organization in concerted performance of military band music in America.

The first musicians used in an American Army were the fifers and drummers of the Revolutionary War. These were led by a fifer-major and a drummer-major, and furnished martial music for all military formations and ceremonies.

The earliest record of the forming of military bands of music in America may be found in the "Laws for the Regulation and Government of the Militia of the Commonwealth of Massachusetts," which reads: "Passed by Act of Congress, May 8, 1792, and amended by Act of March 2, 1803, Section XIV. Be it further enacted that each brigadier general or commanding officer of brigade be authorized, by voluntary enlistment, to raise and organize a band of music in each brigade and when so raised to issue warrants to them accordingly."

The modern American military band, however, the band as we know it today, is the product of an evolution which has been going forward since the early days of the nineteenth century. It began with a very small combination of instruments consisting, generally, of two clarinets, two flutes, two oboes, two bassoons, two French horns, (without valves), one bugle, one trombone and one snare drum. This instrumentation, patterned after the early military bands of Europe, endured for a quarter of a century or more, when the trend toward brass bands (without reed instruments or flutes) brought a complete

change in instrumentation as well as in the style of band playing.

For a time (about 1826-1830) bands were classified as "Monkey Bands" and "Cornet Bands." Monkey bands contained key-bugles, drums and fifes; but due to this very simple combination, and lack of tone color, or quality, such bands were suitable only for marching purposes. The cornet bands (certainly a misnomer because the cornet had not been invented at that time) consisted of about fifteen pieces; namely, one B flat key-bugle, two E flat key-bugles, one E flat trumpet, two French horns without valves, one post horn (forerunner of the modern cornet), two slide trombones, one bass trombone, two opheclides, one serpent, one snare drum, one bass drum and cymbals. This instrumentation was satisfactory only for the performance of quicksteps, slow marches, and the simple songs or ballads of the period.

In the 1850's, three leaders of outstanding ability in the military band field were C. S. Grafulla of the New York Seventh Regiment Band (Militia), Thomas Coates of Easton, Pennsylvania, and Allen Dodworth of New York. These progressive men began to make improvements in the instrumentation of bands by discarding the key-bugles, opheclides, and serpents, and adopting the then modern cornet and other brass instruments with valves and pistons, combining with them into one playing group such instruments as flutes, clarinets, oboes, bassoons, and percussion. This combination of instruments, intended to establish an ensemble that would produce effectively not only martial music, but music of the better class, it proved to be highly successful and served to revolutionize military band performance, elevating it to a much higher plane than formerly obtained, and attracted the attention of prominent musicians toward the military band as a possible medium for the interpretation of serious music.

Since the days of the Civil War, military bands, such as Gilmore's Twenty-second New York Regiment, Sousa's, Carter's, Missud's Salem Cadet, Brooke's Chicago Marine band, Pryor's, and more recently Goldman's of New York, and the nationally famous Army, Navy, and Marine Bands of Washington, D. C., have made rapid and successful strides, bringing the erstwhile neglected military band into its rightful place in the realm of music.

The Song Of The Cowboy

By ALICE GIDEON WHITMIRE

THE merit of the cowboy song as a musical form and its relative place in the musical folk lore of America, may as yet be a controversial question but as to its wide popular appeal, there is no doubt. Its continued use and demand for radio programs, its imitation by popular song writers, and the beginning of its use in the pattern of more serious music, speak for the place it already has found in the heart of America.

As the stories of our West have rooted deep in the American mind the romance of the early cattle country with its wide ranges, its trails and herds, its roundups and cowboys, so have the cowboy folk songs which are a product of that life, crystallized that romance and life in melody and meter, and are unfolding a distinct musical experience and idiom in the musical life and development of America.

Working and living on lonely frontiers, in vast solitudes, impelled to find his joy and recreation within himself, sensitive to the expansive freedom of his work, the cowboy transmuted these moving forces into the lore and story of the cattle land. Drifting from one "outfit" to another, from the plains of Texas to the mountains of Wyoming and Montana, it was but natural that his songs were a genuine expression of group activity and contribution and that the song grew as it traversed the ranges from the South to the North, and varied in melody and version, as is true of all folk music.

The cowboy moved in a realism of hard work, but it was a realism sanctified by the beauties of far-flung mountains and valleys, star-studded skies, and impelled by the mighty forces moving a nation. The challenge to every man to seek his own equality made him scorn hypocrisy and treat with contempt those artificial puppets of evaluation shackles forged of Old World concepts. Independence and self-reliance taught him to glorify work. Simple living and a happy freedom developed a wit and humor ever uppermost to meet the rigorous difficulties of his work. Simple as any folk, sensitive to the ideals moving a people, released by the idea of freedom, forced to create his own entertainment, it was inevitable that the cowboy find expression in a musical form. Witty, dramatic, humorous, adventurous, sorrowful, it came forth in story or ballad form (the story of more importance than the musical idiom which he either used or created). And because the cowpony was so essentially a part of his life and his work and early won his way into the respect and affections of the cowboy, the pony rhythm beat its pattern into every tune which went through the cowboy's hand.

The end of the day found the cowhand around the campfire or huddled around the cook's stove, telling tales of cattleland and legends of the frontier. So it was natural that he add his own colorful adventure and heroism, his own pranks and yarns to this lore and that they soon fall into the meter of verse and song. The cowboy loved to play pranks on his fellows, to "job" others in the outfit, he loved to tell a story, to embellish it and to outtell the tales of those who drifted into his camp. The urge to relate all happenings in story form is the key to the cowboy's song. The story was the thing, the tune often but a simple rhythmic line upon which to hang his words. Often the same tune served for different ballads and quite often the words have to be bunched much as cattle into a herd or strung out, as cattle on the trail, in order to fit the melody.

In the telling of his story in song, the cowboy, was without doubt influenced by the mountaineer ballad heritage of our Anglo-Saxon forefathers. As it trekked from the Atlantic across mountain and plain to spring forth in mountaineer ballad, so too did it spring forth in cowboy ballad, each dressed in the garb of individual frontier experience. Perhaps because of a common American heritage, because in an alchemy of frontier simplicity and hardihood they both came forth, (aside from the infiltration of mountaineers among the Westerners) there is distinguishable a common sentimental flavor, a yearning, often a weird and haunting melody or call, and even a common phraseology.

The cowboy ballad is his most characteristic contribution to our world of music. All things worked together to make it so, his life, his work, the panorama of his activity and his Anglo-Saxon heritage.

However he left his mark upon other forms of American music, for whatever material came into his hand he branded it as his own. For while the Square Dance, often called a cowboy dance, is a product of all American frontiers and is traceable to the "Sir Roger De Coverly" of England and to the Virginia Reel of Colonial times, yet for his dance, he made up his own calls out of the activities and vernacular of the cow camp and roundup. "Leather Breeches," well known the country over, may have referred to the deerskin dress of our pioneers, but it also suggests the chaps of the cowhand. "The Arkansas Traveler," another favorite square dance, is, sometimes in Wyoming, referred to as "Hell Among The Yearlings." The Square Dance calls in "The Cowboy's Christmas Ball," are typical. "You maverick jine the roundup," and "Big Boston lead the trail herd through little Pitchfork's range," could come from nowhere else but the cow country.

To these dance tunes the cowboy gave new individuality. Often given before the roundup by the owner of the outfit or by some neighboring cowman as the outfit moved through his range, these

cowboy dances broke the endless work from daylight till dark with the cowboy's chief form of social activity. There with fiddle and harmonica he recreated his own songs into two-steps or waltzes, dances popular in his day, and stepped off polkas, schottishes and square dances to the hilarity of calls revamped in his own vivid language.

While the radio has associated the guitar with the cowboy song, it is true that, except in the Southwest where the Spanish influence was more felt, the cowboy did most of his singing unaccompanied and the instrument closer to his heart was the harmonica. With it he could find expression for his mood no less than he could with his song. His tunes became "songs without words" and in playing them he put a depth of feeling which the words but stanched. The harmonica he could carry with him, on the range, to town, on the trail, to the dances, to companion himself or his fellows whenever occasion demanded. At the dances, the harmonica, no less than the fiddle, furnished the music, and in different tempos were heard the cowboy songs turned into dance tunes. "Trail To Mexico" and "Curly Joe" made good waltzes and "The Cowboy's Lament" and "Red River Valley," made rollicking two-steps. The most outstanding of such tunes is "Old Paint" whose vocal version finds its greater beauty in the instrumental waltz version as found played by a cowboy of Wyoming. He in turn had learned it from an old fiddler who lived down on Powder River. In this instrumental expression of "Old Paint" on the harmonica is heard the inspiration of a true art form, for the deepest beauty and response to the setting of the cowboy's life is reflected.

Typical in the cowboy song is another unique form of expression, his calls to the cattle as he pushed them along the trail or yelled them up out of the draws and down the coulees. It is found in the refrain, "whoopee, ti yi yippy yippy ya," in "The Old Chisholm Trail" and "Get Along Little Dogies." Wherever bawling cattle were worked, held, or trailed, here could always be heard the short staccato or drawn-out yell scaring the cattle along. It is doubtful whether the refrain is a true imitation of an almost inimitable call, but rather a suggestion of those calls which only cowhands of long experience behind cattle can execute. It is well, though, that it is inculcated in his song, as it perpetuates a form, without which any expression of the cowboy's work would be incomplete.

Out of the work of each day, work with the cattle, whether on the roundup or trailing his herd from one range to another, came the color and character of his song. Up with the dawn topping off his pony, riding out on circle, moving the cattle down to the mouth of the creek, the day's roundup worked, calves branded, beef cut out for shipment, then standing guard to hold the herd at night under a starlit friendly sky, this was his experience on the range which gave birth to his songs. In the dust of bawling milling cattle he sweated and worked, over rough hills and coulees with reckless daring he rode circle on half-broke broncs, with patience and skill, his best-trained cowpony under him, he roped and cut out, and at night with the most faithful, he stood guard.

Whatever the elements in which his work found him (the heat of the summer sun, storms of rain and snow, whether the night guard found him drinking in the beauties of a roofless world or standing with the cattle, their backs to the winds when snow or rain spit over the landscape) through it all the cowboy's profanity, roughness, and gay good humour top it all and is reflected in his song.

The long treks up the old Chisholm Trail, epical of cattle and cowboys, trailing the cattle to Wyoming and Montana for grass or to some point for shipment, gave rise to many an adventure and heroic tale which later were told in song. Night after night on the trail, week after week, holding thousands of cattle together, trailing by day, bedding down at night, the cowboy's chief job to hold the herd, stampeding cattle was most to be guarded against. But thirst for water, the smell of rain in the wind or a river ahead would often start them running, a thunder storm with lightning and balls of fire playing across their horns and down their backs, would start them with fury and they would rise up in the darkness and start running. Sudden movements and noises of the night guard, the flapping of a slicker or sudden movement of a pony would startle and start them. Then it was the mettle of both cowboy and pony was tried. Life was endangered and often lost in riding to turn them and get them to milling. In the after-story a new song was born.

Thus came the stories of his ballads. As to the tunes, let a cowboy who worked over the ranges of Wyoming tell it in his own words. "Most old cowboy songs are stories of their own experiences, and the tunes, handed down from the past or picked up off the range. There were a lot of sounds to be picked up on those prairies when a feller rolled his bed out with nothin' but the north star for a windbreak. He'd lay there and listen. Or when workin' he'd go out and round up a bunch of them sounds and as he jogged along with them, he'd pick up a few more and drop a few back until he had them trailin' into a tune for his story."

He did use old tunes which already had trekked westward with the pioneer as is true of "The Red River Valley," the original coming from east of the Alleghenies. He used the melodies of familiar tunes such as the melody for "The Cowboy's Dream" which is almost always sung to the tune of "My Bonnie Lies Over the Ocean." There were others which showed the influence of the plaintive creations of the mountaineer folk song. Such is "Utah Carroll" in the phraseology of its beginning as well as its tune. For sheer beauty of original creation whose depth of feeling reveals the inspiration of vast solitudes and lonely frontiers, tunes "picked up off the range," "Home On the Range," "Old Paint," and "Trail to Mexico" are exquisite in haunting melody and mood. "Old Paint" the instrumental pattern of which came to fruition in the Wyoming version as a waltz, shows the cowboy's adeptness in recreating his tunes for his dances, for the six-eight rhythmic pattern is definitely set to three-four time. Also it shows the influence of the topography of the land, as one folk song authority has said accounts for the varied melodic lines of the same tune, for "Old Paint" of the Northwest mountain and hills has a greater variety of melodic line than the more monotonous tune of the Southwest or Texas version.

"The Old Chisholm Trail" of wide appeal is perhaps the most epical of the cowboy songs. Born of his experiences on the long trail called the Chisholm trail, it runs the whole gamut of the cowboy's work and characteristics and symbolizes his life on the range. His glory in his own ability, his gay wit and humor, his grief with the cattle, his horse, his food, his raiment, laughing at difficulties overcome, his playfulness, stampeding cattle, storms, rain, snow, love of his trappings, and his irresistible oneness with the life of the big outfits, all this the song relates. Pony rhythm accelerates and measures the story and seemingly unrelated incidents are bound together in gayety of rhythm matching a gayety of mood.

"Whoopee Ti Yi Yo, Get Along Little Dogies," another favorite, has an entirely different mood, has a plaintive melody, as though the cowboy were thinking of his hard work and grief with the cattle. It must have come from him when the trail seemed long, hot, and weary. The pony rhythm is slow and beats its pattern to a slower tempo.

The perils of the stampede give us the heroic stories of "Little Joe the Wrangler," and "Utah Carroll." Their tragedy blends the primitive love for the dramatic and tragic with the frontier instinct to lift work well done into the realms of the heroic. "Zebra Dun," wherein the stranger rides old Dunny, an outlaw, thereby reversing the cowboy's contempt for an "educated feller," illustrates that sturdy fiber in American growth which has striven for fair play in measuring a man on merit or on a "what can you do" basis rather than on standards of wealth or birth.

The naive pathos in "When the Work's All Done This Fall," reveals a tenderness characteristic of frontier roughness and crudeness. In "Home On the Range" there is beauty of sentiment, of description, and deep-seated love of home. And in "Old Paint," where he gathers his sole possessions, his Old Paint and his pack horse, Old Sam, and his bed, and starts off for another range, there is eloquence of simple tastes and pure love set in a wide expanse of freedom.

While the cowboy song was practically the same in the cattle country of both North and South, the versions of the same song varied no little. Quite often a minor tune was used in the Southwest where in the Northwest a more virile major tune was sung. "The Old Chis-

holm Trail" has the minor, in Texas, a major tune in Wyoming. This is also true of "Bury Me Not On the Lone Prairie." No doubt the minor was the result of Spanish influence in the Southwest. The Spanish is also shown in the tragedy of "Curly Joe," for no American frontier concept tolerated the caste barrier which caused Joe's death.

One cowboy waltz, called "Charlie Knapp," has been played with "Old Paint" at the dances and may be classed as a folk contribution. It has the pony rhythm and lonely mood but it seems to have sprung forth purely as an instrumental melody for no words have been found which belong to it. Charlie Knapp may have been the original player or the name of a favorite cowpony.

Rooted deep in the consciousness of America is the character and symbolism of frontier life, and crystallized in colorful form in the life of the cowboy, is it too much to see in these musical forms of his folk contribution, the pattern for great American art forms, in song and symphony? Already the radio has popularized his song, song writers have imitated it, one fine effort to express it in symphonic form has but recently been given the American people over the air, and its satisfying beauty points to future attempts by American composers. I refer to Roy Harris' "Folk Song Symphony," in which he used the "Dying Cowboy" and "Old Paint" as parts of his Suite, symphonic orchestrations with chorales of each song.

Perhaps the cowboy songs will inspire themes for more American symphonies and other music forms, themes beaten out to the rhythm of the cowpony moving through vast solitudes of beauty of the great West.

A Panorama Of Negro Music

By WILLIAM C. HANDY

OUT of the tribe of Ham, from the jungles of Father Africa, through the shackles of the Blackbirders and slave traders, the Negro, long since, arrived on the modern stage and concert platform. In America, the pilgrimage started when the Negro first fitted Biblical stories to his musical improvisations.

For more years than the writer cares to recall, he has watched and participated in the scenes which have turned the earlier spirituals and their interpreters into the light and serious music and musicians of an oppressed race.

It was in 1871 that the now famous Fisk Jubilee Singers of Nashville, Tenn.—the seat of the earliest development in Negro music — were suffering many indignities and meeting with many handicaps. Under the sympathetic management of George L. White, a white gentleman, this organization progressed and paved the way for many others called Jubilee Singers. It was through the influence of Rev. Henry Ward Beecher and Dr. T. DeWitt Talmadge that the Fisk Singers first left the Southland, came North, and arrived in New York. There it was that they gained recognition and conditions changed for the better for them.

Following this, when Boston was celebrating the Union's victory of the Civil War with Patrick Gilmore's band firing cannons in tempo with the bass drum, climaxing the festival with "The Battle Hymn of the Republic," the voices of the Fisk Jubilee Singers soared in triumph. From then on, this choir of Negro voices was in demand. It was heard throughout Europe, even in command performances before crowned heads.

When I was seven years of age, I became a pupil in a music class conducted by Y. A. Wallace, a member of Fisk's first graduating class. Wallace walked one hundred and twenty miles from Nashville to Florence, Alabama, my home town, to teach. After training eleven years, there and elsewhere, in the fundamentals of music, my understanding of tonality became so acute that it was not difficult for me to sense the difference between that which is actually Negro music and music emanating from other sources. Cultivation of this sense finally led to the creation of "the blues."

Back in the early eighties, every town had its curbstone and barber shop quartets. Before the nineties, the quartet in which I sang was harmonizing many of the songs that came from the London music halls. We specialized in those of Irish, Scotch and German origin, because they were in vogue. But, when we sang the plantation songs of the white Stephen C. Foster and the colored James Bland, based on Negro life, we received our heartiest receptions. These were the songs which brought sympathetic understanding.

At that time songs of the sea, as exemplified in "Rocked in the Cradle of the Deep," were also very popular. It is not strange, therefore, that Gussie L. Davis, a Negro, wrote a sea song "The Lighthouse by the Sea." In his day, Davis was one of America's prolific writers of descriptive songs. His "Fatal Wedding" achieved a success second only to that of Charles K. Harris' "After the Ball" during the Chicago World's Fair of 1893.

About this time, colored minstrel shows were enjoying great popularity. They featured many songs besides the compositions of Bland and Foster which still ring in my ears but were probably never published. From these minstrels, we learned much about singers and song creators whose names are now forgotten. Memory now brings back such names as Wallace King, the greatest Negro tenor of his time, who devoted his major efforts to the interpretation of grand opera and other serious music, and Elizabeth Taylor Greenfield known as the "Black Swan," a native of Natchez, Miss., of whom it was said: "The compass of her marvelous voice embraces twenty-seven notes, reaching from the sonorous bass of a baritone to a few notes above even Jenny Lind's highest."

Toscanini, speaking of today's Marian Anderson, said, "That here is a voice that one hears only once in a century." The same must have been true of the "Black Swan" a century ago.

When I was a youngster, I joined my home town band and played alto horn just about the time "Ta-ra-ra-boom De Aye" was first published. I cite this song because it was credited to a white composer who some years later told me that he had first gotten it from a colored piano player and drummer in the red light district in St. Louis.

Possibly it was false pride that years ago restrained Negro composers of ability to write down such ditties as the one I have mentioned and "Looking For the Bully of the Town." I first heard roustabouts sing the latter on the Mississippi levee. Later it was introduced by the white coon-shouter, May Irwin, as the original composition of a white song writer.

Fortunately, Negro composers finally broke down their inhibitions and then the world became the recipient of lyrics and melodies from the pens of J. Tim Brymn, composer of "Please Go 'Way and Let Me Sleep," Shelton Brooks who wrote "Some of These Days" and "Dark Town Strutter's Ball," Will Marion Cook who scored many of the Williams and Walker shows, Cole and Johnson who wrote "Under the Bamboo Tree" and many others.

The spirituals, which in the earlier minstrel days had been converted into dances and jubes, were given dignified arrangements by many Negro musicians including Harry T. Burleigh, composer of "Deep River," J. Rosamond Johnson, John Work and R. Nathaniel Dett. To my mind, Mr. Dett's "Listen to the Lambs," as sung by the Hampton Singers, is an unexcelled example of the Negro spiritual.

In the current century, Hall Johnson's Choir spotlighted a further development in the work begun by the Fisk Jubilee Singers. The efforts of this choir enjoyed its fullest fruition in the production of the long-run "Green Pastures." It should also be remembered that Radio City Music Hall was inaugurated with a choir of one hundred voices from Tuskegee, under the direction of W. L. Dawson. Nevertheless, the largest choirs to sing spirituals that I have ever heard performed under the batons of James Mun-

dy and J. Wesley Jones of Chicago. Each of these choirs comprised one thousand voices.

As far back as 1820, theatre goers had seen the type of shows later called musical comedies, in which Negro performers pioneered. Nineteenth century sepian musicals included Sam T. Jack's "Creoles"—1890; S. H. Dudley's "Smart Set" — 1896; Ernest Hogan's "Rufus Rastus" in collaboration with Joe Jordan; Cole and Johnson's "A Trip to Coontown" and Williams and Walker's "Sons of Ham"—1899.

The current century ushered in "Bandanna Land" written by Rogers and Shipp — 1907-'09 with music by Will Marion Cook who also wrote the music for Williams and Walker's "In Dahomey"; "Put and Take" by Spencer Williams, Perry Bradford and J. Tim Brymn; "Runnin' Wild" for which Jimmy Johnson wrote the music and R. C. McPherson the lyrics; "Strut Miss Lizzie" and several other productions to which Creamer and Layton of "Way Down Yonder in New Orleans" fame contributed and appeared in; the ultra-successful "Shuffle Along," with music and lyrics by Noble Sissle and Eubie Blake, starring the inimitable Florence Mills, and a series of Lew Leslie's "Blackbirds" which spotlighted Adelaide Hall and Ada Ward, those two great Negro delineators of popular songs.

One also recalls Donald Hayward's "Africana," starring Ethel Waters and "Hot Chocolates," written by Thomas "Fats" Waller and Andy Razaff. This revue ran simultaneously with "Bomb ola," featuring the ivory-complexioned Isabel Washington, lyricized and musicalized by two white men, D. Frank Marcus and Bernard Maltin, but orchestrated by the redoubtable J. Tim Brymn. It was Brymn who conducted the first World War's Black Devils Band, following the death of James Reese Europe. Europe will be remembered as the orchestra leader who set the dance tempi for the night club activities of Vernon and Irene Castle, previous to his joining the colors in the first World War.

Currently, the Cotton Club shows of New York's most famous sepian-entertainment rendezvous are almost institutional in character.

During this century, many white musical comedies, as well, have featured Negro talent, as a result of splendid prior performances in Negro comedies. It should also be noted that Will H. Vodery arranged the orchestrations for Flo Ziegfeld's "Follies" for a period of twenty-one years. As a matter of fact, the world of orchestrators has been enriched by the work of such arrangers as Dave Peyton of Chicago, Charles L. Cooke, who was with J. H. Remick & Company for years, and numerous others.

Many followers of the concert stage will remember the names of Madam Selika, Anita Patti Brown, Florence Cole Talbert, Abbie Mitchell and Sidney Woodward. They were the Marian Andersons, Dorothy Maynards, Jules Bledsoes, Roland Hayeses and Paul Robesons of yesteryears.

It was Scott Joplin, called the ragtime king, because of his "Maple Leaf Rag" and other difficult compositions of the early twentieth century, who blazed the trail for a new musical form that was to come from my pen and was soon known as "the blues." At that time in my career, I and my band were featuring "indigo" music in Memphis. The present generation is still familiar with my first successful effort as a song writer, "Memphis Blues"; in particular that phrase in its lyric about "the fiddler there who always slickened his hair."

It was this tune, and later "St. Louis Blues," which ushered in the jazz era; and it was James Reese Europe, heretofore mentioned, along with his jazz band, who were the first to make a recording of "Memphis Blues." Soon the Creole Band of New Orleans featured "blues" in vaudeville. Other bands quickly got in line and copied their style.

Song writers like Spencer Williams and Maceo Pinkard got to work supplying the demand from publishers and phonograph companies for "blue" music. A deluge of compositions followed. Their titles would fill a volume.

In time, through radio and records, such famed names as Duke Ellington, Cab Calloway, Louis Armstrong, Jimmy Lunceford, Count Basie, Fletcher Henderson and Erskine Hawkins and their bands established themselves as household words.

Around 1919 Mamie Smith became the first colored girl to record "blues songs." She was followed by the other Smiths—Bessie, Clara and Trixie. Alberta Hunter, Lucile Hegamin and Ethel Waters were among others who also achieved tremendous success in such recordings.

From the inception of "blues," I captained my own publishing organization. Clarence Williams and Perry Bradford headed theirs. Notwithstanding, we were not the first Negro music publishers. Actually, it was the Gotham Attucks publishing firm which, during the early part of this century, published many songs featured in the list of musical comedies herein contained.

Even before this, the Pekin Publishing Company of Chicago had issued many songs written by Negro creators, and it was at the Pekin Theatre that S. Coleridge Taylor, the great English Negro composer, was first presented to America. Indeed, that same theatre introduced many of the greatest Negro composers, musicians and actors.

The radio of recent years has highlighted such well known quartets as the Southernaires, Mills Brothers and the Charioteers. It established such successful female harmonizing trios as the Dandridge Sisters and Peters Sisters, and such songstresses as Ruby Elzy, Ella Fitzgerald and Maxine Sullivan, as well as the Juanita Hall Choir —all these and more of their race have reached high places through the medium of broadcasting.

Gershwin's opera "Porgy and Bess" afforded transcendent roles for those finely-equipped singers, Todd Duncan and Ann Brown. Nevertheless, despite the success of this current generation of Negroes in the world of music, it must not be forgotten that as early as 1800, Negroes in Philadelphia, Boston and New Orleans had studied abroad and written and sung music in classical forms.

At this writing, there is an organization known as the National Association of Negro Musicians which is teaching this generation the best in classics. That is why I feel, under present economic conditions, the American public should restrain its demands for compositions of the "Flat Foot Floogie" school from the Negro, and accept the modern Negro as the serious musician he wants to and can be. Indeed, music lovers of every color and creed may now share in the pleasure of listening to the symphonies of Mrs. Florence Price, Dr. Charles L. Cooke, James P. Johnson and William L. Dawson, whose works have been performed by great American symphony orchestras, as well as the works of William Grant Still which have not only been performed in America but also in Europe.

The modern Negro musician and singer has not lost his race's sense of humor. Nevertheless, he feels the time has come when he should be appreciated for talent of a more serious nature which he is anxious to reveal.

Music is the common tie between races and nationalities, and recognizes no caste. —*Jacques L. Gottlieb.*

The Role of the Negro in American Music

By TODD DUNCAN

THE role of the Negro in American music life of today can best be grasped by the mention of a few outstanding names. One does not dare to make out a list of the top ten American concert singers without including the name of Marian Anderson. It appears that we may include the name of the new and brilliant soprano, Dorothy Maynor. William Grant Still and Harry T. Burleigh hold an enviable place among the composers, while the popularity of the Southernaires and the Wings Over Jordan groups establishes them as institutions in the field of radio entertainment. One reads of the acclaim of such dance orchestras as those of Duke Ellington, Cab Calloway, Noble Sissle, Jimmy Lunceford and numerous others. It is most significant that during this season of the New York Lewisohn Stadium concerts, Negro artists drew the largest crowds. The appearance of Marian Anderson brought out twenty-three thousand, while Anne Brown, the writer and the Eva Jessye Choir sang to twenty-two thousand. We are told that Paul Robeson drew the largest crowd at the Hollywood Bowl during the present season.

But the previous statements do not tell the whole story, for there are many others in all spheres of music who are "ready," but they cannot get ahead. One difficulty which faces the American Negro artist who desires to secure for himself a wide audience in the field of serious music is that of finding an avenue which is not marked by the obstacles especially to be encountered by the members of his race. It is all right to say that if he is a good enough artist the problem is self-solvent. Unfortunately, it is not as simple as that. Once in a generation, and then largely as a matter of good luck, a Negro artist may achieve the desired goal simply on the basis of merit without influence. The rarity of such cases, however, points out the difficulty. Certainly, it is not because there is any lack in the number of those who have the talent, training, and the desire.

It is well known that Marian Anderson had already achieved a great artistic height before she went to Europe. It was not until she had achieved great fame throughout the continent of Europe that there was sufficient demand for her services in America to justify her appearance over here. Further, one cannot ignore the importance of the situation and the scene before the Lincoln Memorial in the Nation's Capitol some two years ago which sent Miss Anderson's name to all corners of the earth. It is too much to expect all young, aspiring and talented Negroes to pattern their careers after Miss Anderson, for all goals are not reached as was hers.

The writer has come in close contact with hundreds of gifted students who were told (back home) that they possessed fine voices. They therefore have spent four to six years in our Universities and private studios at great sacrifice to themselves and hard working parents. They have learned to sing or play beautifully according to accepted traditions. And now they are informed by their learned professors and critics that they have much to offer to the world. The majority of the recent Negro graduates of such schools as the Juilliard, Eastman, Oberlin, and Howard University are told this every year upon graduation, but they are disillusioned. However, we must acknowledge the real situation as our young disappointed friends find it.

What next, then? Five or six more years are spent in trying to make eight to ten dollars a week in order to pay for further lessons with a "renowned" teacher. Some few find positions in the public schools; some set up private studios; a small number wait for an occasional Colored show on Broadway in order to sing in the chorus, while a vast majority of these talented, music-degreed unfortunates patiently or impatiently wait longer to become Marian Andersons or Roland Hayes'. Others are found on the WPA music projects; still others may be successful in procuring a job as maid, porter or waiter. It is significant to read enlightening articles in the papers in regard to the "Singing Maid," or the "Red Cap" with the unbelievably beautiful voice.

In the case of the talented Negro, whose ambition is to secure a wide audience in the serious field, it is not only necessary for him to have outstanding ability and training, but he must, in addition, avail himself of any legitimate medium, however unorthodox, by means of which his talent may become known. He cannot afford to overlook or to decline to enter any door which may lead to the achievement of his goal. Even as eminent a musical artist as Paul Robeson was unable to achieve the momentum necessary for a climb to the heights until after he had consented to appear in a role in a Ziegfeld musical comedy. The writer refers to his appearance in "Show Boat." It was his singing of Jerome Kern's *Old Man River* which took London by storm and provided Mr. Robeson with the magic key, namely the commercial value, with which to unlock the doors leading to the upper strata.

The need to avail one's self of unorthodox media in order to crash through is not entirely confined to the Negro. Many white artists have, at various times in the course of their career, also felt the same need. As is well known, Grace Moore, Gladys Swarthout and even Lawrence Tibbett have entered or re-entered, as the case might have been, the sacred portals of the Metropolitan Opera due to the increased values resulting from their appearances in motion pictures or other popular media.

Certain composers are contributing their share to help solve this problem by writing music on Negro themes and Negro Life. William Grant Still, Clarence Cameron White, Nathaniel Dett and Lawrence Freeman are examples of inspired men who have set themselves to this task. All musical America is familiar with George Gershwin's "Porgy and Bess" and the writer shall always consider himself the instrument of great good fortune that Mr. Gershwin selected him as the protagonist of his leading role therein. The same thing is true of the brilliant soprano, Anne Brown, and the other distinguished artists chosen by Mr. Gershwin to sing in his folk opera.

Another composer of ability who has done some splendid things in the field of composition, namely Vernon Duke, has elected to pursue the stage of the musical theatre as a show window in which to display his better work. Under the name of Vladimir Dukelsky, Mr. Duke is already well known for numerous compositions of the better class, particularly ballets for the Ballet Russe de Monte Carlo. At the moment, Mr. Duke is at work writing the score of a musical fantasy now called "Little Joe," the production of which is planned for the coming season. It will give a magnificent singer and actress another opportunity for the display of her talents —Miss Ethel Waters. Mr. Duke has written a score of excellence and beauty and the writer has been honored by a request from him to sing the leading male role.

The statement bears repetition that the Negro is accepted, heard and applauded for his music, that he has stepped forward in certain fields, due mainly to the few internationally known names of his group. But this is not enough, for there are those who, by necessity, must change their point of view. We can safely predict that the hundreds of young and prepared but idle musicians of this minority group will emerge anew in the music life of America. By their music in the concert halls, dance halls, radio and stage they will tell a new story in a bold medium. These singers and actors will not only possess all the old flavor that has endeared them to the millions of concert and theatre-goers as well as radio listeners; but they will represent the beginning of a New American music—revolutionary and confident, "pouring old wine into new bottles."

Music In The Middle West

By FREDERICK A. STOCK

THE task of presenting in print a considerable amount of vocabulary concerning the development of music in the middle west, with Chicago as its center, becomes rather mountainous when one regards the wealth of material at hand, as well as the ever-present temptation to quote names, facts and dates that quickly come to mind. However, with all this data already well known to the public, there still remain two outstanding factors that should welcome discussion,—first of all, the amazing strides that music in all its branches has made during the past fifty years, and second, the recognition and importance given the American composer.

Some years ago it would have seemed quite simple to speak of such a great advance in the interest of our youngest art, but today that is no longer such a simple problem. We find, for instance, orchestras of fine caliber all over the country, presenting a season of concerts, with programs representing a well selected cross-section of the classics and modern repertory. In addition to this, there are choral groups, chamber music organizations, student orchestras, music camps and bands. Even the smallest rural community boasts at least a band, and it has been my good fortune to watch, over a period of years, a number of such meager beginners form the nucleus of larger and more important groups, with the eventual blossoming forth of an orchestra, which, while it cannot be hailed in terms of an outstanding symphonic organization, can still be considered adequate.

There is a valid as well as interesting reason for this transition from the village band to the symphony orchestra. Let us take, for example, some imaginary community in the middle west, a typically thriving village. There is the usual high school band, which rehearses regularly and plays for all sorts of local festivities and occasions. This band is soon augmented by a chorus, and the combined activities are enthusiastically encouraged by surrounding communities. Before long there appears, from some larger center, an ambitious young conductor, who has had his training in one of our many fine schools. And now, no longer content with the tunes of the band, bolstered up by an ever-growing population, spurred on by competition from a larger city that boasts a real orchestra, they all get busy and establish one of their own. Granted that many of these "orchestras" deserve such a title in name only, and not by actual merit, yet it is not long before they either prove their worth or else fall by the way-side.

However, even though some fail, artistically or financially, the endeavor has nevertheless created an interest in and an appetite for the better things in music. No community that has had even a small orchestra, will ever again be content with just a mediocre band. We may still be able to list but a mere handful of truly great orchestras; there will always remain only those few because they are geographically and commercially located in the right places. But today we must reckon with the tremendous interest that is being created by newly organized symphonic groups.

One cannot dwell for long on this phase of our musical growth without calling to mind the fore-sight of one man—Theodore Thomas. It was he who saw in Chicago, not so much an opportunity to found a new orchestra for himself, as to prove that the middle west held enormous possibilities for further development. Thomas expressed himself occasionally, not often by any Development of music and composers means, being a man of philosophical reticence, about Chicago's musical receptivity. He could even wax enthusiastic about the success of his programs.

"To think," he used to say, "that this city, which sprang up from swamp and prairie seventy years ago, now has the makings of a fine art institute, a formidable public library, fine schools, two universities, and last but not least, a symphony orchestra of first rank, that is indeed a source of gratification and wonderment." Chicago's progress along the lines of musical endeavor always kept on an even keel with the unparalleled development of its material resources, its commerce, industries, social welfare, and all that contributes towards civic growth and enhancement.

Along with this movement for more, —and especially for better music, there appeared a very shy, at first uncertain young muse, known as the American composer. In digressing for a moment, it might be interesting to note that while at first the Russian composers found themselves so strongly influenced by whatever came from western Europe it took the younger element among them to liberate their art and create something outstandingly their own. I believe that the same experience is coming to our own writers of today. There is of course always the argument that there never was such a thing as an American school of music. We find that painting, sculpture, architecture, were given due credit for their own train of thought and originality because they were able to depict the true American scene. The poet sang of the early struggles of the Pilgrims, or of Indian lore; the American school of painting has undergone a constant change; the American architect created the sky-scraper, something which is so typical of this country, and often a thing of grandeur and beauty.

At the same time, the American composer remained the stepchild, while other artists received recognition and acclaim the world over. His contributions were long neglected, partly because it was so easy to make a sure-fire success with the well-established repertory, and also because it was simpler to sit back and wait for some one else to unearth his creations and give them a hearing. But today, the writer of symphonic music especially, and of opera as well as all the other branches of music, has definitely made a name for himself. He is here to stay. Nowadays conductors no longer find it necessary—not to say impossible—to secure their novelties from abroad, for there is a wealth of material right here.

I am determined to hold fast to my original plan not to mention names. One has only to scan the past seasons' programs of musical organizations throughout the country, in order to find the American composer everywhere well represented. Nor does the old custom prevail of giving an American novelty one hearing, only to allow it to gather dust in the library. The compositions of most of our contemporary writers are of such undeniable importance that they merit repeated hearings. They "have something to say." Their form, construction, as well as execution of original ideas are most encouraging.

It is very much to be hoped that the former idea that "something should be done for the American composer," is a thing of the past. He is very much alive and needs no other schools, "influences" nor outside incentives for his inspirations. He has grown up to be a formidable factor in the art life of his own land. His success lends vivid color to the belief that America will, in days to come, assume world leadership in all matters artistic and cultural.

Music is the fourth material want of our natures—first food, then raiment, then shelter, then music.

—Bovee

Music In The Southland

By H. KNOX SPAIN

CONCERT presentations in the Southland balances brilliantly with all the other sections of the country. Its musical capitals turn to box-office attractions just as the musical capitals of the North, the East and the West. The Southland does not have a New York, Boston, Philadelphia, Chicago, Washington and San Francisco to estimate statistics on long seasons, but it has a Richmond, Norfolk, Atlanta, Birmingham, New Orleans, Memphis, Nashville, Chattanooga, Charlotte, Asheville, Spartanburg, Savannah, Jacksonville, and Miami taking their music seriously with a rare discrimination for hearing the best, whether box-office attraction or the lesser glamorous "star."

In this somewhat brief, impersonal, survey of the concert situation in the Southland, the records of Virginia, the two Carolinas, Kentucky, Tennessee, Louisiana, Mississippi, Alabama, Georgia and Florida are brought to this writer's notice.

The Southland's concert management may be traced from that gala evening in 1732, when Charleston, South Carolina, advertised in the local newspaper its first public concert. For years that event was recorded as the first public concert ever presented in the United States. But Boston, Massachusetts, has challenged that boast, claiming a concert presentation four months preceding the South Carolina event. Yet some Charlestonians hold claim to being founders of the concert business in the United States.

Although the history of concert presentations from then to now (1732 to 1940) is brimming full of vital statistics, progress in artistic taste and changes in methods of program giving, and should have notice here, the concern of this article is today's concert situation.

The business of selling concerts in the Southland is under the direction of music club presidents as a non-profit club activity and groups of men and women styled as local impresarios in the game for profit. Both groups have learned by the experience of the ups and downs of the scale of balancing the budget that the audiences want the world's best singers, instrumentalists, symphony orchestras, choral and string ensembles.

The Southland concert manager is always confronted with a rather peculiar complex of the ticket subscriber. For instance, they do not want to hear Lily Pons because they have heard her before; or they do not want to hear Jussi Bjoerling because they have never heard him before. And although the concert subscriber glibly declares an appreciation of good music, the arguments at the ticket booth would indicate that, in many cases, the attraction is the personality of the artist and not the good music.

During the last couple of decades the concert managers and club presidents have had their battles for artistic standards and financial success. Some eighteen years ago the Southland was presenting concerts with rather doleful results. Managers of artists in the East, hastening assistance conceived the idea of pooling dates, thus putting an artist on circuit throughout the territory. But the Southland would not stand for this system. Each town wanted independence in selecting the artists. The plan was rejected before it was given a fair trial.

A little more than ten years ago, Civic Concert Service of Chicago and the Community Concert Service of New York solved the Southland's problem. Both plans attracted the club presidents. Subscribers liked the plan. Local impresarios disliked the plan. But it was that something different in the way of assuring the size of the audience. Some of the original communities adopting the plan are still directing the concerts under either Civic Concerts or Community Concerts. Other communities did not like the closed membership plan and abandoned it after a three or five year trial. For the small towns the Cooperative Concert Service has been a valuable factor in building for the permanency and high standards otherwise not attainable.

The National Federation of Music Clubs through the state federated clubs and its affiliated music clubs, holds a strong influence over many communities, large and small, in the Southland in the presentation in concert of young artists who have won in national contests. The Schubert Memorial, cooperating with the National Federation of Music Clubs, is another influence toward the success of the concert business in the Southland. Local chapters of the American Guild of Organists, in recent years, have successfully established themselves as impresarios presenting American and European concert organists.

Now in 1940, club presidents and local concert managers are triumphantly facing their audiences with the declaration of battles won in high standard of concert artists, with their programs of world's greatest composers (ancient and modern), and large gains on the financial sheets.

Audiences of the Southland are good listeners. They meet the artist with unrestrained enthusiasm. The impresarios point with equal pride to his concert stars and his vast audiences.

Cooperating toward the success of the concert business in the Southland are Columbia Concerts Corporation of the Columbia Broadcasting System and NBC Artists Service.

Sets of concerts, local and imported, are supported by season ticket subscribers, varying in prices from $20.00 to $2.50, in rare cases as low as $1.50; single tickets $7.50 to $1.00; memberships, $15.00 and $2.50. For orchestral organizations, for local advancement, patrons generally give $100.00 and special contributions at $1,000 and $2,500.

A bird's-eye-view of the south's musical capitals is a confirmation of the sound financial and artistic basis upon which the concert situation is established.

In Virginia, there is Richmond with its course of glamor artists, the Musician's Club Course. Several years ago Richmond had its own symphony orchestra giving an annual series. But now the orchestral course consists of five or six concerts annually by the National Symphony Orchestra of Washington, D. C.

Norfolk has three organizations riding the crest of expanding interest, the Norfolk Orchestral Association presenting its twenty-year old Symphony; the Community Concert Association giving topflight music for the city; and the William and Mary Concert Series presenting the best of the great artists. Estimated attendence at 1,250 to 2,000.

The Community Concert Association holds sway in Roanoke, important on the current listing was the Cincinnati Symphony. The Thursday Morning Music Club sponsors the set of concerts of the Roanoke Symphony.

In Kentucky, Louisville and Lexington put over their concerts via the Community Concert Association plan. These two towns and Covington have their own symphony orchestras. Club presidents and heads of school and university music departments have successful series. Covington's Civic concerts, staged weekly in an open-air amphitheater, drew a 40,000 audience last summer.

The increasing interest and support of music lovers in the Duke University, Chapel Hill, North Carolinas concert course has suggested the use of the new indoor stadium (10,500 seats) for concerts next season. The 1940 season was the beginning of Duke's second decade of its concert course and the most favorable patronage in its history. Every seat of the hall, the capacity a little less than 2,000, was reserved to hear the Don Cossack Male Chorus, Yehudi Menuhin, Lawrence Tibbett, Artur Rubinstein and the Philadelphia Orchestra.

Other cities in North Carolina vital in concert giving are Charlotte, Asheville and Winston-Salem. Charlotte has its Community Concert Association and Charlotte Symphony Society, both enlarging their membership this season to such an extent that concerts have been moved from smaller halls to the Armory Auditorium with a seating capacity

of more than 3,000. The Charlotte Symphony, nine years old, gives five annual concerts. Asheville's annual Mozart Music Festival held in August, founded in 1937, is leaving the small confines of a hotel ball room to the newly constructed Auditorium of 5,000 seats. The festival is annually sponsored by the North Carolina Federation of Music Clubs. Winston-Salem has a set of three concerts, successfully managed by the Civic Music Association.

In South Carolina, the great successes in concert management and record attendance are centered in Columbia, Spartanburg, Charleston and Greenville. Columbia hears the world's greatest artists under the directorship of the Columbia Music Festival Association, now in its seventh year. A financial and artistic pride of the city is the Southern Symphony Orchestra, with a personnel of local and imported instrumentalists. Spartanburg for many years has been famed for its annual Music Festival importing from the famed listing of American and European artists. But two years ago, discovering its wealth in resident artists of national acclaim, the directors decided to adopt the policy of building its festival program through local enterprise and talent. The first year had its burdens but the second year was an outstanding success. The city also has a Civic Concert Course. Few of the smaller cities on the Eastern seaboard enjoy a more distinguished musical season than Greenville. The events are managed through the Community Concert Service of New York sponsored by the local association, presenting such artists as Joseph Knitzer, Helen Jepson, the Cincinnati Symphony Orchestra, Guiomar Novaes. Concerts are also given by the Greenville Symphony Orchestra. Charleston has its brilliant series by the Community Concert Service and also the Charleston String Symphony, the latter being a local organization.

Miami, Jacksonville, Daytona and Winter Park, Florida's musical capitals, have brilliant sets of concerts. Miami boasts a national reputation with its University of Miami Symphony Orchestra concerts. The Civic Concert Series has a waiting list, for the largest auditorium in the city cannot contain the large number who wish to enjoy the artists brought by this organization. In Jacksonville the concerts are under the profitable management of the Civic Music Association. Daytona always has its Nelson Eddy or Grace Moore. This year was not as successful as former years. Winter Park is famed for its annual Bach Festival and Symphony Orchestra of Central Florida, always with fully subscribed series.

In Georgia, Atlanta has its All Star Concert Series, Atlanta Music Club Series, the Metropolitan Opera Company and the Atlanta Philharmonic Symphony Orchestra. Success for 1940 was a record breaker. The All Star series at the City Auditorium filled the house of more than 5,000 seats for each of its seven attractions, and the Metropolitan Opera at the same place held the same capacity record for each of the three operas. The Atlanta Music Club series filled its auditorium of 750 seats for each of its four concerts. The local symphony played also to a capacity house. Macon has a set of Civic Concerts, generally subscribed to auditorium capacity. Rome has a set of three or four concerts, artists of national fame. These concerts are given on the non-profit plan and generally break even. Savannah boasts with much success a sets of concerts with such artists as Jose Iturbi, Kirsten Flagstad, Helen Jepson, Nino Martini and the Philadelphia Symphony Orchestra.

Tennessee is famed for the concert presentations in Nashville, Memphis and Chattanooga. Nashville has its 2,000 subscribers in the Community Concerts Association, affiliated with Columbia Concerts, presenting box-office artists; also the set of concerts presented by the Nashville Little Symphony. Memphis sponsors with acclaim the Memphis Symphony, the Civic Concert Series and this season added another success in the presentation of the San Carlo Opera Company. Chattanooga's successful seasons for a number of years have been managed by the Community Concert Service. The Chattanooga Civic Chorus, in its tenth season, gives a brilliant three-performance May Music Festival, importing soloists from New York and featuring opera or oratorio. The Chattanooga Symphony Orchestra, personnel of advanced amateurs and professionals, presents a profitable set of concerts.

In Alabama, the Birmingham Civic Symphony Orchestra, in its eighth year, not only appears successfully in its own town but tours the entire state. A course of glamor artists is under the management of local impresario. Mobile's All Star Concert Series is popular and profitable.

Jackson, Mississippi, has 1,500 members in the Community Concerts Association, presenting such artists as Nino Martini, Vienna Choir Boys, Jooss Ballet and the St. Louis Symphony Orchestra.

Down in Louisiana, New Orleans has the Metropolitan Opera Company in four operas; the Orchestra Series, sponsored by the Philharmonic Society offering such organizations as the St. Louis, Cincinnati and Philadelphia Symphony Orchestras; and a galaxy of stars of concert and operatic fame. Baton Rouge has for a number of years been successful in its presentations through the plan of the Community Concerts Service. Shreveport also enjoys profitable seasons via the plan of the Community Concerts Series.

Many of the colleges, schools and universities have entered the non-profit concert business of offering renowned artists as an educational series. With these are the glee clubs, civic clubs and music clubs presentations adding vitally to the concert situation in the Southland.

America's Voice In Symphonic Music

By LEONARD LIEBLING

IN 1776 the United States of America declared its spiritual and political independence. But it has taken almost a century and a half for us to declare our artistic independence. Only during the past twenty years or so have we really awakened to the fact that we own an artistic heritage and expression quite as unique and original as any other country. In architecture, engineering and industrial design we lead the world; and in music, have created a recognizable language which sends the musical voice of America over all the five continents.

The Puritans landed with a cargo of hymns in 1620. The Indians met them with unharmonized, rhythmic chants and drumbeats. Later, in the South, the Negro wailed out his homesickness for the jungle, and plunged from despair into either religious ecstacy or violent hilarity, tapping out queer but novel rhythms with his bare feet on the cabin boards.

The frontiers of the New World opened, and Germans, Swedes, Italians, Spaniards, Frenchmen, Russians, filled the air with songs. From Coast to Coast the amalgam of races became "American" and developed its own musical voice. Out of the hymns, the chants and the wails grew a slowly increasing volume of folk music. But in the big towns, the leisured classes, to whom the bulk of the people looked for their culture, were avidly listening to the symphonic works, chamber music, operas, art songs and solo instrumental compositions of the European masters. Young American musicians who could afford it, began to make study tours across the sea to sit raptly at the feet of its eminent teachers. Bach, Handel, Mozart, Haydn, Beetho-

ven, Schubert had passed on, but the royal line still reigned with monarchs Mendelssohn, Schumann, Liszt, Verdi, Wagner, and the young Richard Strauss.

Americans brought back what they had heard and learned abroad, and in the new land the cultured music of Europe, and even its popular output, flourished to the fullest extent. Here and there a timid American composer ventured to write an ambitious symphonic work or an opera, but none of his countrymen ever admitted it to be in the same high class with the importations from Europe.

In truth, the music composed by the earlier Americans had no indigenous character and could have been created anywhere. Out of all those efforts only a single strain of pure native melody emerged. Stephen Foster, far removed from European musical sophistication, possessing only elementary knowledge of harmony, and none of counterpoint or construction, gave his people the first music that truly voiced American life, thought and sentiment. Men sat around campfires, singing and strumming "Oh, Susanna." Gentlemen in high hats and handle-bar moustaches came home from the minstrel shows humming "Camptown Races." And in the evenings, families gathered around melodeons or ancient square pianos, for communion with the Schubert and Mendelssohn songs but also with the simple heart ballads, "Old Folks At Home," "My Old Kentucky Home" and "Massa's in the Cold, Cold Ground." It was quite natural for them to group Foster with Schubert and Mendelssohn.

Twelve years after Stephen Foster was found wounded to the death, penniless, a victim of drink, in a cheap New York rooming house, John Knowles Paine, the composer of the first serious American symphony, heard his work premiered by the Theodore Thomas Orchestra at Boston in 1876. Previous to Paine's emergence with this *magnum opus*, American composers had busied themselves chiefly with unpretentious ballad operas or instrumental concertos. A few wrote sonatas or chamber-music. All of them had no recognition from the Government, as composers did in Europe. True, George Washington attended operas and concerts, and his step-daughter Nellie Curtis took lessons on the harpsichord and often played for the President at Mount Vernon, but the Father of His Country looked upon music only as his private enjoyment.

William Henry Fry (1813-1864) was the composer of the first American opera performed in public ("Leonora," in 1845). Ten years later George F. Bristow wrote his "Rip Van Winkle."

Paine's pioneer symphony was based on the European form and general "classical" lines, although "symphonies" (really inorganic suites) had previously been produced by some of our native composers.

The year of Paine's birth, 1839, was still a primitive time in America, musically speaking. One has only to read an advertisement in the New York Herald of that day, which told that "A musical party will meet this evening at 8 o'clock, at Davies' Hot Pie House, No. 14 John Street. A professor will preside at the Piano Forte. Admission 12½ cents."

Paine was better than his immediate predecessors, for he had studied in Germany and took Schumann and Mendelssohn as models. His most telling achievements were as a teacher, for he taught Foote, Converse, Carpenter, Daniel G. Mason and many others who rose to fame, and he also held the first chair of music in an American college (Harvard) and inaugurated the initial collegiate music course.

Symphonic successors and contemporaries of Paine in New England (who also bowed to European styles) were Chadwick, Gleason, Parker, Loeffler, Mrs. Beach; and New York had MacDowell, Huss, Goldmark, Stillman-Kelley, Hadley, Daniel G. Mason and numerous others. None of them expressed anything recognizably American, but all wrote worthy music skillfully orchestrated.

Of the group nearer our own time, some of them still active, there may be mentioned Schelling, David S. Smith, Charles T. Griffes, Deems Taylor, Edward B. Hill, DeLamarter, Moore, Randall Thompson, Hanson, Harris, Whithorne, Gruenberg, Copland, Sessions, Ives, Ruggles, Still, Sowerby, McDonald, Josten, Janssen, Cadman, Piston, Powell, Jacobi, Carl Morris. (This list is merely suggestive and not a complete roster of all our talented composers who know their craft and practice it intelligently.) However, some of their music is characteristically American only when it is themed on folk material of our soil, or borrows rhythms, harmonies, colorings and instrumental effects from the domain of ragtime or jazz. Significantly enough, the most successful of such transplantations came from the pen of a writer of popular music, George Gershwin, with his "Rhapsody In Blue," the opera "Porgy and Bess," and the "Concerto in F," for piano and orchestra.

Just here is the spot to revert to the beginning of this essay, and to wonder whether the true musical voice of America is perhaps that of the best of our popular output. It is the voice of Broadway, or even Tin Pan Alley if you like, but it is heard around the world, performed everywhere on the civilized globe, universally praised and liked, and has swept the popular songs of Europe out of the repertoire in this country. The entire history of our light music is as exciting as it is fascinating, from the early pieces of minstrelsy; the "Listen to the Mocking Bird" days; the sentimental "story" songs like "Break the News to Mother"; the Sousa marches; to the clever and catchy writing of Berlin, Handy, Kern, Gershwin, Porter, Rodgers, and other successful ones. Alien influences are undeniably evident even in our popular issues, but they have been melted into a new kind of music, just as our alien populations have been melted into a new race. That it is American, no one would venture to deny.

The one fact remains that our earlier serious and seriously considered composers seemed mostly to have had their eyes and ears turned toward Europe, and their heads bowed in reverence to its musical giants. Only very little of the inspiration of nineteenth century composers had to do with the brash, crude, colorful America growing up around them. Pre-Revolution periods, the Revolution itself, the Gold Rush, Civil War, the accession of the industrial robber barons, the fight for power and wealth, everything that was America historically, socially, politically, romantically, dramatically, is strikingly absent from the former American symphonic publishments. The cowboy ballads, Negro spirituals, hillbilly songs, Yukon melodies, and even the sugary tunes like "By the Banks of the Wabash" and "Nellie Was a Lady," today seem much more characteristic of their periods in America than the sonatas, symphonies and oratorios so painstakingly contrived by the serious composers of the same eras.

The upheaval of long-held beliefs during and after the World War began the real musical revolution in America, and European happenings of the past few years further fanned the spread of our artistic revolt. Since about 1925 younger symphonic composers have formed something of a *liason* with their popular colleagues, thereby shedding self-consciousness, ditching foreign domination, and striving less to follow the international fashions than the American manner. Consequent warmth, sincerity and clarity became a part of our symphonic writing. Radio and films had much to do with that, for the millions of auditors are not academic or ultra-advanced, and so the upper crust of composers had to mellow, turn to tune, and make their orchestrations clearer and more accessible to the average listeners.

One parting thought, European musical refugees crowd our land, many of them important composers now teaching here. What will be the influence on their pupils? It is safe to say that the young creators will not again lean on foreign tonal speech and facture, but will acquire the admirable outward technique of their masters, and tonalize the history, feelings, and ideals of this, our own America. At least, that is the sincere belief and fervent hope of the writer of these lines.

Music is almost all we have of heaven on earth. —*Addison*

Opera: Past, Present and Future

By OSCAR THOMPSON

OPERA is always dying. From about 1600, the year of the first publicly performed representative of the species, there have been those who could concede no future to the lyric drama. The crepehangers have existed in every past age and era, as they exist today. And we may be certain that they will be with us tomorrow. Yet if any one could have looked into a crystal globe at any time between the advent of Peri's "Euridice" (the work generally looked upon as the first opera) and so recent a time as the middle of the last century, he would have had cause to marvel at the operatic developments that would have loomed ahead.

As the present of opera is chiefly an amplification and redirection of its past, so its future will be recognizably an outgrowth of our current repertoire. There has never been a revolution in opera, but only variation in its type, with differing stresses on elements that have been basic in it from its beginnings. Styles there have been, and so-called reforms, but the "synthesis of the arts" that called for much spilling of ink in Wagner's day is older than opera. Since it found manifestation in court spectacles and even religious plays before the Florentine camerata created opera, there need be no surprise in finding some sort of synthesis of the arts in very early examples of the new form.

After all, what could such a synthesis for stage purposes consist of, save some combination of the musical, the poetic, the oratorical, the dramatic, the pictorial, the plastic, the mimetic and the kinetic, uniting in one representation elements designed to give pleasure or stimulation to the ear and the eye. Only by the addition of perfumes (or "characteristic odors") such as the composer Alexander Scriabin had thought of releasing in the concert hall at projected performances of his "Prometheus," could this synthesis be made to include anything additional that would be basic, rather than merely a variation on what always had been. All opera is a synthesis, though whether it is good synthesis or bad synthesis, or whether some elements of the synthesis are so favored as to subordinate others, is of course an open question for any given work.

Gluck, the first of the great reformers, did not re-make opera. He came upon the scene at a time when the musical element in the synthesis had become so dominant that historians, not altogether justly, have referred to the operas of that era as "concerts in costume." But the other elements remained. Handel's operas, the greatest of that time, had drama, of a kind. They were settings of literary texts, they were pictorial, they made use of the dance. The poet, the painter, the choreographer, as well as the stage technician and the musician, had a hand in their preparation. Every fundamental that opera possessed before or after (if we except the motion picture, which has been used as an adjunct to stage depiction in a few modern works like Milhaud's "Cristophe Colomb") was to be found in some aspect or degree in the typical Handel opera of the middle seventeen hundreds, the time when the "concert in costume" was in the prime.

Gluck's avowed aim was to make the music of opera the handmaiden of the text, but of course the music remained. His "reforms" were a matter of readjusting the relative weight and proportions of the different elements, and he did not bring into opera anything that was not there before.

Substantially the same must be said for Wagner, who swept away much that was merely ornamental, particularly as it pertained to the exploitation of beautiful voices, and gave to the orchestra a greatly increased importance, not only musically but dramatically. He has been criticized for not achieving his vaunted synthesis. But his failure, if it was a failure, was precisely that of those who had preceded him, in that it had to do with the relative dominance or subordination of those elements which he combined with the musical to make up the altered form of stage represenation that was called music drama to distinguish it from opera. Today, music drama can be thought of only as a subdivision of opera. It was not a new form; it merely mixed the ingredients differently, according to a differing conception of what constituted an effective and artistic representation in the theatre.

Since Wagner's time, operatic theory has been more radical than operatic practice. A few highly individual works stand out, but it cannot be said that any one of them has influenced its era as Gluck's operas or Wagner's music dramas influenced theirs. Strauss's tone poems have been of more moment as models for other composers than his stage works. Though Debussy may be said to have shaped the course of music in the first quarter of the twentieth century more than any other composer, his "Pelléas et Mélisande" has remained an essentially individual and isolated work rather than one that has set the pattern for an epoch of opera. Of "Pelléas" has been said what was said of Mussorgsky's "Boris Godunoff," of the Wagnerian music dramas, of Gluck's "Alceste" and of the Florentine operas of the first sixteen hundreds, that it gave the values of speech to the musical utterance. But that, as the backward succession of the operas just named would indicate, is nothing revolutionary. To the contrary, it was the goal of the *stile parlante* of the early Italians, who began with the notion that they were bringing back to currency the essentials of the Greek tragedy of antiquity.

Another achievement in kind is to be found in the Strauss "Elektra," which, different as it is in feeling and treatment from the Debussy "Pelléas," builds its musical structure on a drama that would seem, in theory, to take precedence over the music; though in actual performance the music of no really important operatic work is ever content to play second fiddle. From the beginnings of opera there has been a struggle for dominance between word and note, text and setting. The Florentines, believing that Greek drama was sung, conceived opera as a sung play, or, perhaps more properly, a sung poem. So composers began with the idea that the music of opera was there to enhance the text rather than for its own sake. In the next half century, music "took over." Opera came to be looked upon as a musical form, though one designed for the theatre instead of the concert room. Gluck and Wagner threw their influence in the direction of the original ideal, but in so doing wrote music which was of itself so influential that it overshadowed their drama in importance. The pendulum has swung between the two extremes — music for the play's sake and music for the music's sake — throughout the history of opera, and doubtless will continue to swing.

But the lesson to be drawn from this centuries-old conflict would seem to be that the determining factor in the continuing life of any given work is its music. The strength of the book and of other elements in the so-called synthesis — including the spectacular — is contributive rather than decisive. There are instances of works like Verdi's "Il Trovatore" and "La Forza del Destino" in which the stage action baffles the run of opera-goers, but which still have won and retained popularity because of their music. It would be difficult to name any opera with inferior music that has had lasting success because of the excellence of its book. The conclusion that must be reached is that the music is vital, whereas all other elements are secondary, even though in many instances they may be of considerable importance.

The reason for this is not far to seek. Music builds affection through repetition. Ordinarily, plays are experienced but once, or only a relatively few times in a lifetime. Even with Shakespeare, as compared to Wag-

ner, the same person may have seen "The Tempest" only two or three times and have heard "Die Meistersinger" twenty times — that is, if he has been lucky enough to be within reach of annual performances. The point is that the opera lover does go back, again and again, to hear the works he knows and loves, in a way that scarcely obtains for his patronage of plays. In drama is the element of surprise. That element is lost, of course, for the action of an opera that is seen not once or twice, but many times. The seasoned lover of opera either knows the action so thoroughly that he can tell you in advance precisely what the plot is, or he is indifferent to it. In either case it is the music that draws him back to the opera house — either the music for its own sake, as in some operas, or because the effect of the drama is felt through the music, as in some others.

Unlike the run of plays, an opera heard for the first time or second time may have but partly communicated its appeal. Only at the fifth or the tenth hearing may that appeal have reached its maximum, because only then has the listener fully grasped or come fully under the sway of the music. Once the music of an opera is in his blood, so to speak, he goes back to it year after year, enjoying its repetition as the lovers of symphony or chamber music enjoy repetitions of their favorite works in those fields. The pleasure of repetition has long been recognized as basic in the appeal of music. And opera, as a musical form, has reached its distinctive place because of the manner in which that appeal of repetition has been made active in the musical theatre, as distinct from the spoken theatre. In the latter, various dramatic considerations, including the element of surprise, assume an importance that they cannot have in a form of representation that for so many listeners deals with what is already familiar.

Hence, the new opera, heard for the first time, may mistakenly be judged too much on the basis of the dramatic merits of the libretto, and too little on the lasting qualities of the music. Though the time may not yet have arrived for a final verdict on its music, *as music,* Alban Berg's "Wozzeck" may supply an instance in point. In the years immediately following the last Great War it was acclaimed in some quarters as a masterpiece. But it never really attained a foothold in the continuing repertoire of the opera houses of the world and today it is no where performed. Why should it have dropped out so completely after having attracted so much interest and occasioned so much comment? The answer, apparently, is that, in spite of its unusual dramatic impact (the cry of "morbidity" and "decadence" raised against it need not detain us here), its music failed to win and build affection. Perhaps the opportunity for it to do so was too slight. Perhaps those who could grasp its musical idiom at first hearing were too few. But in any case there was nothing to indicate that the commonalty of experienced opera-goers would be drawn back to it for the sake of its music after the drama had become an old story.

"Wozzeck," like "Pelléas et Mélisande," was a setting of a play and its music was to be thought of, at the outset, as a tonal envelope for that play, rather than as something existing primarily for its own sake, after the fashion of the music in some of the older operas. But all experience seems to show that an opera or music drama either lives on because of its music or it dies. Whether "Wozzeck" already is moribund, or whether at some future time it will assert a musical appeal that will reach beyond its first limited coterie, is for time to tell. Much that was said either for or against it was said also of "Pelléas et Mélisande" — also of "Boris Godunoff" and the Wagnerian works — but it has to be remembered that these works endure, not because of their impact as dramas aside from their music, but because their musical appeal has built and held a following for which their drama is an old and familiar story.

All of this unquestionably has a bearing upon the opera of the future. If there is no such thing as a revolution in opera, but only a considerable variation in the treatment of its essentials, the composers of tomorrow, like those of today and yesterday, will pattern after the existing models which conform best to their artistic credos. Mozart, who had no theories, took the current forms and wrote a succession of masterpieces. Wagner, more revolutionary in words than procedure, strove heroically to create new patterns and also wrote a succession of masterpieces. Today it is out of the question to write like Mozart (there is as much of Bellini as there is of the Salzburg genius in Wolf-Ferrari's "Mozartean" "Secret of Suzanne"), but the world of music, in spite of the self-deception of some of the "moderns," has never really emerged from the shadow of Wagner. The Strauss music dramas are Wagnerian — even "Rosenkavalier," in which the composer professedly sought to write with the simplicity and directness of Mozart. Debussy revolted against Wagner, whose leading motive system, particularly in "The Ring," he held up to ridicule. "Pelléas" was a product of that revolt. Yet it has representative themes that correspond in their much more evanescent way to Wagner's, and the individuality of his work is less that of conception than it is of harmonic structure and musical personality.

Where, then, among the operas current today is the composer of tomorrow to find the models that will serve as his points of departure? At the moment, there is little to direct him to "Wozzeck," which might have been the work of first mention in the last nineteen twenties and first thirties. If it is possible to find a moral in the present dessuetude of that once controversial novelty, it is that the opera of the present, and, on the basis of all past experience, the opera of the future, is not the opera which is first and foremost a play, to be experienced as a play is experienced, with the music either secondary or lacking in the qualities that give it a direct appeal *as music.* If other examples of the same consideration are needed, an American work, "The Emperor Jones," by Louis Gruenberg, is a handy one. In it, dramatic considerations overwhelm the musical. The composer who hitches his musical wagon to a dramatist's star must expect defeat unless by the power or charm of his music he, in turn, makes of the dramatist a contributive factor rather than a lord and master. In his "Tosca," Puccini achieved precisely the transference of the center of gravity from the play to the music that is necessary when an opera is founded on a successful drama. "Tosca" is an example of how a good play can be also a good libretto. But it is the music of Puccini's score, not the well-worn melodrama derived from Sardou, that counts for those who are hearing "Tosca" for the tenth, twentieth or thirtieth time. And it is always to be remembered that an opera that cannot be heard repeatedly is a failure.

Does "Pelléas et Mélisande" supply the model that "Wozzeck," on the foregoing assumption, does not? Much more than "Tosca," it is the realization in terms of music of what the original play was in words. The essential difference between "Tosca" and "Pelléas," aside from that which is inherent in the musical idioms and personalities of the composers, is that Puccini wrote the equivalent of the old Italian set numbers for the voices, whereas Debussy contrived to adhere throughout to a conversational basis for his word setting. Each composer in his way was a master of that art of orchestration which took on a greatly increased importance after Wagner, though one has only to go back to Mozart to find operas more "symphonic" than theirs. Puccini, indeed, had little of symphonic web, his instruments being called upon to do much the same things that the voices do. Debussy's orchestra, on the other hand, provided atmosphere and background for the stage personages and their story. Neither made of the orchestra the protagonist of the drama, as Wagner and Strauss at times did. Debussy's word-setting was essentially French. Above all things, he wished to represent in his music the undulatory character of the French language, as distinct from the heavy accents of the German. The word setting of Puccini, though much more melodic in the everyday meaning of the term, is perhaps equally successful in the naturalness of its effect.

Only Ravel in his "L'Heure Espagnol" has contributed to operatic literature a fairly successful work that would seem to carry on the Debussy procedure, making due allowance of course for distinct differences between the two musical personalities, as well as between their subjects. Puccini was far less individual as a technician than De-

bussy. His word setting stemmed from that of the late Verdi, Ponchielli and other Italians. But he proved that the "set number" was by no means out of place in the post-Wagner world and it is to be assumed that his influence will be a strong one on the continuing line of Italian opera. Experience again has indicated that the musical appeal of the Puccini operas — narrow as is their musical expression — has assured for them a future that would appear to be denied to Pizzetti's "Fra Gherardo," a very able work representative of the theory that the music of opera exists for drama's sake.

From the late Verdi of "Otello" and "Falstaff" stems Montemezzi's "L'Amore del Tre Re," which mistakenly has been termed Wagnerian. In spite of its weak third act, it can be said to typify much that represents the best modern thought about retention of the lyric line of old Italian opera at the same time that an increased importance is given to the orchestra. The score of this opera is, in a sense, a symphonic one. There is an orchestral web which, if not of the weight or dominance of the web of a Wagner or a Strauss score, is still to be differentiated sharply from the accompaniment-figurations of older Italian opera and the orchestral amplification of the vocal line in the Puccini operas. Though this Montemezzi work seems never to have achieved elsewhere the same popularity that it attained in its first years in America, and though it may be, as some contend, a work of waning appeal, it is conceivable that in type it represents one phase, at least, of the opera of the future. By extension, that would mean that the later works of Verdi will continue to be a strong influence; along, no doubt, with those of Wagner and possibly Strauss and Debussy.

Of the crop of operas which most strikingly represented the modernists of the post-war years, little need be said, since they have not held the stage and their several trends would appear already to have been abortive. The spirit of the comic strip actuated many of these, particularly in Germany, where "Opergroteske" made almost a burlesque house of the operatic institution. Krenek's "Jonny Spielt Auf" reached America. Hindemith's exceedingly clever "Neues vom Tage" might have had a temporary place on this side, if it could have been heard in translation, so that its broad and racey comedy would not have been lost on uncomprehending ears. But there was more of "idiom" in these works than of musical juice. And the comedy that endures — Smetana's "Bartered Bride," for example — does so for the same reason that tragic opera endures. That reason is to be found in the enduring appeal of its music, which continues to build affection after the comedy of the work has become so familiar as to be funny chiefly in retrospect. To the extent that it could rival "The Bartered Bride" in musical appeal, the very entertaining "Schwanda" of Jaromir Weinberger could be said to merit a continuing place in the international repertory. For America, it too should have been translated, since much of its drollery failed of the effect on our audiences that it had upon those of Central Europe. This should not be construed, however, as an indiscriminate bid for translations.

As further experimentation adds to the practical experience of giving opera in the vernacular, there may well be a growing feeling that on both sides of an old dispute there has been a deal of dogmatic thinking and talking and that it is just as well we have not "settled" so complicated an issue on any theoretical basis.

There are operas — and operas. In some, particularly those of humorous text, it is really important to understand the words, though of course that is almost out of the question except in a relatively small theatre. In others, those of large line and broadly pictorial action, which are properly the business of the largest houses, the average opera patron is in no need of such detail, particularly if he has familiarized himself with the libretto in advance, or is hearing the work for the tenth rather than the first time. Questions of the actual harm done to musical aspects of a work when one set of words is substituted for another need not be debated here. Involved are aesthetic considerations which may or may not transcend practical questions of success in the theatre. But to insist on translation of the words of a heavily scored music drama for the reasons which might make it altogether desirable that a lightly scored comedy be translated becomes a matter of dogma. If Europe has settled the problem of opera in the vernacular in one way, America may prefer to settle it in several ways. Our progress may be along the lines of selective opera, so far as translations go.

Always there are those who would "reform" opera by making it something else. Again experience proves that they are wrong. Opera must remain opera, whether it be called by that name or some other such as music drama, Singspiel, musical romance, play with music, or lyric tragedy. Among those who are the most wrong are the partisans of the spoken theatre who conceive it their duty to try to make opera over in the image of their quite different medium. In their contempt for the "conventions" of opera, they would merely substitute, if they had their way, the conventions of the dramatic theatre. Whenever they touch opera they seem to forget that it is the music that is fundamental, and that any treatment whereby the music is in any way dislocated or clouded by an effort to make the action conform to current practices of the play world, results in a loss of effectiveness for opera as opera. They assume opera to be primarily a form of theatrical entertainment, without giving sufficient heed to the very important consideration that it also (and perhaps preponderantly) is a musical form, like the symphony, the string quartet, the oratorio and the cantata.

Of the many pitfalls that beset those who would deal "realistically" with the "synthesis," none is greater than that into which the reformer who is almost excusively a man of the theatre (and not at all a musician) is likely to stumble. Opera has developed its own conventions largely because they concede to music the right of way that it must have; not to the elimination of the other elements that serve both an art and an entertainment purpose, but to their restriction in what is basically a musical scheme.

Wagner could not rid the "Ring" of the conventions that are more readily discernible in "Rigoletto." As long as the text is to be sung, and as long as it is to be heard in conjunction with an orchestra, so that musical patterns are being projected — and without these musical patterns we would not have opera — the conventions that are right for opera are those which enhance rather than handicap its musical appeal.

There are good, bad and indifferent technicians in opera as there are in the spoken theatre. But the technique of the one is not the technique of the other. The "play with music" is not the opera of the future, since it would have the weakness of placing the greatest reliance on that which is the least likely to withstand repetition—the text and the action. Opera, with its *raison d'etre* being the continuing appeal of its music, as united with but ruling over the other elements of the synthesis, will remain opera.

And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.

—*Longfellow*

Women As Musicians

By ERICA MORINI

THE history of women in music is one of continual uphill struggle. Now, at last, when we have earned the right to share the platform with players of the other sex, it is a victory we must prize jealously.

As a violinist rather than, for example, a singer or a pianist, it is inevitable that I should feel particularly strongly about the question. For it is only during the past fifty years that female violinists have been free to practice their art without censure, and certainly before that it was rarely if ever that they received critical consideration equal to the sort accorded their male colleagues. This, although one of the greatest composers of violin music, Mozart himself, averred that women have more innate capacity for stringed instrument playing than men, both because of the delicacy of their touch and the easier access to their emotions.

That female violinists have been especially susceptible to critical attack does not lessen the circumstance that distaff-side musicians in every sphere have been the victims of prejudice down through the centuries. In ancient times, it is true, women did play a part in communal music making. At the time of my first concert appearances in London, I saw, for example, some extremely interesting Egyptian paintings in the British Museum, depicting women playing on stringed and wind instruments. The Greeks, one recalls, erected a temple to the flautist, Lamia. During the Middle Ages, however, the position of women sank very low, and their contributions to music became non-existent.

When women gained some degree of independence in Renaissance times, the prejudice against their sex in music persisted — an attitude that to me always seems ideally reflected in the speech Shakespeare gives to one of his characters. "Will my daughter prove a good musician? I think she'll sooner prove a good soldier." The view that the "weaker sex" could not hope to excel in any of the arts was one that lingered for a long time, and was expressed by a writer of a period as late as Ruskin's, who says, "It is the province of man to create and of woman to praise." Such geniuses as George Sand and George Eliot were obliged to take masculine pen names to escape prejudgment of their work. Fanny Hensel, sister of Felix Mendelssohn, was a composer of great promise, but her illustrious brother dissuaded her from publishing her songs under her own name on the ground that it was "unfeminine." Some of her creations appear under his signature in "Songs Without Words."

Until the recent general emancipation of women, when they became able to support themselves, few women had control of money; therefore the plan for their musical education was invariably laid out by men. Serious musical education was virtually closed to them. Elementary instruction was given women in the harpsichord, later in the piano, in order to prepare them for using music as a pastime. Any other use of music was considered "unwomanly." As late as 1856, when Elizabeth Stirling submitted her exquisite "CXXX Psalms for Five Voices and Orchestra" to Oxford University, her work was lauded, but her application for a degree was rejected "for want of power to confer same on a woman."

If other female musicians found the path hard, women whose talent and sympathies attracted them to the violin had to travel an inordinately rocky road. In two and a half centuries, from 1610 to 1850, a survey has discovered only seventy-three known female violinists! In 1770, one of this handful of courageous spirits, Mara Schmelling, gave a series of violin recitals in London, only to fail publicly and be reproved socially simply because the violin was considered unsuitable for a woman. One dissenting voice alone was raised, when a single critic wrote apropos of the fiasco, "We cannot but regard the exclusion of females from the violin as a prejudice and nothing but a prejudice."

This forward-looking protest has been corroborated by future events, and today no one questions whether it is feasible for women to have the technical virtuosity and aesthetic equipment of male musicians. Yet one must realize that the disapproval of feminine performers usually has been a matter independent of the respective capacities of men and women. As Sophie Drinker writes, "The extent to which women take part in the musical activities of civilized people seems to be largely dependent upon . . . taboos and customs . . . and not so much . . . on their inherent abilities."

In the middle of the last century, two artists appeared upon the musical horizon to begin the revolutionizing of popular attitudes towards women in music. They were Teresa and Maria Milanollo, whose achievements were so dazzlingly brilliant that people could not escape the admission that women might attain distinction as violinists after all. Their success led to the emergence of other women who established themselves as recognized violin performers: Wilma Neruda in England; in America, Camilla Ursa and later Maud Powell — whose exquisite Guadagnini violin was, incidentally, conferred upon me on my sixteenth birthday by the jury of musical experts serving as executors of her will which called for the bequeathal of the instrument "to the next great woman violinist."

Once under way, the musical progress of women was accelerated. In 1871, the old Steinway Hall in New York was the setting for the first performance by a professional female orchestra in America. Five years later, 1876, was an epochal date in the history of women in music. Germany had its first female Royal Professor at Dresden's School of Music. The English High School of Music first admitted woman violin students, and the Royal Academy and Cambridge University began for the first time to offer musical degrees to women. In the same year, before the Philadelphia Centennial Congress, Fanny Ritter read a paper on "Woman as a Musician"— in all the centuries-old history of music, the first study of this kind to be made!

The prejudice that had been accumulating for hundreds of years did not, of course, die out at once. In 1892, Anton Rubinstein, in "A Conversation on Music," sneered at woman's musical ability and professed to see in the increase of women as composers and instrumentalists the signs of the downfall of music. When in 1902, the Fadettes, first American native female orchestra, was founded, the members of the Boston Symphony who had been their instructors were criticized for encouraging competition with male musicians. Two years later, when the Musicians' Union first admitted women to its ranks, there were many protests. Gustave Kerker wrote, "The Musical Union is making a great mistake. Women musicians may be all right, but they don't belong with men."

In the early stages of my own career, I have personally experienced the weighting of the scales against violinists in skirts. When my father first took me to the Vienna Conservatory to apply for admission, the secretary made out the card for the piano course, and when told that I wanted to enroll in the violin class, he declared that it was out of the question. I tried for admittance several times, but was consistently refused, until a friend persuaded the great Sevcik to hear me, and he took me under his professorial wing.

Later, during the War, when I found myself in need of money to continue my lessons, I applied for a State Prize. Playing in a public competition, I was voted the award. Before I was able to collect it, however, it was pointed out that the wording of the terms of

the award specified its being given "to the man who—" and for this reason the Prize Committee felt itself obliged to withhold the bestowal.

Another experience which in the light of retrospection has its amusing aspects but at the time it occurred seemed dreadfully serious, took place when I returned to America only a handful of years ago, after several years' absence. Since I had appeared on several tours here as well as abroad, my manager did not find it necessary to mention the fact that I was a woman to people who were in a position to engage me, but merely showed them my notices which spoke of me not as a female violinist, but merely as a violinist. The local concert manager for an important city in the Midwest, sent East a contract in which I was named as Eric Morini. My New York representative, considering this a mere typographical error, did not bother to make a correction. When the first pictures of me were sent to the local impresario for publicity and he realized I was of the sex to which he had a prejudice as violinists, he insisted on cancellation of the contract! Even this hard-headed gentleman seems to have come around, however, for after my most recent tour of this country, the first letter my manager received asking for a booking quotation, bore his signature, and in it my name was spelled with the final "a" intact.

Yet even into the present decade echoes of the musical battle of the sexes intrude themselves. Jose Iturbi flared into the headlines a few years ago when he declared—in spite of the fact that his sister Amparo is a distinguished pianist and frequently his co-recitalists — that women were functionally incapable of making great music. The opposing side of the controversy was speedily taken up by Antonia Brico, director of an all-woman orchestra, and Eugene Ormandy, whose Philadelphia Orchestra numbers many feminine players in its ranks, who amid a storm of public furore obliged Iturbi to qualify if not altogether retract his allegations.

Nowadays, fortunately, such outbursts are extremely infrequent and sporadic. I am convinced, moreover, that our generation will witness the last vestige of prejudice against women musicians lifted, will see women eager to be judged not as women but as artists, and critics willing to consider them as such. That stage has virtually been reached in this country, if not in other parts of the world, where many other rights women fought to acquire are being sacrificed on the altar of barbarism. In the free atmosphere of democracy, we have equal opportunities and impartial observation, and here at last we are encouraged to see a centuries-old question on the verge of being resolved.

Sacred Music On The Radio

By LOWELL PATTON

A WELL-KNOWN prelate recently said "now more than ever we Americans realize that a free radio is another jewel in America's golden crown of precious freedoms." It is this same precious freedom which permits not only the broadcasting of sermons and messages concerning all faiths, but also the divers sacred music of all denominations and creeds.

Although the Lord worked six days and rested on the seventh, there are few days of rest for the hosts of musicians who help carry on His work, vocally and instrumentally. As a matter of fact, these musicians are confronted with no little work on the seventh day, following six days of arduous labor in preparation for the Sabbath, as well as their contributions between Sunday and Monday.

In America, the radio reaches the largest cities to the smallest hamlets. In every community, human beings are seeking God — despite pressing problems, rich and poor have an inherent desire for religious expression. Regardless of creed or approach, if such expression can be found, one is fulfilling a rightful mission.

Although sacred music quickly found its way to the ether in the earlier days of broadcasting, it has, nevertheless, attained a new zenith of interest during the more recent troubled days behind us, as well as in anticipation of the "come what may" before us.

For the most part, in times gone by, the orthodox music of the Church, the Cathedral and the Synagogue was confined to programs prompted by the shepherds of religious sanctuaries. Hymn and psalm singing were primarily the major musical attempts on such broadcasts. That there is and was a certain spiritual value to such programs, cannot be denied.

Notwithstanding, the cultural aspects are a matter for further consideration, because sacred music obviously falls into as many sub-categories as any other type of music. Among these sub-categories may be found the wheat and the chaff — the gold and the dross.

For examples of the gold and the wheat, one may turn to the masses of the European masters. In so doing, however, one must realize that these works are, in most instances, too long for radio presentation. Fortunately, many of the shorter, less creed-bound, sacred cantatas have, over a period of years, received performance and attention.

Despite the fact that the oratorio, which is possibly the most compelling form of religious music, has been confronted with the limitations of time imposed by the radio schedules, excerpts from such works have gilded the networks on numerous occasions.

The oratorio, based on religious or sacred subjects, reached its earliest perfection at the hands of J. S. Bach. The narrative usually told of the Passion of Christ. Among Bach's greatest creations were *The Passions according to St. Matthew* and *St. John*. The form of the oratorio was next brought to its highest perfection by George Frederick Handel whose first oratorio, *Esther*, was first performed in England in 1732. *The Messiah, Judas Maccabaeus, Samson* and *Israel in Egypt* are now considered the greatest of Handel's works. After Handel's death, Joseph Haydn's *Creation* and *The Seasons*, composed in the late eighteenth century, achieved and still retain a degree of eminence, while *Saint Paul* and *Elijah, nineteenth-century* works of Mendelssohn, have held their places in the firmanent of religious music because of the undying qualities of their musical characterizations.

Rossini, Verdi and numerous other master composers of the Italian school have, of course, contributed voluminously to the literature of religious music, and the Gregorian and other chants of earlier historical days remain supreme with those denominations which still turn to the mother Latin tongue.

Undoubtedly, such compositions represent important contributions to music, and I am not unmindful of their importance. It is, notwithstanding, the writer's opinion, with all deference to the composers aforementioned along with Saint-Saens, Beethoven, Mozart, Brahms, Franck, Purcell, Tchaikovsky and numerous other religiously-inspired and inspiring composers, that the call of the moment demands simplicity in radio broadcast of sacred music.

It is true that the radio audience has currently available such sectarian programs as those fostered by New York's Riverside Memorial Church, Madison Avenue Presbyterian Church, Temple Emanuel and the Catholic Hour, while every major chain and station also sustains its own programs of sacred music. Regardless, the non-sectarian formula primarily appeals to the writer.

When I came to the National Broadcasting Company in 1930, the beginning

of the depression, I was asked what I could offer America by means of radio to offset the psychology of the troubled times. The question was pointedly put to me. It involved what I could do to broaden the scope of acceptance of religious music.

"A Song For Today," the program which NBC broadcast for two years thereafter, was the answer. On these broadcasts, I presented a new song daily; not a song of the old-time revival or gospel type, but a song, nevertheless, of non-sectarian qualities, created to appeal to young and old alike. As a matter of fact, in each and every one of the songs I wrote, I aimed to tell a complete story, based on experience. From my point of view, no other type of song, sacred or not, is worth a tinker's dam.

Within the very week in which this article is being written, the American Choral Festival, under the direction of Alfred Wallenstein, presenting such notable soloists as Hardesty Johnson, tenor, Raoul Nadeau, baritone, Jean Merrill, soprano and Martha Lipton, contralto, broadcast a performance of David Stanley Smith's the *Rhapsody of St. Bernard.* It was a thrilling presentation, musically and psychologically acceptable, I am sure, to those of any creed. I am hoping that many more fine sacred cantatas, written by Americans, will find their way to the air waves in the very near future. Music of such spiritually uplifting quality is food for the soul, solace for tired nerves.

Whether we are to become brothers in peace or brothers under arms, it is my hope that the major portion of sacred music on the radio will, in time, wear as creedless a cloak as possible and, in that way, be instrumental in playing its part in the creation of a new "Brotherhood of Man" in America.

The Amateur Musician

By LEOPOLD PRINCE

No numerical census of amateur musicians is available, but sound mental speculation would justify an estimate of many millions of non-professional musicians in this country. School orchestras and bands are estimated at a total of some 85,000, with a total membership in excess of 1,500,000. There are also to be considered the amateur choral, oratorio, symphonic and community singing societies, instrumental and singing groups in the industries, in fraternal lodges and in athletic and social clubs. Nor ought we overlook the unsung millions of amateur singers not identified with groups but who are nonetheless consistent customers of the sheet music and record stores and whose art is enjoyed in the privacy of numberless American homes and firesides.

The sum totals involved in amateur music are indeed impressive. Estimates of private endowments for the encouragement of music study and appreciation run as high as $150,000,000 annually. Of the many thousands of American towns and cities, very few are without organizations specializing in the work of supplying a musical background to the community. These, in turn, take their cue from the state or national organizations which co-ordinate and implement the surge of local and national musical events. At the forefront are the two most dynamic institutions, namely, the Educators National Conference, of which C. V. Buttelman is Executive Secretary, and the National Bureau for Advancement of Music, of which C. M. Tremaine is director, and which has brought to realization the annual Music Week on a national scale.

There are 700 State Music Week Chairmen. Forty-five state and territorial governors have issued formal Music Week Proclamations or public statements to the press. Two hundred mayors issued proclamations in 1938 for the 1939 Music Week. Three hundred thirty-four newspapers made editorial comment on observances of Music Week. These proclamations and nationwide interest are in response to public enthusiasm for a simultaneous annual jubilee in honor of the universal art of music. This spontaneous cooperation of the music-minded masses from Maine to California, and from the Canadian border to the Gulf of Mexico symbolizes the fascination of music over human emotions and consciousness. Under the personal signature of Franklin D. Roosevelt, Mr. Tremaine received a letter from the White House, dated March 20, 1939, which ends with the paragraph, "I believe that this is an important and vital movement and I urge all communities to give hearty support to the observance of National Music Week, May 7-13, 1939."

The celebration of the first Music Week on a national scale occurred in 1924. President Calvin Coolidge accepted the Honorary Chairmanship of the event and continued as such chairman during his regime. The succeeding presidents, Herbert Hoover and Franklin D. Roosevelt, followed what has now become a custom and which is bound to develop into a tradition.

The NBAM was organized in 1922. In 1935 the Bureau gave 5,128 certificates to winners of musical contests in which over 100,00 children competed. Certificates went into 1200 different communities. It has introduced Music Week into 2,000 towns and cities. It has led in the work of introducing music in hospitals, orphan asylums, homes for the aged, and in prisons and mental hospitals. It has cooperated with the public school music supervisors, parent-teachers associations, musical and non-musical groups, Chambers of Commerce, churches, libraries, and industries in fostering musical activity. The National Bureau holds as one of its chief objectives the discovery and encouragement of American composers.

From the above general background throwing light upon the obscure millions interested in music as a study, hobby and avocation, we turn our attention to the aims, opportunities and aspirations of the amateur musician. Let not the word "amateur" be permitted to convey the idea of a lower degree of talent, or ability, for among those are found the Dvoraks (truck gardeners), and Borodins (chemists) and Rimsky-Korsakoff's (naval officers) and the frequent "discoveries."

As director of the City Amateur Symphony Orchestra of New York, consisting of 110 "amateur" players, I have received praise for the organization from eminent musicians as well as from non-musicians, including a letter from Professor Albert Einstein, who wrote:

March 2, 1938

Justice Leopold Prince
Municipal Court
8 Reade Street
New York, N. Y.
My dear Judge Prince:

Aside from the marvelous exhibition of the Mozart Concerto played by the young pianist, Frances Sachs, your concert was an astonishing achievement. While listening in, I was at no time made to realize that amateurs were performing.

I congratulate you on your work, which I regard very high as an educational accomplishment.

Friendly greetings from
Yours,
Albert Einstein"

In the city of New York there are a number of such orchestras as, for instance, the Doctors' Symphony Orchestra, A. W. Binder, director; Bronx Y. M. H. A. Symphony Orchestra; Ethical Culture Symphony Orchestra and others, all composed of players who pursue non-musical professions and businesses. These orchestras also afford a much needed opportunity for practice and self-expression.

Advanced pupils of eminent musical pedagogues and of music schools often obtain their opportunity for public appearance in our Orchestra, both as soloists and in ensemble playing. Soloists, vocal and instrumental, appear at each of the fifteen yearly concerts of the City Amateur Symphony Orchestra and these concerts are broadcast over WNYC. The need for such organizations is apparent from the long waiting lists of musicians eager to be qualified and given the coveted opportunity. These orchestras also supply a "proving ground" for the future members of the major orchestras. Two of our players have recently been taken

over by the Metropolitan Opera Orchestra, and others of our former players are with various orchestras in the United States.

It is inevitable that the large scale indoctrination of music endows a large portion of our masses with musical knowledge, skill and appreciation. But a handful pursue music professionally as against the great numbers to whom it supplies an absorbing hobby and avocation. Hence the amateur glee clubs, chorals, amateur bands and orchestras which afford an outlet for such amateur talent, present also an excellent opportunity for social contact of those of a kindred culture as well as a causeway for a musical career for those whose special skill and ambition so qualify them. Thus the amateur orchestral and choral organizations hold out the sole opportunity for self-expression and public appearance and the incentive for continued practice and interest.

It may well be said that the entire musical structure of our nation rests upon the amateur musician as a sub-structure; for it is largely the amateur musician who is at the forefront of local musical activity and in the front line at the box office. It is the amateur musician who collects recordings, evaluates ancient and modern composers and their music, leads discussions about Stravinsky, Hadley and Gershwin and what is forthcoming over the radio networks. It is the amateur who obliges the local committees, the church and the forum by singing and playing for the enjoyment of the assembly and the replenishment of church and charitable bank balances.

Modern Harmony

By TOM TIMOTHY

THIS article is neither meant to condemn the orthodox and conventional system of harmony, nor to present a complete treatise on the subject of modern harmony, but merely to offer the highlights of some changing trends in music.

Throughout musical history, there has been a continual resentment against any departure from the orthodox and conventional treatment of the existing musical patterns. In other scientific fields, there has always been a movement ahead, and the practitioners of these different sciences were always ready to welcome any theory that might result in advancing their work. Music is also a science, and, as such, should be treated in the same manner. Of course, music is not as tangible a science as medicine, for instance, but it is no less an exact one. Its conditions are realized more from instinct, probably, than from pure logic, but the fundamental elements are as definite and exact as in any other field of science.

Music is a heritage that has been handed down to us and upon which we have made the necessary developments and extensions so as to have it conform to the present day environment. It is to be expected that many of the present day treatments are not discussed in many textbooks that are in use, because at the time these textbooks were published, recent innovations had not been established. There are theories present today relating to harmony, counterpoint, orchestration, and rhythmical designs that did not exist thirty years ago.

For example, the usage of 9th chords in succession is a common device today, whereas, according to the older forms, the 9th chord should be resolved carefully before proceeding to another such chord. Then there is the use of the 11th chord. The only manner in which this chord could be produced academically is in the form of a suspension which of course would have to be introduced and resolved carefully. The new treatment is to use such chords freely, without any preparation, and if desired, a continual succession of these chords is permissible.

The use of the chord with added 6th is a common practice at this time, but yet it is not allowed in most systems of harmony. It is considered as being an unresolved appogiatura. Another modern idiom is to perform the suspension at the perfect cadence, whereby the 5th of the dominant chord is suspended into a tonic chord and left unresolved. This is extremely objectionable from the theoretical viewpoint, as the contention is that all such dissonant intervals demand a resolution. *On paper,* of course, the suspended tone will *never* resolve itself. But, when the tones are put into vibration, the other and stronger intervals of the tonic chord have the power to overcome the suspended tone so that the resolution is heard. The theory surrounding this unusual action is that the suspended tone is resolved through "evaporation." Maurice Ravel made frequent use of this design. As far as that goes, Luigi A. Sabbatini, in 1775, advocated the use of the chord with the unresolved suspension and also caused great consternation among the theorists by inverting the chord of the 9th so that the root of the chord appeared in the position above the 9th, which of course goes against the theoretical presentation.

There may be a good reason for modern treatments of harmony being subjected to so much adverse criticism because the treatments are comparatively recent as far as the history of music is concerned. For example, at the turn of the century, Guiseppe Verdi had been dead but a few years. The well-known opera, *Madame Butterfly,* by Giacomo Puccini, had just been completed. Claude Debussy was just coming into prominence. Arnold Schönberg, who has often been called the "father of atonality," had not yet begun to compose his famous *Verklärte Nacht,* which has done very much to upset many hardfast and conventional rules of harmony. Another well-known genius in the musical field, Igor Stravinsky, was still studying orchestration with Rimsky-Korsakov.

It would be futile to continue with the listing of well-known composers who did much to bring the modern trend into existence during the last quarter of a century, because the list is well-nigh inexhaustible. Modern music cannot be dismissed as being undesirable just because it employs a system that was not used in the eighteenth century. We might just as well refuse to use electric lights, automobiles, airplanes, radios, and many other modern conveniences on the grounds that our forefathers got along very well without them.

Music is a natural phenomenon, and, as such, it must follow laws of nature. Nothing stands still in nature. There is a continual advance. To remain placid is to become stagnant. Those great geniuses that did so very much to develop music and to bring it up to its present standard were just as severely condemned by their contemporaries as the present day writers are condemned by the advocates of the older types of music. Beethoven's *Fifth Symphony* shocked the audiences with its dissonant harmonies. Of course, in listening to this masterpiece today, there is not evidence of any extreme dissonance because our ears are attuned to these harmonies, through evolution. Stravinsky's first concert was hissed and booed and was considered an insult to the musical intelligence of the audience. Richard Wagner is spoken of very highly in these times, but in his own time, he was practically an outcast in musical circles. Even to this day, there is a continual controversy regarding the legitimacy of Debussy's compositions.

In twenty-five years or thirty years from now perhaps, some of the present day composers who are considered to be so radical, will in turn be recognized as great artists, and then, no doubt, there will be the same old objection against the new and different treatments by the musical pioneers of that future period.

America Likes Band Music

By CAPTAIN EUGENE LaBARRE

DOWN through the ages, it has been the fore-runner to the modern band that has trumpeted war and heralded peace. The beating of the drums and the melodious quick-stepping inspirations of unmuted wind instruments have compelled vast millions to keep in cadence with them.

As a youngster, wherever and whenever there was a parade in your town, you broke into a run in order not to miss both hearing and seeing the band heading it. It was the band that set your blood racing and your heart pounding particularly when it was thundering a rousing march, such as one of those written by the immortal Sousa.

In years gone by, the band was the lure which led to the village green. In later years, the great public parks and music lyceums became the settings for bands of the new order.

Perhaps the progress of band music in America was note quite as rapid as that which took place in Europe many, many years before these turbulent times. Europe in its calmer days had many excellent concert bands in the top brackets of musical and artistic acceptance. Among the most outstanding organizations of this type were the Grenadier Guards Band of London, the Garde Republicane Band of Paris and, more recently, some of the bands of Italy's after work project including the Chieti Band which came to this country during the Century of Progress Exposition in Chicago. All these organizations have been sources of national pride in their various countries.

Since the disbanding of the world famous Sousa Band in 1933, due to the death of its great leader, several bands comparable with the greatest in Europe have sprung up in America. Nevertheless, there is still an urgent need for the establishment of more American bands to equal if not eclipse foreign organizations.

I do not know how close the clouds of war are hovering over this nation. That there are clouds, none can deny. And band music may again play a major role in time of national emergency. In order to supply an ideal and "pattern" for the boys and girls who are playing in our school bands, bands and the best bands that it is possible to put together, are needed. Other amateur musicians, including many participating in such organizations as those of the American Legion, colleges, fraternal, industrial and municipal units need the inspiration which only truly great bands can give them.

The number of children who are currently playing instruments in school bands is approximately six million. This number is constantly increasing as more schools add music studies to their curricula. Adding these youngsters to the other amateur musicians aforementioned, together with their families, friends and other followers of band music, represents approximately forty per cent of the population of America to whom good band music has a direct appeal.

It is unfortunate that sponsors of radio programs have neglected the vast band-loving public. This, in part, may be due to cost, although the employment of many name stars on numerous programs somewhat denies it; so does the fact that large symphonic orchestras are heard almost daily on the air. Adherents of symphonic music will undoubtedly contradict me, but, in my belief, the appeal of the symphony orchestra compared with that of the band is negligible as far as the masses are concerned.

Nine out of ten persons I meet voice their preference for band music, because they understand and enjoy it best. Band renditions of rousing marches, light classics, musical comedy excerpts and characteristic novelty numbers, are not too deep for the average citizen.

Up to seven years ago, until the death of John Philip Sousa, his great organization toured the United States and Canada, year after year, constantly breaking box office records. The band even carried on through the first years of the depression by paid admissions from the public. Although it may be hard for some to swallow, it is, nevertheless, true that during the same period numerous symphony orchestras were tottering and would have fallen, had it not been for the subsidies of a few wealthy persons.

Today, however, while many large orchestras are sponsored on the air, the more popular concert band is outside looking into the windows of the radio studios given over to commercial programs, wanting to come in because it realizes how well it could cooperate in the selling of American products. Indeed, I am certain that the first sponsor of a great concert band will command nation-wide interest and build an inestimable amount of good will.

I love a band and I know all America loves one. My experience as director of the World's Fair Band in New York, during its 1940 season, confirmed that knowledge. Many visitors to the Fair —from as far west as majestic Oregon, as far east as the borders beyond our own United States, and from across the seas — found great pleasure in "The Symphony to Swing Concerts" which the band played daily.

Pointing out a definite weakness relative to bands, it might be said that with few exceptions, American concert bands have not progressed with the times. The masses have learned the difference between smooth, musical sounds and ear-splitting noises. In attending concerts, they are no longer satisfied with loud, high-sounding music which was primarily designed for outdoor military purposes, as indicated in the standard band arrangements played by old-fashioned bands.

The bands which are today being favorably accepted have altered their instrumentations and have revoiced their arrangements so as to eliminate harshness.

The use of clarinets, playing in the extreme high register with florid embellishments, causing bad intonation of the entire ensemble, is a factor which has been and must continue to be overcome to popularize band music. The over-blowing of brass instruments must be eliminated to avoid the reputation of being boisterous and unrefined.

Only a band equipped with proper arrangements and an instrumentation creating proper balance can be made to sound as smooth as a symphony orchestra. America needs and wants more of that type of band; and, what America needs and wants, she will get.

Listen to all music in the same spirit. Give it all an equal chance. Don't force yourself to hear the things you are sure you don't like, but don't go on listening to cheap stuff after it has begun to bore you. If you like a tune, don't be ashamed to say so. If you change your mind later, that is your privilege. Don't worry about your musical taste. It will develop normally if you hear enough music, both good and bad. Form your own opinions and use your own ears.—Sigmund Spaeth.

CONTEMPORARY LITERATURE ON MUSIC

A CLASSIFIED COMPILATION OF THE MOST IMPORTANT BOOKS IN ALL BRANCHES OF MUSIC PUBLISHED IN THE LAST FIVE YEARS.

THIS LIST OF MORE THAN SIX HUNDRED BOOKS IN ALL BRANCHES OF MUSICAL KNOWLEDGE EMBRACES THE ESSENTIAL PUBLICATIONS FROM APPROXIMATELY SEPTEMBER, 1935, TO AUGUST, 1940. HERE IS FURNISHED A SURVEY OF RECENT LITERATURE ON MUSIC DIVIDED INTO VARIOUS CATEGORIES SO THAT BY A MINIMUM OF EFFORT BOOKS OF PARTICULAR CLASSIFICATION MAY BE FOUND. VOLUMES OF HIGHLY SPECIALIZED NATURE HAVE BEEN EXCLUDED. MUSICOLOGICAL MATERIAL WAS INCLUDED IF IT DEALT WITH A TERMINOLOGY UNDERSTANDABLE TO THOSE WHO HAVE NOT ENJOYED EXTENSIVE MUSICAL TRAINING OR, AS IN SOME CASES, IN WHICH THE TERMINOLOGY APPLIED WAS EXPLAINED AND GENERALLY COMPREHENSIBLE. AS FAR AS THE CLASSIFICATION INTO TEN DIFFERENT CATEGORIES IS CONCERNED, THE READER WILL OBSERVE THAT IN MANY CASES THE LISTING WAS ARBITRARY; BIOGRAPHIES FREQUENTLY INCLUDE ANALYTICAL EVALUATIONS AND MONOGRAPHIES, FOR INSTANCE ON ORCHESTRA AND CONDUCTING, IN GENERAL DO NOT DISPENSE WITH AESTHETIC CONSIDERATIONS.

THE COMPILATION IS CONFINED TO VOLUMES IN THE ENGLISH LANGUAGE; A FEW BOOKS TRANSLATED INTO ENGLISH WHICH FITTED INTO THE GENERAL POLICY HAVE BEEN CLASSIFIED.

THIS SECTION, DEMONSTRATING THE GREAT AMOUNT OF BOOKS WHICH HAVE BEEN PUBLISHED IN AMERICA DURING THE LAST FIVE YEARS, IS SPLENDID TESTIMONY OF THE EVER-INCREASING DESIRE OF THE AMERICAN MUSIC-LOVER TO KNOW MORE ABOUT THE TONAL ART.

CLASSIFICATIONS

1. Biographies.
2. Analysis, appreciation, history, and aesthetics of music.
3. Orchestra, string ensembles, bands, instruments, conducting.
4. Vocal music, folk music, art music, sacred music.
5. Opera, serious and light, and oratorio.
6. The dance.
7. Popular music.
8. Piano literature.
9. Miscellaneous.
10. Dictionaries and encyclopedic volumes.

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Music Copyright Simplified

By OTTALIE MARK

Question: What is meant by "Copyright?"

Answer: Copyright is the ownership which an author has in his intellectual creation. It involves the right of publication and reproduction of works of art or literature, which the law recognizes and protects. The law does not protect ideas unless they are expressed in writing, music or other tangible form.

Question: To what extent is an author or composer protected in the product of his intellect or genius?

Answer: The author or composer has the exclusive right to the publication, performance and reproduction of the product of his intellect or genius, but cannot prevent the public from making use of such product privately. Words and titles are not protected by copyright.

Question: Has the copyright owner any control of the tangible product?

Answer: No, the ownership of a copyright is distinguishable from the physical object. The owner of a copyright of a song or musical play has no right or ownership in the sheet music or the book containing the play. These may be bought or sold without reference to the copyright owner, just as cellophane or a zipper may be bought or sold, without obligation to the owner of the patent.

Question: Has the author or composer rights in his intellectual product recognized outside of the copyright law?

Answer: There is also what is known as "common law," which protects an author or composer in his product, before publication. In that case he may, if he chooses, permit his music, lyrics, score, or book to remain unpublished, and the law will protect him in his exclusive right therein. He may also apply for a copyright for "unpublished works" and likewise enjoy a monopoly therein. But this protection, whether under common law or under such copyright, is immediately extinguished upon publication, when all rights are lost, unless a new copyright is obtained, or unless such publication is unauthorized by the owner. A limited publication, however, does not destroy the common law copyright.

Question: May an author or composer sell or assign his product?

Answer: An author or composer may:

(a) Sell his manuscript entirely, including the privilege to apply for copyright.
(b) Sell or assign special rights therein, such as dramatic and performance rights.
(c) Grant performance and other special licenses.
(d) Mortgage or pledge the copyright.
(e) Sell or assign unreservedly his entire right, including the privilege of securing copyright by the purchaser, but may reserve special rights such as, for instance, moving picture rights, or rights of performance in a designated state, country or section.
(f) Dispose of the copyright in his will.

Question: Is a copyright subject to seizure by creditors?

Answer: A copyright has all the characteristics of any other property and is subject to seizure by creditors. His unpublished manuscript may not be so seized, regardless of its great value, without his consent. The transfer of unpublished works does not pass the common law copyright. The author may transfer possession of the manuscript and retain or assign to another his common law rights therein, or he may make the transfer and reserve the common law copyright himself and later apply for statutory copyright.

Question: Is a personal photograph protected?

Answer: An unpublished photograph is protected under the common law. In addition, some of the States have special enactments such as in the State of New York which impose severe liabilities for the publication of a photograph without the (written) consent of the owner. And the permission of an occasional special publication by the owner of the photograph will not convert it to the status of a "published" photograph so as to make it free to others.

Question: May a photograph be copyrighted by registry?

Answer: The owner of a personal photograph may apply for copyright registry, upon a form supplied by the Register of Copyrights. Notice of copyright and ownership must appear upon the photograph. Where the photograph is taken at the expense of the photographer and consent given him to do so, not the person of whom the photograph is taken but the photographer is entitled to copyright.

Question: What characteristics or qualities must an intellectual work have to be copyrighted?

Answer: To be copyrightable, the intellectual product must be:

(a) In visible or intelligible form. Music on a sound track or record does not meet the requirements for copyright purpose.
(b) Originality, in the sense that it is a product of the author's own effort. All of the component parts of a work need not be original. A composer may draw from all common and available sources to construct the new pattern or substance of his work, but he may not merely copy existing material. Nor may he make use of such material by merely colorable changes; nor may he make a compilation of old material and claim originality. However, if a composer or author devises a new plan, pattern, or arrangement in the use of existing materials, the result is copyrightable, if free from infringement upon earlier copyrighted work. Where a composition includes old material, his copyright gives him no monopoly on such integrated material used by him, although the arrangement, pattern, and additional material are protected.

Question: What is meant by dramatico-musical compositions?

Answer: Dramatico-musical compositions are such products as operas, operettas, musical comedies, sketches, recitations and presentations with musical interpolations.

Question: How are such compositions registered?

Answer: Music with or without words is classed as a musical composition; but words alone must be copyrighted as a book.

Question: Are pictures and cuts in a composition or book protected by the copyright?

Answer: Where the pictures and cuts are themselves copyrightable, they will be protected as part of the copyrighted work.

Question: Are musical "revues" copyrightable?

Answer: Musical "extravaganzas" consisting of a melee of novel arrangements, adaptations, dramatizations, and new patterns of earlier works are copyrightable as "new works," although the component parts may not separately be copyrightable.

Question: What is the meaning of "public domain" or "free" music?

Answer: "Public domain" or "free" music consists of music that has become part of the "spoils of time,"—where it has existed before the copyright laws; or where copyrights have expired; and such as have failed of proper registry. The performance of such music is free to all.

Question: What is meant by unfair competition as applied to music copyright?

Answer: A rival publisher may have full right to the publication and exploitation of free or "public domain" musical works, yet may be restrained by a competing publisher for copying the plan, pattern, ideas, and general presentation originated by such competitor.

Question: May an owner of copyright discriminate by restricting the sale and the use of his compositions?

Answer: In the present state of the law, the owner of a copyright may sell or refuse to sell as may suit his judgment or caprice. He may charge more to one than to another; he may restrict the use of his work in point of time, when and how long it may be used, and as to persons by whom it may be used, or he may withdraw its use entirely. In that respect copyright protection appears to grant rights, privilege, and immunities not enjoyed by any other commodity, in that the product of the author and composer is held to be outside of the laws affecting interstate commerce. It is this writer's opinion, however, that if the situation were more properly presented to the courts, that the tangible product of the author and composer in the form of sheet music, scores, records, sound track and films would be declared to be subject to the interstate commerce laws and discriminations prohibited.

Question: May any person make arrangements, dramatizations, or other adaptations of copyrighted works?

Answer: The copyright owner alone has the right to make arrangements, dramatizations, and adaptations of such works; and none other may make such use of such works or any part thereof without his consent.

Question: Who may obtain a copyright?

Answer:

(a) The author or composer is entitled to apply for copyright registry, provided he is a citizen of the United States; or if a resident of the United States at the time of publication of his composition; or if he is a citizen of a country which grants similar rights to citizens of the United States.

(b) The owner of the composition is also entitled to apply for copyright protection, if his ownership is derived by purchase or otherwise from an author or comcomposer qualified to obtain a copyright.

(c) The heirs, executor, administrator or assign of the author may likewise apply for copyright.

Question: How is a copyright obtained?

Answer: Appropriate forms for application for copyright are supplied by the Register of Copyrights, Washington, D. C., upon written request. Requests for such forms should be by designation, as follows:

Form E—New musical composition published for the first time.

Form E1—Musical composition republished with new copyright matter.

Form E2—Unpublished musical compositions.

Form U—Notice of use of music on mechanical instruments.

Form A1—Published words of a song.

(a) Unpublished musical compositions are such as are in manuscript form and which have not been reproduced in copies for sale or have not been publicly distributed. One complete copy of such unpublished song (including words) or composition should be deposited with the Register, together with the form properly filled out and a fee of $1.00.

(b) Two complete copies of a published song or composition must accompany the application, properly filled out, together with a money order or certified check for $2.00. A Notice of Copyright should appear on each printed work stating: "Copyright 19__ (the year of publication), by _____ (name of composer or owner).

(c) Application must be addressed to: "Register of Copyrights, Library of Congress, Washington, D. C."

Question: What is the result if the above formalities are neglected?

Answer: Upon failure to make such deposit of copies, the Copyright Office may demand same and may assess a fine of $100.00; a fine twice the retail price of the best edition of the work; and a forfeiture of the copyright itself. No suit of infringement can be maintained until such deposit has been made. Omission of notice of copyright on the published work showing the name of the copyright owner and the year of copyright, renders the copyright void and the work becomes "public domain."

Question: What are the principal differences between common law protection and statutory copyright?

Answer:

(a) The common law protection is perpetual; registration is limited to 28 years.

(b) Common law rights take flight upon publication; statutory rights commence upon publication.

(c) Under common law rights the author has a complete monopoly; under registration, the author has an exclusive privilege, short of monopoly.

(d) Common law rights protect only unpublished works; the copyright law protects both published and unpublished works.

Question: Where may a work be published to bring it within our copyright laws?

Answer: Publication in a foreign country is as effective as publication in the United States. Upon such publication, anywhere, the common law rights are lost and unless registry is effected here, the work becomes "public domain" and free to the public.

Question: Who has the right of renewal of a copyright upon expiration and what formality is required?

Answer: Only the original author or composer, his executors and legal heirs, may apply for renewal. Such *right of renewal* may be assigned, but the assignee of the copyright has no right to renewal. Application for renewal must be made within the last year prior to expiration of the copyright term.

Question: Are there any exceptions to this rule?

Answer: The sole exception to this rule is the right of an owner of a copyright who had employed the author or composer and the creation resulted under such employment. For instance, where a composer sells or assigns his product, the assignee's or purchaser's rights extend only to the first term; but where the owner had employed *(hired)* the composer, the *employer* and not the composer has the right of renewal.

Question: What special rules of law govern mechanical reproductions of music?

Answer: The owner of a copyrighted musical composition has the exclusive right to perform it publicly for profit and retains control of the right to manufacture music rolls, recordings, sound track and other devices and parts to reproduce his composition; but if he chooses to mechanically reproduce it, or permit another person to do so, or knowingly acquiesces in such use by another, then any other person may make similar use of the copyrighted work, upon payment of a royalty of 2 cents per record, roll or other reproducing unit. Whoever intends to make use of a copyrighted composition for mechanical reproduction must serve notice on the copyright owner by registered mail and also must file notice, accompanied by a fee, in the Copyright Office. Failure to serve such notices will subject such user to a fine not exceeding three times the royalties, in addition. To protect his right to royalties, a copyright owner may require the manufacturer to produce a report under oath on the 20th of each month of the number of reproducing parts manufactured during the previous month and the royalty shall be due at 2c each record on the 20th of the next succeeding month. In case of failure of such user to pay such royalties to the copyright owner within 30 days after demand in writing, the user becomes liable to the copyright owner for the cost of suit, attorney's fees and an additional sum not to exceed three times the amount of royalty due. The copyright owner is also required to file notice and fee in the Copyright Office of his own intention to make mechanical reproductions.

Question: Does the provision for a 2c royalty on each mechanical reproduction of a copyrighted composition also apply to copyrighted unpublished works?

Answer: The 2c royalty provision applies only to works both copyrighted and published after March 4, 1909. Upon payment of the 2c royalty for each reproducing part, record, roll or unit, it becomes thereafter free of all royalty and may be used freely, excepting for general public performance or broadcast.

Question: How may a statutory copyright be lost?

Answer: Statutory copyright once secured may be lost by publishing copies or reprints without notice of copyright, and this even if published abroad. It is not lost if such reprints are distributed as sample copies. It may be lost if the notice of copyright is defective. Accidental omission of the notice from some of the copies will not invalidate the copyright. Where the notice appears on the last page of a book instead of the title page, the copyright fails. Where a dramatico-musical composition is published with proper notice of copyright and later one of the songs is separately published, the copyright of that song fails, even though the notice of copyright of the book is reprinted thereon, for the reason that copyright protection cannot be claimed under the *original copyright*, but the song itself must be separately registered.

Question: Must all who use copyrighted compositions pay royalty?

Answer: Private use of copyrighted composition and public use, if not for profit, involve no liability to pay royalty. Only those who make use of such musical compositions publicly for profit must comply with the various copyright laws.

Question: What are examples of public use for profit?

Answer: Public performance for profit for which royalties must be paid are:

(a) Radio broadcasting;

(b) Hotels which supply their patrons with receiving devices attached to a master receiving set;

(c) Halls, theatres and other places where the public is invited and where admission is charged;

(d) Restaurants and places where food or drink is served to the paying public.

Question: Are compositions of foreign countries protected by copyright in this country?

Answer: Where United States citizens are accorded similar rights in a foreign country, citizens of such country may apply for copyright registry of their compositions here. But copyright must be obtained in this country within a resaonable time after publication abroad and our laws must be followed in the same manner and to the same extent as in the case of domestic compositions. Where such reciprocity is agreed upon, the President of the United States makes a Proclamation and such Proclamation has been made and is now effective on behalf of practically all civilized countries of the world.

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Basie, Count
Music Corp. of America,
745 Fifth Ave.,
New York City
Beecher, Keith
Belasco, Leon
Berigan, Bunny
Bernie, Ben
Music Corp. of America,
New York City
Berry, Art
1108 Merchants Bank Bldg.,
Indianapolis, Ind.
Tel: Market 4512
Bestor, Don
National Broadcasting Co.,
RCA Bldg.,
New York City
Betton, Matt
Manhattan, Kansas
Tel: 4160
Blaine, Jerry
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Blake, Eubie
236 W. 138th St.,
New York City
Tel: Audubon 3-1181
Block, Ray
Brandwynne, Nat
Breese, Lou
c/o General Amusement Corp.,
360 N. Michigan,
Chicago, Ill.
Brigode, Ace
Bring, Lou
Brodie, Dale
Brown, Les
Bryant, Hoyt
Station WRVA,
Richmond, Va.
Busse, Henry
c/o National Broadcasting Co.,
RCA Bldg.,
New York City
Byrne, Bobby
Calloway, Cab
Camden, Eddie
c/o Consolidated Radio Artists, Inc.,
New York City
Candulla, Harry
Carlson, Eric
RKO Bldg.,
1670 6th Ave.,
New York City
Carlyn, Tommy
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
CAVALLARO, CARMEN
c/o Music Corp. of America,
New York City
Chester, Bob
Chiesta, Don
Childs, Reggie
National Broadcasting Co.,
RCA Bldg.,
New York City

Clinton, Larry
c/o General Amusement Corp.,
RCA Bldg.,
New York City
Coleman, Emil
Courtney, Del
c/o William Morris Agency,
New York City
Tel: Circle 7-2160
Craig, Francis
Hermitage Hotel,
Nashville, Tenn.
Crosby, Bob
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Croxen, Wes
Box 9
Clifton, Ill.
Cugat, Xavier
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Cummins, Bernie
Cutler, Ben
314 Madison Ave.,
New York City
Tel: Murray Hill 6-8137
Davis, Billy
318 W. 81st St.,
New York City
Davis, Johnny
Davis, Meyer
221 W. 57th St.,
New York City
Tel: Circle 7-6161
Davis, Phil.
Crosley Radio Corporation,
Cincinnati, O.
Tel: Kirby 4800
Delange, Eddie
Denny, Jack
Deutsch, Emery
Donahue, Al.
113 W. 57th St.,
New York City
Tel: Columbus 5-8270
Dorsey, Jimmy
c/o General Amusement Corp.,
RKO Bldg.,
New York City
Dorsey, Tommy
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Duchin, Eddy
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Dyson, Hal
239 W. 71st St.,
New York City
Ebener, Fred F.
Station WOW,
Omaha, Neb.
Eldridge, Roy
Ellington, Duke
Ennis, Skinnay
NBC, RCA Bldg.,
New York City
Etta, Jimmy
76 Bay 19th St.,
Brooklyn, N. Y.
Farmer, Willie
Felton, Happy
Fields, Shep
c/o A. Weinberger,
67 W. 44th St.,
New York City
Fio-Rito, Ted
NBC, RCA Bldg.,
New York, N. Y.
Fitzgerald, Ella
c/o Gale, Inc.,
48 W. 48th St.,
New York City
Tel: Longacre 3-6110
Flindt, Emil
Foster, "Chuck"
Frederic, Marvin
Gail, Max
319 E. Kirby,
Detroit, Mich.
Tel: Madison 0000
Garber, Jan
c/o MCA,
745 Fifth Ave.,
New York City
GART, JOHN
Belvedere Hotel,
New York City
Tel: Circle 6-9100
Gasparre, Dick
Genovese, Vince
247 S. 8th St.,
Murphysboro, Ill.
Tel: 83
Gentry, Tom
180 Washington St.,
Chicago, Ill.
Tel: State 2897
Gerow, Russ
Canadian Broadcasting Corp.,
805 Davenport Rd.,
Toronto, Canada
Tel: Kenwood 9411
Gill, Emerson
Goodman, Benny
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Gordon, Gray
c/o Consolidated Radio Artists, Inc.,
New York City
Gray, Glen
National Broadcasting Co.,
RCA Bldg.,
New York City
Green, Johnny
National Broadcasting Co.,
RCA Bldg.,
New York City
Grenfell, LeRoy K.
1024 Jay St.,
Colusa, Cal.
Tel: 221 R
Grier, Jimmie
Grill, Andrew
4130 W. 26th St.,
Chicago, Ill.
Tel: Lawndale 0467
Hall, George
Hall, Sleepy
Hallett, Mal
Halstead, Henry
Hamilton, George
Hamp, Johnny
Hampton, Lionel
Harris, Phil
4544 Encino Ave.,
Encino, Cal.
Hawkins, Coleman
Hawkins, Erskine
c/o Gale, Inc.,
48 W. 48th St.,
New York City
Tel: Longacre 3-6111
Heidt, Horace
c/o M. C. A.,
745 Fifth Ave.,
New York City
Henderson, Horace
417 E. 48th St.,
Chicago, Ill.
Tel: Kenwood 4135
Herbeck, Ray
Herman, Woody
Herth, Milt
Hill, Teddy
Himber, Richard
c/o NBC,
30 Rockefeller Plaza,
New York City
Hines, Earl
Hinckle, Freddie
Hite, Les
Hoff, Carl
c/o NBC,
RCA Bldg.,
New York City
Hogan, Tweet
Hollander, Will
Holst, Ernie
Hope, Hal
Essex House,
New York City
Tel: Circle 7-0300
Hopkins, Claude
Jacobs, Ray
111 Water St.,
Stevens, Wis.
Tel: 182
James, Harry
James, Jimmy
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Jarrett, Art
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Jasen, Cholly
1529 W. Highland Ave.,
Chicago, Ill.
Tel: Sheldrake 3269
Jones, Isham
c/o Consolidated Radio Artists, Inc.,
30 Rockefeller Plaza,
New York City
Joy, Jimmy
Jurgens, Dick
c/o M.C.A.,
430 N. Mich.,
Chicago, Ill.
Kassel, Art
Kaufman, Whitey
Lebanon, Pa.
Tel: 2360
Kay, Herbie
c/o Music Corp. of America,
430 N. Michigan Ave.,
Chicago, Ill.
Kaye, Sammy
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
KEMP, HAL
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
King, Henry
King, Wayne
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Kirk, Andy
Konchar, George Willison
6606 N. Ashland Ave.,
Chicago, Ill.
Tel: Rogers Park 8925
Kramer, Alex Charles
c/o Broadcast Music, Inc.,
580 Fifth Ave.,
New York City
Krupa, Gene
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Kyser, Kay
745 Fifth Ave.,
New York City
Lane, Eddie
15 Park Ave.,
New York City
La Verne, Lew
932 Addison St.,
Chicago, Ill.
Tel: Graceland 3333
Lee, Arthur Smith
29 Division St.,
Stamford, Conn.
Tel: Stamford 3-0649
Leonard, Harlan
Levant, Phil
Lewis, Ted
Light, Enoch
Hotel Taft,
New York City
Littee, Ramon
Columbia Recording Co.,
485 Madison Ave.,
New York City
Little, Little Jack
c/o Consolidated Radio Artists, Inc.,
30 Rockefeller Plaza,
New York City
Livingston, Jerry
c/o Stanford Zucker,
501 Madison Ave.,
New York City

Lombardo, Guy
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Long, Johnny
Lopez, Vincent
Lown, Bert
LUNCEFORD, JIMMIE
c/o Harold Oxley,
17 E. 49th St.,
New York City
Tel: Eldorado 5-3500
LYMAN, ABE
247 Park Avenue,
New York City
Tel: Wickersham 2-5047
Madriguera, Enric
c/o John O'Conner,
1697 Broadway,
New York City
Malneck, Matty
Mando, Jay
15 Forest Ave.,
N. Plymouth, Mass.
Tel: 1012R
Mars, Buddie
431 S. Wabash Ave.,
Chicago, Ill.
Tel: Wabash 5335
Marshard, Jack
Martin, Freddy
Music Corp. of America,
430 N. Michigan Ave.,
Chicago, Ill.
Marvin, Mel
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
Masters, Frankie
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Masters, Freddie
225 W. 23rd St.,
New York City
Tel: Chelsea 3-9637
McCoy, Clyde
McCune, Bill
McFarland, Arthur
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
McFarland, George
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
McFarland Twins
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
McGrew, Bob
McIntire, Lani
c/o General Amusement Corp.,
RKO Bldg.,
New York City
McShann, Jay
Meakin, Jack
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
Melvin, Jack
160 E. 48th St.,
New York City
Meroff, Benny
Merrill, Milt
515 W. 110th St.,
New York City
Messner, Johnny
Hotel McAlpin,
New York City
Tel: Pennsylvania 6-5700
Miller, Glenn
2306 RKO Bldg.,
New York City
Tel: Circle 6-1868
Mills, Billy
National Broadcasting Company,
Hollywood, Cal.
Mills, Felix
1368 Holmby Ave.,
Los Angeles, Cal.
Molina, Carlos
Moore, Carl (Deacon)
Morgan, Russ
c/o Consolidated Radio Artists,
New York City
Moten, Bus
Mullender, Rex
1852 Sherman Ave.,
Denver, Col.
Tel: Cherry 4195
Munro, Hal
333 N. Michigan,
Chicago, Ill.
Tel: Franklin 8300
Nagel, Fred
NAPOLEON, PHIL
1697 Broadway,
New York City
Tel: Circle 6-3885
Nelson, Ozzie
c/o MCA,
745 Fifth Ave.,
New York City
Newman, Ruby
Nichols, Red
Noble, Carl M.
Radio Station WLBC,
Muncie, Ind.
Noble, Ray
c/o NBC,
30 Rockefeller Plaza,
New York City
Norris, Stan
Norvo, Red
Olsen, George
c/o MCA,
745 Fifth Ave.,
New York City
Osborne, Will
Ovando, Manuel
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
Owens, Harry
Page, Joe
Palmer, Skeeter
221 W. 57th St.,
New York City
Pani, Nick
c/o William Morris,
1270 Sixth Ave.,
New York City
Panico, Louis
Paris, Ben
1350 Grand Concourse,
New York City
Tel: Jerome 7-6863
PEDRO, DON
Radio Station WGN,
Chicago, Ill.
Pendarvis, Paul
Pollack, Ben
Pott, Willard Edwin
Radio Stations WHK-WCLE,
Cleveland, Ohio
Tel: Pr.-5800
Powell, Walter
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
Powers, Hayward
333 E. 43rd St.,
New York City
Tel: Murray Hill 6-8146
Prima, Louis
Quartell, Frankie
2126 S. Wabash,
Chicago, Ill.
Ravazza, Carl J.
Hotel Sir Francis Drake,
San Francisco, Cal.
Tel: Exbrook 7755
Redman, Don
Reichman, Joe
Reiser, Al and Lee
112 W. 48th St.,
New York City
Tel: Medallion 3-0680
Reisman, Leo
c/o RCA-Victor Co.,
Camden, N. J.
Richards, Jimmy
Commodore Perry Hotel,
Toledo, O.
Riley, Mike
Rio, Rita
Roberts, Red
Rodrigo, Nano
La Conga,
51st & Broadway,
New York City
Russell, Jack
140 N. Dearborn St.,
Chicago, Ill.
Tel: Franklin 5070
Roy, Harry
Rubinoff, Dave
Sabin, Paul
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
Sanders, Joe
Savitt, Jan
Lincoln Hotel,
New York City
Scott, Billy
Allied Music,
155 N. Clark,
Chicago, Ill.
Tel: State 4474
Scott, Raymond
Scotti, William (Bill)
45 Raymond St.,
Rockeville Centre, N. Y.
Tel: Rockeville Centre 1235
Shaw, Artie
c/o RCA-Victor Co.,
Camden, N. J.
Shelton, Dick
c/o Music Corp. of America,
430 N. Michigan Ave.,
Chicago, Ill.
Tel: Delaware 1100
Sherman, Maurie
Shilling, Bud
Sissle, Noble
1560 Broadway,
New York City
Tel: Bryant 9-2615
Sosnik, Harry
Decca Record Co.,
50 W. 57th St.,
New York City
Spanier, Muggsy
Spath, Jule
6225 Sayre Ave.,
Chicago, Ill.
Tel: Newcastle 1457
Specht, Paul
c/o Shepard Barclay,
122 E. 42nd St.,
New York City
Tel: Murray Hill 5-1884
Spitalny, Phil
Stabile, Dick
Stern, Harold
Stipes, Eddie
Bank Bar Night Club,
Starr & E. Broadway,
Toledo, O.
Tel: Ta. 0328
Stone, Lew
Storey, Lou
Strong, Bob
919 N. Michigan,
Chicago, Ill.
Tel: Superior 7200
Sudy, Joseph
Sutton, Myron
Sylvester, Bob
c/o Music Corp. of Aerica,
745 Fifth Ave.,
New York City
Taylor, Sandy
c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
Teagarden, Jack
c/o Paul Wimbish,
21 W. 58th St.,
New York City

Travers, Ted
c/o Stanford Zucker,
501 Madison Ave.,
New York City
TRENDLER, ROBERT
75 E. Wacker Dr.,
Chicago, Ill.
Tel: Dearborn 1714
Trumbauer, Frank
Tucker, Orrin
c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Tucker, Tommy
Vallee, Rudy
National Broadcasting Co.,
RCA Bldg.,
New York City
Van, Garwood
Varzos, Eddie
Venuti, Joe
Vincent, Harold Payne
45 Kron St.,
Rochester, N. Y.
Tel: Genesee 5685J
Waller, Fats
Waring, Fred
1697 Broadway,
New York City
Weeks, Anson
Weems, Ted
National Broadcasting Co.,
30 Rockefeller Plaza,
New York City
Welk, Lawrence
c/o Frederick Bros.,
520 N. Michigan Ave.,
Chicago, Ill.
Whiteman, Paul
Williams, Griff
Wilson, Teddy
Woodbury, "By"
KDYL Playhouse,
Salt Lake City, Utah
Tel: Was. 7180
Yates, Billy
c/o Stanford Zucker Agency,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
Zurke, Bob
c/o William Morris Agency, Inc.,
1270 Sixth Ave.,
New York City
Tel: Circle 7-2160

CONTRALTOS

Alcock, Merle
Anday, Rosette
Anderson, Marian
c/o S. Hurok,
30 Rockefeller Plaza,
New York City
Appel, Mary
c/o George Leyden Colledge,
RKO Bldg.,
New York City
Bacon, Dorothy
c/o Annie Friedberg
250 W. 57th St.
New York City
Bayer-Lee, Johanna L.
526 W. 113th St.,
New York City
Tel: Cathedral 8-1096
Berggren, Gertrude
c/o Willard Matthews
333 E. 43rd St.,
New York City
Branzell, Karin
7 Park Ave.,
New York City
Tel: Murray Hill 3-7181
BROWN, ELIZABETH
211 E. Delaware Pl.,
Chicago, Ill.
Tel: Whitehall 4450
Burnham, Ruth Thayer
Huntington Chambers,
Boston, Mass.
Cahier, Mme. Charles
CASTAGNA, BRUNA
c/o Haensel & Jones,
113 W. 57th St.,
New York City
Clemens, Clara
Covert, Bessie
919 N. Michigan Ave.,
Chicago, Ill.,
Tel: Superior 6402
D'Alvarez, Marguerite
DOBSON, EDITH HEFFNER
605 Auditorium Bldg.,
Chicago, Ill.,
Tel: Webster 4831
Doe, Doris
Draper, Freda
64 E. Jackson Blvd.,
Chicago, Ill.
Tel: Harrison 2851
Ellerman, Amy
260 W. 72nd St.,
New York City
Eustis, Edwina
c/o Arthur Judson, Inc.,
113 W. 57th St.,
New York City
Fisher, Thelma Jo
Freeman, Jessica
122 N. Portage Path,
Akron, Ohio
Tel: He. 5791
Garner, Shirley Cleo
Radio Station KLCN
Blytheville, Ark.
GAUDENZI, EDITH W.
129 W. 78th St.,
New York City
Tel: Endicott 2-3646
Gauthier, Eva
Gay, Maria
Gelling, Hilda Grace
171 W. 71st St.,
New York City
Tel: Trafalgar 7-3065
Glade, Coe
c/o Feature Presentations
745 Fifth Ave.,
New York City
Glatz, Hertha
160 Cabrini Blvd.,
New York City
Tel: Wadsworth 3-7034
Gordon, Jeanne
Graves, Georgia
c/o Charles L. Wagner, Inc.,
511 Fifth Ave.,
New York City
Haynes, Jessie Oliver
403 Spivey Bldg.,
E. St. Louis, Ill.
Tel: E. 1254
Homer, Louise
Hopple, Mary
c/o NBC Artists Service
RCA Bldg.,
New York City
Horadesky, Eva Gordon
630 Waveland Ave.,
Chicago, Ill.
Tel: Bittersweet 1057
Howard, Kathleen
Ingram, Frances
KASKAS, ANNA
c/o Arthur Judson, Inc.
113 W. 57th St.,
New York City
KING, JESSIE
c/o Richard Copley,
113 W. 57th St.,
New York City
Klink, Frieda
257 W. 86th St.,
New York City
Tel: Susquehanna 7-6625
Knowles, Lilian
304 W. 75th St.,
New York
Krasova, Marta
Kraus, Adrienne
KRUETGEN, ANNA
919 N. Franklin St.,
Chicago, Ill.
Tel: Superior 1920-21-22
Lagerstrom, Maxine A. E.
Sherwood Music School,
410 S. Michigan,
Chicago, Ill.
Lennox, Elizabeth
258 W. 22nd St.,
New York City
Littlefield, Mrs. Everett L.
Hillcrest,
Kennebunk, Maine
Long, Lucille
1163 Greenbay Rd.,
Glencoe, Ill.
Tel: Glencoe 850
MacCue, Beatrice
135 E. 50th St.,
New York City
Matzenauer, Margaret
McCain, Margaret
Denmark, S. Car.
Tel: 104
MEHAN, MRS. JOHN DENNIS
817 Carnegie Hall
New York City
Tel: Circle 7-1472
Meisle, Kathryn
c/o Arthur Judson, Inc.,
113 W. 57th St.,
New York City
Morati, Grace Harris
619 W. Delavan Ave.,
Buffalo, N. Y.
Tel: Gr. 5406
Morrisey, Marie
180 E. Delaware Pl.,
Chicago, Ill.
MOTEN, ETTA
3507 South Parkway
Chicago, Ill.
Tel: Oakland 0303
MULLER, MAUD
213 Evergreen,
Elmhurst, Ill.
Nadworney, Devora
39 W. 67th St.,
New York City
Tel: Endicott 2-9835
Olitzka, Rosa
Olszewska, Maria
Otto, Louisa Ruisz
122 N. 14th St.,
Allentown, Pa.
Tel: 4628
Palmquist, Alvina
Sioux Falls College,
Sioux Falls, S. Dak.
Tel: 1400
Parker, Denne
Pazmor, Radiana
56 Lloyd St.,
San Francisco, Cal.
Peebles, Joan
Peppard, Vernelle
5035 Woodward,
Detroit, Mich.
Reynolds, Eleanor Schlosshauer
Rhodes, Carole
3950 60th St.,
Woodside, Long Island, N. Y.
Rile, Edna Steinmetz
Jay Cooke Junior High
13th & Louden Sts.
Philadelphia, Pa.
Sanders, Erma Bellows
767 E. Madison,
Springfield, Mo.
Sharnova, Sonia
Chicago Opera Company,
Chicago, Ill.
Tel: Randolph 9229
Shubell, Jean
c/o Willard Matthews
333 E. 43rd St.,
New York City
Slater, Ruth
Chicago, Ill.
Slaughter, Bessie
Metropolitan Opera House Studios,
New York City
Tel: Pennsylvania 6-2634
Smith, Martha Althaus
479 E. High Ave.,
New Philadelphia, O.
Tel: 23372

STRAIN, KATHLEEN MARCH
315 N. Mason Ave.,
Chicago, Ill.
Tel: Mansfield 9241
Szantho, Enid
c/o Annie Friedberg,
250 W. 57th St.,
New York City
Telva, Marion
Thorborg, Kerstin
Van Gordon, Cyrena
VAN WEY, ADELAIDE
c/o Vance Hayes,
ARS Musica Guild, Inc.,
37 King St.,
New York City
Wakefield, Henriette
Norwalk, Conn.
Tel. 2057 Norwalk
Warner, Ardelle
c/o Vera Bull Hull,
101 W. 55th St.,
New York City
Wettergren, Gertrud
White, Phoebe Ara
808 S. Broadway
Hollywood, Cal.
Tel: Tu 7954
WHITMIRE, ALICE GIDEON
Seward School,
4600 S. Hermitage,
Chicago, Ill.
Wiggins, Veronica
235 W. 71st St.,
New York City
Tel: Schuyler 4-6006
WYSOR, ELIZABETH
c/o Haensel & Jones,
113 W. 57th St.,
New York City

INSTRUMENTALISTS

ACCORDION

Arcari, Andy
Philadelphia, Pa.
BILLOTTI, PAUL
Carnegie Hall,
New York City
Tel: Circle 6-2839
Biviano, Joe
113 W. 48th St.,
New York City
Tel: Longacre 3-0510
BURNS, BOB
46 Auburn Ave,.
Atlanta, Ga.
Tel: Walnut 0419
Dawson, Sydney Boyce
783 Broadway,
New York City
Tel: Gramercy 7-4534
Frosini, Pietro
4141 46th St.,
Sunnyside, L. I., N. Y.
Galla-Rini, Anthony
783 Broadway,
New York City
Tel: Gramercy 7-4534
Geraci, Vincent
Greenfield, Jack R.
1818 S. Hamlin Ave.,
Chicago, Ill.
Tel: Rockwell 6940
Magnante, Charles
46 Constant Ave.,
Yonkers, N. Y.
Tel: Nepp. 293
NUNZIO, CHARLES
643 Broad St.,
Newark, N. J.
Tel: Mitchell 2-0908
Post, Clee S.
723 Kimball Bldg.,
Chicago, Ill.
Tel: Webster 2826
RIZZO, ANDY
306 S. Wabash Ave.,
Chicago, Ill.
Tel: Webster 2826
ROBOTTI, JOSEPH
1576 Broadway,
New York City
Tel: Circle 6-0020
Simmons, Lee
1008 Kimball Bldg.,
Chicago, Ill.
Turner, Martha Brown
1220 E. 13th St.,
Des Moines, Iowa
Tel: 6-8229
Vernon, Bob
c/o J. C. Hagey,
6036 S. Kenwood Ave.,
Chicago, Ill.
Tel: Fairfax 10161
Von Hallberg, Gene
Accordion Center, Inc.,
113 W. 48th St.,
New York City
Wallin, John Arthur
1726 N. Mozart St.,
Chicago, Ill.
Tel: Armitage 5141

BASS

Bennett, Boyd
76 Washington Square,
New York City
Tel: Gramercy 5-2444
Bernstein, Arthur
375 Riverside Dr.,
New York City
Cowherd, Yelverton
717-18-19 Comer Bldg.,
Birmingham, Ala.
Evans, Jack
Chester St.,
New Cumberland, W. Va.
Fischal, Merwin
Radio Station KNX,
Hollywood, Cal.
Van Buskirk, John Joseph
4235 N. Ravenswood,
Chicago, Ill.
Tel: Lake View 5828

BASSOON

Balaban, Bernard
c/o New Friends of Music,
15 W. 44th St.,
New York City
Knuth, William Edward
San Francisco State College,
San Francisco, Cal.
Tel: Underhill 0842
Kohon, Benjamin
128 Fort Washington Ave.,
New York City
Lychenheim, Marion
2030 Touhy Ave.,
Chicago, Ill.
Tel: Rogers Park 1207

CARILLON

Barker, Bryan
The Mercersburg Academy,
Mercersburg, Pa.
Chapman, Charles T.
Main St.,
Luray, Va.
Tel: 385
Kleinschmidt, Robert B.
Pennsylvania State College,
Pottsville, Pa.
Tel: 200
Parsons, Ernest John
8 Dettart St.,
Morristown, N. J.
Price, Percival
University of Michigan,
Ann Arbor, Mich.
Ranger, Richard H.
201 Verona Ave.,
Newark, N. J.
Tel: Hu 2-0123

CLARINET

Amodeo, Ferdinand
28 Grove St.,
Mechanicville, N. Y.
Tel: 368-J
Andelman, Arnold Leonard
477 Central Park W.,
New York City
Tel: Academy 4-7200
BELLISON, SIMEON
751 Walton Ave.,
New York City
Birnbach, Fred Wolfe
39 Division St.,
Newark, N. J.
Tel: Humboldt 2-3400
Bonade, Daniel
205 W. 57th St.,
New York City
Bronson, Captain Howard Curtis
8 E. Front St.,
Mount Morris, Ill.
Tel: 224
Christmann, Arthur Henry
Juilliard School of Music,
New York City
Tel: Monument 2-3302
Dahm, Paul James
11 Gabriel Ave.,
Franklin Square, L. I., N. Y.
D'Amico, Hank
5 W. 101st St.,
New York City
Tel: Academy 4-9571
Detgen, Gene
219 W. Fourth St.,
Waterloo, Ia.
Fitzsimmons, Guy P., Jr.
Radio Station WOWO-WGL,
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Shaw, Artie
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Camden, N. J.
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Stone, George Lawrence
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Greenhalgh, Charles J.
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Greenwald, Irving Sydney
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Schneider, Henry
Station WHK,
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Scott, John W., Jr.
119 S. Washington St.,
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Skiles, James LeRoy
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Hackett, Bobby

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Jacobs, Ray
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Johnston, Herbert L.
Radio Station WDZ,
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Lackey, Arthur Leon
Radio Station WHK,
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Search, Frederick Preston
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Strasen, Marie
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Milwaukee, Wis.
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2475 E. 74th Place,
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239 W. 72nd St.,
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Versteeg, Willem Hendrik
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Wallenstein, Alfred Franz
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New York City
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Warnke, Heinrich
Wellerson, Mila
110 Riverside Dr.,
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Tel: Trafalgar 7-5386
Willeke, Willem
Ysselstyn, Cornelius

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Essex House,
160 Central Park South,
New York City
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New York City
Bennett, Joyce
1258 S. Michigan Ave.,
Chicago, Ill.
Tel: Calumet 6979
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c/o Music Corp. of America,
745 Fifth Ave.,
New York City
Boswell, Connie
National Broadcasting Company,
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Bruce, Carol
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c/o Bernard Pearlman,
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Chanler, Arlyne
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De Leath, Vaughn
Edwards, Joan
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New York City
Fitzgerald, Ella
c/o Gale, Inc.,
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Forrest, Helen
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New York City
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c/o Metro-Goldwyn-Mayer Studios,
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Chicago, Ill.
Tel: Calumet 6700
Hays, Virginia
Ambassador East Hotel,
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CBS, Wrigley Bldg.,
Chicago, Ill.
Hildegarde
NBC, RCA Bldg.,
New York City
Hilliard, Harriet
NBC, RCA Bldg.,
New York City
Kamsler, Berneice
321 W. 74th St.,
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Kaye, Jane
6133 Kenmore Ave.,
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La Verne, Dot
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New York City
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Tel: Plaza 3-4677
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National Broadcasting Co.,
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Miranda, Carmen
Mura, Corinna
Neal, Kay
Radio Station WHO,
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Nichols, Kay
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501 Madison Ave.,
New York City
Tel: Plaza 3-4677
Norem, Helen Dorothy
1223 Buchanan,
Des Moines, Iowa
Tel: 6-3960
Norman, Patricia
c/o Stanford Zucker,
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Raymond, Louise
Robbins, June
c/o Music Corp. of America,
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Roth, Lillian
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745 Fifth Ave.,
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Tel: Whitehall 4900
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c/o Ted Collins Corp.,
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c/o Columbia Broadcasting System,
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c/o William Morris,
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Tel: Circle 7-2160
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Verrill, Virginia
7000 South Shore Dr.,
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501 Madison Ave.,
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Wright, Edythe
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Wynn, Nan
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485 Madison Ave.,
New York City
Yvette
National Broadcasting Co.,
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Arres, Don
345 W. 22nd St.,
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Babbitt, Harry
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317 E. Illinois,
Wheaton, Ill.,
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General Amusement Corporation,
New York City
Burleigh, Henry Thacker
Cantor, Eddie
9123 Sunset Blvd.,
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6941 Merrill Ave.,
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Tel: Plaza 6192
Clark, Buddy
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Cool, Harry
Crosby, Bing
National Broadcasting Co.,
Hollywood, Cal.
Crosby, Bob
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National Broadcasting Co.,
RCA Bldg.,
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Dennis, Clark
Downey, Morton
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Encino, Cal.
Heller, Little Jackie
NBC, RCA Bldg.,
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Des Moines, Iowa
Tel: 3-7147
Howard, Eddy
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Jeske, Fred L.
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Johnston, Herbert L.
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Mason, Sully
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Masters, Frankie
c/o Music Corp. of America,
745 Fifth Ave.,
McConnell, Ed
Elk Rapids, Mich.
Tel: 70
McFarland, Arthur
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Tel: Plaza 3-4677
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c/o Stanford Zucker,
501 Madison Ave.,
New York City
Tel: Plaza 3-4677
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c/o Music Corp. of America
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c/o MCA,
745 Fifth Ave.,
New York City
Norem, Harold
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Tel: 6-3960
Norem, Merle Edward
1223 Buchanan,
Des Moines, Iowa
Tel: 6-3960
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6451 S. Talman, Ave.,
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745 Fifth Ave.,
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Smith, Jerry
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Tel: 3-7147
Szekely, Rudolph R.
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Tel: Fe. 6625
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Taylor, Russ
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NBC Bldg.,
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Tel: Cherry 0942

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RCA Bldg.,
New York City
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Tel: 49
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Yates, Billy
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Tel: Endicott 2-4593
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Roxy Theatre,
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New York City
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Engles, George
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New York City
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LUTZ, ESTELLE
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Stires, Louise Homer

Tinayre, Yves
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New York City

FRANK BENNETT SINGERS, THE
Choral ensemble. The repertoire of the company includes operetta, musical comedy, folk songs, and popular selections. Under the personal direction of Frank Bennett. Groups managed by Frank Bennett are Heidelberg Singers (Male Octette), Ladies of Song, The Commodores, Mendelssohn Quartet, International Singers (16), Chicago-Artists Ensemble and the Heidelberg Singers (Mixed Octette). *Address:* Frank Bennett Productions, 323 So. Wabash Ave., Chicago, Ill.

Hesser, Ernest George
80 Washington Square, East,
New York City
Tel: Grammercy 5-2653

Horne, William
c/o Sol Hurok,
30 Rockefeller Plaza,
New York City

Maxwell, Richard
Columbia Broadcasting System,
485 Madison Ave.,
New York City

Robinson, Earl
c/o American Composers Alliance
285 Madison Ave.,
New York City

DIRECTORS, PRODUCERS AND IMPRESARIOS

ANDOGA, VICTOR
Stage Director
Carnegie Hall,
New York City
Tel: Circle 5-5377

BENNETT, FRANK
Producer
c/o Baldwin Piano Co.,
323 S. Wabash Ave.,
Chicago, Ill.

Bowes, Major Edward
Radio Director, Impresario
1697 Broadway,
New York City

Defrere, Desire
Stage Director

Gallo, Fortune
Producer
1697 Broadway,
New York City

Graf, Herbert
Stage Director
c/o Metropolitan Opera Co.,
New York City
Tel: Pennsylvania 6-1200

Hocker, C. David
Impresario
Bankers Securities Bldg.,
Philadelphia, Pa.
Tel: Kin. 1849

Johnson, Edward
Opera Director
Metropolitan Opera Co.,
New York City

Kaltenborn, Rolf
Radio Broadcasting Director
Columbia Broadcasting System,
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Lert, Ernest Joseph Maria
Stage Director
305 W. 72nd St.,
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Tel: Susequehanna 7-4239

Luke, Carol Wilson
Impresario
Tutwiler Hotel,
Birmingham, Ala.
Tel: 78161

Ott, Bertha
Impresario
306 S. Wabash Ave.,
Chicago, Ill.

Reddick, William J.
Radio Director
30 Rockefeller Plaza,
New York City
Tel: Circle 6-0200

SUMMER, ALBERTA CARROLL
Opera Director
722 Loew's Grand Theatre Bldg.,
Atlanta, Ga.
Tel: Wa. 5997

Terry, Warren Lee
Stage Director
Lambs Club,
130 W. 44th St.,
New York City
Tel: Bryant 9-8020

Wohlmuth, Hans
Stage Director
Philadelphia Opera Company,
Banker Security Bldg.,
Philadelphia, Pa.

Zelzer, Harry
Impresario
20 N. Wacker Dr.,
Chicago, Ill.

GENERAL

VERSON, CARA
Coach, Piano
610 Fine Arts Bldg.,
410 S. Michigan Ave.,
Chicago, Ill.

Doring, Ernest N.
Connoisseur of Violins
1322 Hinman Ave.,
Evanston, Ill.
Tel: Greenleaf 6027

Warren, Kenneth
Connoisseur of Violins
111 S. Wabash,
Chicago, Ill.
Tel: Andover 3322

Mark, Ottalie
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40 W. 84th St.,
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Spivack, Murray
Director of Music Recording
20th Century Fox Studios,
Hollywood, Cal.
Tel: Oxford 2211

Covert, Bessie
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919 N. Michigan Ave.,
Chicago, Ill.
Tel: Superior 6402

Paley, William S.
Executive
Columbia Broadcasting System,
485 Madison Ave.,
New York City

Sink, Charles A.
Executive
School of Music,
University of Michigan,
Ann Arbor, Mich.

Stern, Henry H.
Executive
Who Is Who In Music, Inc.,
10 S. La Salle,
Chicago, Ill.

Stern, Lee
Executive
Who Is Who In Music, Inc.,
10 S. La Salle,
Chicago, Ill.

Trammel, Niles
Executive
National Broadcasting Co.,
30 Rockefeller Plaza,
New York City

Davis, Mrs. W. H.
Festival Director
16 Carolina Apts.,
Asheville, N. C.
Tel: 1925 J.

Allen, Jay
Librarian
132-70 Sanford Ave.,
Flushing, N. Y.

Paisley, William Merrell
Librarian
30 Rockefeller Plaza,
National Broadcasting Co.,
New York City
Tel: Circle 7-8300

Langdon, William Chauncy
Librettist

Stahl, Beatrice
Music Therapist
6347 Kester Ave.,
Van Nuys, Cal.
Tel: State 5-3931

White, William Braid
Piano Technician & Sound Engineer
5149 Agatite Ave.,
Chicago, Ill.
Tel: Kildare 5980

Nadon, Valentina
School Director
349 W. 86th St.,
New York City
Tel: Schuyler 4-1216

Foster, George
Supervisor
2410 Twentieth St., N. W.,
Washington, D.C.

GIAUQUE, ALICE HOLMEN
Supervisor
211 W. Pine St.,
Selinsgrove, Pa.
Tel: 1092

Jones, Griffith John
Supervisor
1420 E. 82nd St.,
Cleveland, O.
Tel: Garfield 9088

Keller, Marjorie M.
Supervisor
Cincinnati Conservatory of Music,
Cincinnati, Ohio
Tel: Av. 7800

Matz, Luke
Supervisor
14 W. Chestnut St.,
West Chester, Pa.
Tel: 1934W

Norton, William Wellington
Supervisor
Flint Community Music Ass'n.,
Flint, Mich.

MARSHALL, LILLIAN C.
Whistler
50 Edison Ave.,
Detroit, Mich.
Tel: Townsend 8-7372

Cott, Ted
Writer for Radio
RKO Bldg.,
New York City
Tel: Circle 7-4943

Music Critics

And Their Affiliations

		PAPER	CRITIC OR EDITOR
ALABAMA	BIRMINGHAM	News-Age Herald	Lily May Caldwell
	BIRMINGHAM	The Post	Alyce Billings
ARIZONA	PHOENIX	The Arizona Republic	Pauline Cooper Bates
	PRESCOTT	Courier & Courier-Journal	Frank Freeman
	TUCSON	The Arizona Daily Star	Betty Bandel
	TUCSON	The Daily Citizen	Mary-hill Flynt
ARKANSAS	LITTLE ROCK	Arkansas Democrat	Harlan Hobbs
	LITTLE ROCK	Arkansas Gazette	Nell Cotnam
CALIFORNIA	BERKELEY	The Gazette	Elizabeth Turner
	FRESNO	The Bee	Molly Marshall
	HOLLYWOOD	Citizen-News	Richard Drake Saunders
	LONG BEACH	Sun & Press-Telegram	John W. Teed
	LOS ANGELES	The Examiner	Florence Lawrence
	LOS ANGELES	Herald-Express	Alma Gowdy
	LOS ANGELES	The Times	Edwin Schallert
	OAKLAND	Post-Enquirer	L. Arnold Gran
	OAKLAND	The Tribune	Jack Mason
	PASADENA	The News	Bruno David Ussher
	PASADENA	The Post	Ruth Billheimer
	SACRAMENTO	The Bee	Ronald D. Scofield
	SACRAMENTO	The Union	Paul Tanner
	SAN DIEGO	The Sun	Constance Herschoff
	SAN DIEGO	The Tribune	Frances Ingrund
	SAN DIEGO	The Union	Sally Brown Moody
	SAN FRANCISCO	Call-Bulletin	Marie Hicks Davidson
	SAN FRANCISCO	The Chronicle	Alfred Frankenstein
	SAN FRANCISCO	The Examiner	Alexander Fried
	SAN FRANCISCO	The News	Marjory M. Fisher
	SAN JOSE	Mercury Herald	Leroy Brant
	SAN JOSE	Mercury Herald	Pearce Davies
	STOCKTON	Evening Record	Idamae Johnson
COLORADO	COLORADO SPRINGS	The Gazette	Elizabeth Hylbom
	DENVER	The Post	Frances Wayne
	DENVER	The Rocky Mountain News	Alberta Pike
CONNECTICUT	BRIDGEPORT	Sunday Herald	Ethel Beckwith
	BRIDGEPORT	Times-Star	Anne Hara McGovern
	HARTFORD	Courant	T. H. Parker
	HARTFORD	The Times	Carl E. Lindstrom
	NEW BRITAIN	The Herald	Samuel Lafferty
	NEW HAVEN	Journal-Courier	Arthur J. Sloane
	NEW HAVEN	The Register	H. Earle Johnson
	WATERBURY	The Democrat	Margaret Maloney
	WATERBURY	Republican-American	Mollie Cullen
DELAWARE	WILMINGTON	Journal-Every Evening	Wm. P. Frank
	WILMINGTON	Sunday Morning Star	Emma R. Keim
D. C.	WASHINGTON	The Daily News	Helen Buchalter
	WASHINGTON	The Post	Ray C. B. Brown
	WASHINGTON	The Star	Alice Eversman
	WASHINGTON	The Times	William Newman
	WASHINGTON	Times-Herald	Glenn Dillard Gunn
FLORIDA	JACKSONVILLE	Florida Times-Union	Margaret Claire Lafferty
	ST. PETERSBURG	Evening Independent	Geo. Charlton Farmer
	TAMPA	The Tribune	Harry E. Schaden
GEORGIA	ATLANTA	Atlanta Journal	Jean Chalmers
	ATLANTA	The Constitution	Mrs. M. H. Young
	MACON	Macon Evening News	Donald G. Mitchell, Jr.
	SAVANNAH	The Morning News	Jane Judge
	SAVANNAH	The Press	E. Kenneth Palmer
ILLINOIS	BLOOMINGTON	Daily Pantagraph	Catherine Hoobler
	CHICAGO	The Herald-American	Herman Devries
	CHICAGO	Chicago Journal of Commerce	Claudia Cassidy
	CHICAGO	The Daily News	Eugene Stinson
	CHICAGO	The Times	Robert Pollak
	CHICAGO	The Tribune	Edward Barry
	DECATUR	Herald and Review	Layah Riggs
	JOLIET	Herald-News	Geraldine Daly
	PEORIA	Journal-Transcript	Wm. E. Donovan
	PEORIA	The Star	Martha Price Hulsebus
	SPRINGFIELD	The Illinois State Register	Myron F. Henkel
INDIANA	EVANSVILLE	Courier-Press	Beth Wollenman
	FORT WAYNE	Journal-Gazette	Allan Tremper
	FORT WAYNE	New-Sentinel	Prof. W. A. Hansen
	INDIANAPOLIS	The Star	Corbin Patrick
	INDIANAPOLIS	The Times	James Thrasher
	MUNCIE	The Star	Dorothy Schwarzkopf
	SOUTH BEND	News-Times	Dan Mahoney
	SOUTH BEND	South Bend Tribune	Geo. Albert Maurer
	TERRE HAUTE	The Star	Frederick Black, Jr.
	TERRE HAUTE	The Tribune	Anna Hulman
IOWA	BURLINGTON	Hawk-Eye Gazette	Lucile Weinrich
	CEDAR RAPIDS	The Gazette	Harriett Swain
	DAVENPORT	The Daily Times	Tom O'Hern
	DAVENPORT	Democrat & Leader	Ina B. Wickham
	DES MOINES	The Register	Clifford Bloom
	SIOUX CITY	The Tribune	Roy Larsen
KANSAS	KANSAS CITY	Kansas City Kansan	C. H. Nohe

		PAPER	CRITIC OR EDITOR
	TOPEKA	The Daily Capital	E. D. Keilmann
	WICHITA	The Beacon	Prof. Harry K. Lamont
KENTUCKY	LEXINGTON	The Leader	Charles G. Dickerson
	LOUISVILLE	Courier Journal	Frances Evans Crawford
	LOUISVILLE	The Times	Mrs. Lois Glenn
LOUISIANA	NEW ORLEANS	Item and Item-Tribune	J. A. Wobbe
	NEW ORLEANS	Times-Picayune	Cleveland Sessums
	NEW ORLEANS	The Tribune	Pi Dufour
MAINE	PORTLAND	The News	Mildred H. Lambord
	PORTLAND	Press Herald, Express & Sunday Telegram	Ellen F. Blodgett
MARYLAND	BALTIMORE	The Sun	Charles D. Harris
MASSACHUSETTS	BOSTON	The American	Peggy Doyle
	BOSTON	Christian Science Monitor	L. A. Sloper
	BOSTON	The Globe	Cyrus W. Durgin
	BOSTON	The Herald	Alexander W. Williams
	BOSTON	The Post	Warren Storey Smith
	BOSTON	The Transcript	Edward Downes
	GROVELAND	Evening Gazette	Eva Brooks Flinn
	HOLYOKE	Transcript-Telegram	Anabel Burkhardt
	LAWRENCE	Eagle-Tribune	A. L. McLaughlin
	LOWELL	Courier-Citizen & Leader	S. R. Fleet
	LOWELL	The Sun	Charles Sampas
	LOWELL	Sunday Telegram	Elizabeth Pouzzner
	MEDFORD	The Daily Mercury	Edward A. Cronin
	NEW BEDFORD	Morning Mercury	Anna C. Ricketson
	PITTSFIELD	Berkshire County Eagle	Kingsley R. Fall
	SPRINGFIELD	Union-Evening Union	Willard M. Clark
	WORCESTER	Evening Gazette	Walter Farmer
	WORCESTER	The Post	James Shea
	WORCESTER	The Telegram	Tyna Lundberg Fuller
MICIHGAN	BATTLE CREEK	Moon-Journal	George B. Dolliver
	BAY CITY	The Times	Alice B. Hyatt
	DETROIT	Free Press	Helen C. Bower
	DETROIT	The News	Russell McLauchlin
	DETROIT	The Times	Ralph Holmes
	FLINT	The Journal	Elaine Huber
	GRAND RAPIDS	The Herald	Marguerite S. Kerns
	GRAND RAPIDS	The Press	Mary Remington
	KALAMAZOO	The Gazette	R. A. Patton
	LANSING	The State Journal	Ethelyn Sexton
	MUSKEGON	The Chronicle	M. E. K. Gunn
	SAGINAW	The News	Frank G. Schmidt
MINNESOTA	DULUTH	The Herald	James Watts
	DULUTH	The News-Tribune	Nathan Cohen
	MINNEAPOLIS	The Journal	Johan Storjohann Egilsrud
	MINNEAPOLIS	The Star-Journal	John K. Sherman
	MINNEAPOLIS	The Tribune	James Davies
	ST. PAUL	The Daily News	Lee Grove
	ST. PAUL	The Dispatch & Pioneer Press	Frances Boardman
	WINONA	Republican-Herald	May Murray
MISSISSIPPI	MERIDIAN	The Star	Helen Crooks
MISSOURI	KANSAS CITY	The Journal Post	Luigi Vaiana
	KANSAS CITY	Star and Times	Clad H. Thompson
	ST. LOUIS	The Globe-Democrat	Hume B. Duval
	ST. LOUIS	Post Dispatch	Colvin McPherson
	ST. LOUIS	Post Dispatch	Thomas B. Sherman
	ST. LOUIS	Star-Times	Reed Hynds
NEBRASKA	OMAHA	World-Herald	August M. Borglum
NEW JERSEY	ATLANTIC CITY	Sunday Press, Atlantic City Press and Evening Union	Joseph H. Weintraub
	CAMDEN	Courier and Post	Henry C. Beck
	HACKENSACK	Bergen Evening Record	Roger S. Vreeland
	NEWARK	The Evening News	Charles Haufler
	NEWARK	The Ledger	Sylvia Smith
	NEWARK	The Sunday Call	Marguerite Krahenbuhl
	PATERSON	The Evening News	Harry Schwartz
	PERTH AMBOY	The Evening News	Julien Pollak
	PLAINFIELD	Courier News	Muriel Collins
NEW YORK	ALBANY	Knickerbocker News	C. R. Roseberry
	ALBANY	Times-Union	Edgar Van Olinda
	BROOKLYN	The Citizen	Paul J. Brown
	BROOKLYN	The Eagle	Eugene Du Bois
	BROOKLYN	The Eagle	Miles Kastendieck
	BUFFALO	Courier-Express	Isabelle Workman Evans
	BUFFALO	Courier-Express	Wm. E. J. Martin
	BUFFALO	The News	Theodolinda C. Boris
	BUFFALO	The Times	William Breach
	GLENS FALLS	Post-Star	Minna Miller
	NEW YORK	Corriere d'America	Pasquale di Biasi
	NEW YORK	The Daily News	Robert Sylvester
	NEW YORK	The Herald Tribune	Francis D. Perkins
	NEW YORK	Il Progresso	Italo Falbo
	NEW YORK	Jewish Daily Tribune	Abraham Cahan
	NEW YORK	Journal American	Grena Bennett
	NEW YORK	Morning Telegraph	Leo Miskkin
	NEW YORK	The Post	Samuel Chotzinoff
	NEW YORK	The Staats-Zeitung und Herold	Hans Stabenau
	NEW YORK	The Sun	Wm. G. King
	NEW YORK	The Sun	Oscar Thompson
	NEW YORK	The Times	Olin Downes
	NEW YORK	The World-Telegram	Louis Biancolli
	NEW YORK	The World-Telegram	Pitts Sanborn
	POUGHKEEPSIE	Poughkeepsie Sunday Courier	Priscilla Flowers
	ROCHESTER	The Democrat & Chronicle	Norman Nairn
	ROCHESTER	The Times-Union	A. J. Warner

		PAPER	*CRITIC OR EDITOR*
	SCHENECTADY	The Gazette	Helen Clinton
	SYRACUSE	The Herald-Journal	Mrs. E. H. Van Wormer
	SYRACUSE	The Journal-American	Mrs. T. T. Schenck
	SYRACUSE	The Post Standard	John Garro
	UTICA	The Daily Press	Edna Reilly Coe
	UTICA	The Observer-Dispatch	Ellis K. Baldwin
NORTH CAROLINA	CHARLOTTE	The News	Mrs. Louise Young Workman
	CHARLOTTE	The Observer	Dick Pitts
	GREENSBORO	The Daily News	Mrs. H. W. Eichhorn
	WINSTON-SALEM	Journal & Sentinel	Mayme Porter
OHIO	AKRON	The Beacon Journal	Oscar Smith
	AKRON	The Times Press	Miriam Wise
	CANTON	The Repository	Walter Tremain
	CINCINNATI	The Enquirer	Frederick Yeiser
	CINCINNATI	The Post	Lillian T. Plogstedt
	CINCINNATI	The Times-Star	Groverman Blake
	CLEVELAND	The News	Elmore Bacon
	CLEVELAND	The Plain Dealer	Herbert Elwell
	CLEVELAND	The Press	Arthur Loesser
	COLUMBUS	The Citizen	R. L. F. McCombs
	COLUMBUS	The Dispatch	Samuel T. Wilson
	COLUMBUS	The Ohio State Journal	Virginia Braun Keller
	DAYTON	The Daily News	Virginia D. Sturm
	DAYTON	The Herald	A. S. Kaney
	DAYTON	The Journal	Marab Eberle
	SPRINGFIELD	News-Sun	Anna Marie Tennant
	TOLEDO	News-Bee	Rudolfo Floripe
	TOLEDO	The Times	V. K. Richards
	YOUNGSTOWN	The Vindicator	Col. L. R. Boals
OKLAHOMA	OKLAHOMA CITY	Oklahoman-Times	Clyde Neibarger
OREGON	PORTLAND	The Journal	Susie Aubrey Smith
	PORTLAND	The News Telegram	Emil Enna
	PORTLAND	The Oregonian	Hilmar Grondahl
PENNSYLVANIA	ALLENTOWN	Morning Call	Frances Weishampel
	BETHLEHEM	Globe-Times	Harold B. Farquhar
	ERIE	The Times	Will Peffer
	HANOVER	Evening Sun	Hugh Hostetter
	HARRISBURG	The Evening News	Helen Kulp
	HARRISBURG	The Patriot	Mrs. Margaret B. Kulp
	HARRISBURG	The Telegraph	Mrs. Wilbar Harris
	PHILADELPHIA	The Daily News	Phillip Klein
	PHILADELPHIA	The Evening Bulletin	H. Pleasants
	PHILADELPHIA	The Evening Public Ledger	Samuel T. Laciar
	PHILADELPHIA	The Inquirer	Linton Park Martin
	PHILADELPHIA	The Record	Edwin H. Schloss
	PITTSBURGH	The Press	Ralph Lewando
	PITTSBURGH	The Sun Telegraph	J. Fred Lissfelt
	READING	The Eagle	Caroline Albright
	READING	The Times	E. M. Schoffstall
	SCRANTON	The Times	Emily Wilcox
	SCRANTON	The Tribune	D. E. Jones
	WILKES-BARRE	The Evening News	John MacSweeney
	WILKES-BARRE	The Times Leader	W. E. Woodruff
RHODE ISLAND	PROVIDENCE	The Journal & Bulletin	G. Y. Loveridge
	PROVIDENCE	The Tribune	Thos. Mulvaney
	WOONSOCKET	The Woonsocket Call	Elinore V. Arnold
SOUTH CAROLINA	CHARLESTON	The News & Courier	Mrs. Rowena W. Tobias
	GREENVILLE	Greenville News	Mrs. E. K. Barton
TENNESSEE	CHATTANOOGA	The Times	Harry Wild Hickey
	KNOXVILLE	The Journal	Malcolm Miller
	MEMPHIS	The Commercial Appeal	Harry Martin
	MEMPHIS	The Press Scimitar	Jack Bryan
	NASHVILLE	The Banner	Milton Randolph
TEXAS	BEAUMONT	Beaumont Journal	Merita Mills
	CORSICANA	The Daily Sun	Mrs. L. A. Woltham
	DALLAS	The Dispatch	E. M. Barr
	DALLAS	The Journal	Elizabeth Crocker
	DALLAS	The News	John Rosenfield, Jr.
	DALLAS	Times-Herald	John Wm. Rogers
	FT. WORTH	The Press	Mrs. E. Guedry
	FT. WORTH	Star-Telegram	E. Clyde Whitlock
	HOUSTON	The Chronicle	Mrs. C. McCrea
	HOUSTON	The Post	Hubert Roussel
	HOUSTON	The Press	Ione Kirkham
	SAN ANTONIO	The Light	Sam Woolford
	SAN ANTONIO	The News	Mary Louise Walliser
	WICHITA FALLS	Times & Record News	W. L. Underwood
UTAH	SALT LAKE CITY	Desert News	Gail Martin
	SALT LAKE CITY	Tribune-Telegram	E. E. Hollis
VIRGINIA	NORFOLK	Ledger-Dispatch	Charles H. Hoofnagle
	PORTSMOUTH	The Star	Lelia J. Tripler
	RICHMOND	News-Leader	Nadine Ward
	RICHMOND	Times Dispatch	George Harris
WASHINGTON	SEATTLE	Post-Intelligencer	J. Willis Sayre
	SEATTLE	The Star	Gilbert Brown
	SEATTLE	The Times	Richard E. Hays
	SPOKANE	The Press	John Bigelow
	SPOKANE	Spokesman-Review	R. Belle Colver
	TACOMA	News Tribune	Katharine Hunt
	TACOMA	The Times	E. T. Short
	WALLA WALLA	Daily Bulletin	Roland E. Miller
WEST VIRGINIA	CHARLESTON	The Gazette	Bayard F. Ennis
	HUNTINGTON	The Advertiser	J. R. Haworth
	HUNTINGTON	Herald-Dispatch	Wm. C. Estler

		PAPER	CRITIC OR EDITOR
WISCONSIN	FOND DU LAC	Fon du Lac Commonwealth Reporter	Isabelle Rothbauer
	KENOSHA	Evening News	Evelyn Johnston
	MADISON	Capital Times	Sterling Sorensen
	MADISON	State Journal	William Doudna
	MILWAUKEE	The Journal	Richard S. Davis
	MILWAUKEE	The Journal	Walter Monfried
	MILWAUKEE	The Leader	Ben Lucifer
	MILWAUKEE	Milwaukee Evening Post	E. E. Pfister
	RACINE	Racine Journal-Times	Dorothy M. Lawton

Radio Stations

LIST OF RADIO BROADCAST STATIONS, ALPHABETICALLY BY CALL LETTERS AS OF OCTOBER 1, 1940

LS.....power until local sunset
S.....shares time
D.....daytime (certain stations on clear channels operate with dominant station)
N.....night-time
L.....limited time with dominant station
S.H.....specified hours
U.....unlimited time
Unless otherwise specified, station operates on unlimited time

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
KABC	San Antonio, Tex.	Alamo Broadcasting Co., Inc.	1420	250	
KABR	Aberdeen, S. Dak.	Aberdeen Broadcast Co.	1390	500	
				1000	LS
KADA	N. of Ada, Okla.	C. C. Morris	1200	250	
KALB	Alexandria, La.	Alexandria Broadcasting Co., Inc.	1210	250	
KALE	Portland, Ore.	KALE, Inc.	1300	1000	
				5000	LS
KAND	Corsicana, Tex.	Navarro Broadcasting Assn.	1310	100	
KANS	Wichita, Kans.	The KANS Broadcasting Co.	1210	100	
KARK	Little Rock, Ark.	Arkansas Radio and Equipment Co.	890	1000	
				5000	LS
KARM	Fresno, Calif.	Gilbert H. Jertberg	1310	250	
KASA	Elk City, Okla.	E. M. Woody	1210	100	
KAST	Astoria, Ore.	Astoria Broadcasting Co.	1200	250	
KATE	Albert Lea, Minn.	Albert Lea Broadcasting Co.	1420	250	
KAWM	Gallup, N. Mex.	A. W. Mills	1500	100	
				250	LS
KBIX	Muskogee, Okla.	Okalohoma Press Publishing Co.	1500	100	
KBKR	nr. Baker, Ore.	Louis P. Thornton	1500	250	
KBND	Bend, Ore.	The Bend Bulletin	1310	250	
KBPS	Portland, Ore.	Benson Polytechnic School	1420	100	S-KXL
KBST	Big Spring, Tex.	Big Spring Herald Broadcasting Co.	1500	100	
KBTM	Jonesboro, Ark.	Regional Broadcasting Co.	1200	100	
				250	LS
KCKN	Kansas City, Kans.	The KCKN Broadcasting Co.	1310	250	
KCMC	Texarkana, Tex.	KCMC, Inc.	1420	250	
KCMO	Kansas City, Mo.	KCMO Broadcasting Co.	1450	1000	
				5000	LS
KCRC	Enid, Okla.	Enid Radiophone Co.	1360	250	
KCRJ	Jerome, Ariz.	Central Arizona Broadcasting Co.	1310	250	
KDAL	Duluth, Minn.	Red River Broadcasting Co., Inc.	1500	250	
KDB	Santa Barbara, Calif.	Santa Barbara Broadcasters, Ltd.	1500	250	
KDFN	Casper, Wyo.	Donald Lewis Hathaway	1440	500	
KDKA	Pittsburgh, Pa.	Westinghouse Electric and Mfg. Co.	980	50000	
KDLR	Devils Lake, N. Dak.	KDLR, Inc.	1210	250	
KDNT	Denton, Tex.	Harwell V. Shepard	1420	100	
KDON	Monterey, Calif.	Monterey Peninsula Broadcasting Co.	1210	100	
KDRO	Sedalia, Mo.	Drohlich Bros.	1500	250	
KDYL	Salt Lake City, Utah	Intermountain Broadcasting Corp.	1290	1000	
				5000	LS
KECA	Los Angeles, Calif.	Earle C. Anthony, Inc.	780	1000	
				5000	LS
KELA	Bet. Centralia and Chehalis, Wash.	Central Broadcasting Corp.	1440	1000	
KELD	N. of El Dorado, Ark.	Radio Enterprises, Inc.	1370	250	
KELO	Sioux Falls, S. Dak.	Sioux Falls Broadcast Assn., Inc.	1200	250	
KERN	Bakersfield, Calif.	McClatchy Broadcasting Co.	1370	100	
KEUB	Price, Utah	Eastern Utah Broadcasting Co.	1420	250	
KEVR	Seattle, Wash.	Evergreen Broadcasting Corp.	1370	100	S-KRKO
KEX	Portland, Ore.	The Oregonian Publishing Co.	1160	5000	
KFAB	Lincoln, Nebr.	KFAB Broadcasting Co.	770	10000	Simultaneous D. S–WBBM–N.
KFAC	Los Angeles, Calif.	Los Angeles Broadcasting Co., Inc.	1300	1000	
KFAM	St. Cloud, Minn.	The Times Publishing Co.	1420	250	
KFAR	Fairbanks, Alaska	Midnight Sun Broadcasting Co.	610	1000	
KFBB	Great Falls, Mont.	Buttrey Broadcast, Inc.	1280	1000	
				5000	LS
KFBI	Wichita, Kans.	The Farmers and Bankers Broadcasting Corp.	1050	5000	L–KNX
KFBK	Sacramento, Calif.	McClatchy Broadcasting Co.	1490	10000	
KFDA	Amarillo, Tex.	Amarillo Broadcasting Corp.	1200	250	
KFDM	Beaumont, Tex.	Beaumont Broadcasting Corp.	560	1000	

Call Letters	Main Stand Location	Licensee	Frequency (Kilocycles)	Power (WaWtts)	Operating Time
KFDY	Brookings, S. Dak.	South Dakota State College	780	1000	S. H. (D)
KFEL	Denver, Colo.	Eugene P. O'Fallon, Inc.	920	1000	
KFEQ	St. Joseph, Mo.	KFEQ, Inc.	680	500	D to sunset, San Francisco
				2500	LS
KFGQ	Boone, Iowa	Boone Biblical College	1370	100	S. H. (D)
KFH	Wichita, Kans.	Radio Station KFH Co.	1300	1000	
				5000	LS
KFI	Los Angeles, Calif.	Earle C. Anthony, Inc.	640	50000	
KFIO	Spokane, Wash.	Spokane Broadcasting Corp.	1120	100	D
KFIZ	Fond du Lac, Wisc.	The Reporter Printing Co.	1420	100	
KFJB	Marshalltown, Iowa	Marshall Electric Co.	1200	250	
KFJI	Klamath Falls, Ore.	KFJI Broadcasters, Inc.	1210	100	
KFJM	Grand Forks, N. Dak.	University of North Dakota	1410	500	
				1000	LS
KFJZ	Fort Worth, Tex.	Tarrant Broadcasting Co.	1240	1000	
KFKA	Greeley, Colo.	The Mid-Western Radio Corp.	880	500	S–KPOF
				1000	LS
KFKU	Lawrence, Kans.	University of Kansas	1220	1000	S–WREN
				5000	LS
KFNF	Shenandoah, Iowa	KFNF, Inc.	890	500	S–KUSD
				1000	LS
KFOR	Lincoln, Nebr.	Cornbelt Boradcasting Corp.	1210	100	
				250	LS
KFOX	Long Beach, Calif.	Nichols and Warinner, Inc.	1250	1000	
KFPL	Dublin, Tex.	C. C. Baxter	1310	100	
				250	LS
KFPW	Ft. Smith, Ark.	Southwestern Hotel Co.	1370	250	
KFPY	Spokane, Wash.	Symons Broadcasting Co.	890	5000	
KFQD	Anchorage, Alaska	Anchorage Radio Club, Inc.	780	250	S.H.
KFRC	San Francisco, Calif.	Don Lee Broadcasting System	610	5000	
KFRO	Longview, Tex.	Voice of Longview	1340	1000	
KFRU	Columbia, Mo.	KFRU, Inc.	630	500	S–WGBF–N
				1000	LS
KFSD	San Diego, Calif.	Airfan Radio Corp., Ltd.	600	1000	
KFSG	Los Angeles, Calif.	Echo Park Evangelistic Assn.	1120	1000	S–KRKD
				2500	LS
KFUO	Clayton, Mo.	Evangelical Lutheran Synod of Mo., Ohio and other States	830	1000	
KFVD	Los Angeles, Calif.	Standard Broadcasting Co.	1000	1000	L–WHO
KFVS	Cape Girardeau, Mo.	Hirsch Battery and Radio Co.	1210	250	S.H. (WEBQ)
KFWB	Los Angeles, Calif.	Warner Brother Broadcasting Corp.	950	5000	
KFXD	Nampa, Idaho	Frank E. Hurt	1200	250	
KFXJ	Grand Junction, Colo.	Western Slope Broadcasting Co.	1200	250	
KFXM	San Bernardino, Calif.	Lee Brothers Broadcasting Co.	1210	250	S–KPPC
KFYO	Lubbock, Tex.	Plains Radio Broadcasting Co.	1310	250	
KFYR	Bismarck, N. Dak.	Meyer Broadcasting Co.	550	1000	
				5000	LS
KGA	Spokane, Wash.	Louis Wasmer	1470	5000	
KGB	San Diego, Calif.	Don Lee Broadcasting System	1330	1000	
KGBU	Ketchikan, Alaska	Alaska Radio and Service Co., Inc.	900	500	
KGBX	Springfield, Mo.	Springfield Broadcasting Co.	1230	500	
KGCA	Decorah, Iowa	Charles Walter Greenley	1270	100	D. S–KWLC
KGCU	Mandan, N. Dak.	Mandan Radio Assn.	1240	250	
KGCX	Wolf Point, Mont.	E. E. Krebsbach	1450	1000	
KGDE	Fergus Falls, Minn.	Chas. L. Jaren	1200	100	
				250	LS
KGDM	Stockton, Calif.	E. F. Peffer	1100	1000	D
KGEK	Sterling, Colo.	Elmer G. Boehler	1200	100	S. H.
KGER	Long Beach, Calif.	Consolidated Broadcasting Corp., Ltd.	1360	1000	
KGEZ	Kalispell, Mont.	Donald C. Treloar	1310	100	
KGFF	Shawnee, Okla.	KGFF Broadcasting Co., Inc.	1420	250	
KGFI	Brownsville, Tex.	Eagle Broadcasting Co., Inc.	1500	100	
				250	LS
KGFJ	Los Angeles, Calif.	Ben S. McGlashan	1200	100	
KGFL	Roswell, N. Mex.	KGFL, Inc.	1370	100	
KGFW	Kearney, Nebr.	Central Nebraska Broadcasting Corp.	1310	250	
KGFX	Pierre, S. Dak.	Ida A. McNeil, Administratrix, Estate of Dana McNeil, deceased	630	250	S. H. (D)
KGGF	Coffeyville, Kans.	Hugh J. Powell	1010	1000	S.H. (WNAD)
KGGM	Albuquerque, N. Mex.	New Mexico Broadcasting Co.	1230	1000	
KGHF	Pueblo, Colo.	Curtis P. Ritchie	1320	500	
KGHI	Little Rock, Ark.	Arkansas Broadcasting Co.	1200	250	
KGHL	Billings, Mont.	Northwestern Auto Supply Co., Inc.	780	1000	
				5000	LS
KGIR	West of Butte, Mont.	KGIR, Inc.	1340	5000	
KGIW	Alamosa, Colo.	E. L. Allen	1420	100	S.H. (KIDW)
KGKB	Tyler, Tex.	East Texas Broadcasting Co.	1500	250	
KGKL	San Angelo, Tex.	KGKL, Inc.	1370	250	
KGKO	Fort Worth, Tex.	KGKO Broadcasting Co.	570	1000	
				5000	LS
KGKY	Scottsbluff, Nebr.	Hilliard Co.	1500	250	
KGLO	Mason City, Iowa	Mason City Globe Gazette Co.	1210	250	
KGLU	Safford, Ariz.	Gila Broadcasting Co.	1420	250	
KGMB	Honolulu, Hawaii	Hawaiian Broadcasting System, Ltd.	1320	1000	
KGNC	Amarillo, Tex.	Plains Radio Broadcasting Co.	1410	1000	
				2500	LS
KGNF	North Platte, Nebr.	Great Plain Broadcasting Co.	1430	1000	D
KGNO	Dodge City, Kans.	Dodge City Broadcasting Co., Inc.	1340	250	
KGO	San Francisco, Calif.	National Broadcasting Co., Inc.	790	7500	
KGU	Honolulu, Hawaii	Marion A. Mulrony and Advertiser Publishing Co., Ltd.	750	2500	L–WJR
KGVO	Missoula, Mont.	Mosby's, Inc.	2160	1000	
				5000	LS

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
KGW	Portland, Ore.	Oregonian Publishing Co.	620	1000 5000	LS
KGY	Olympia, Wash.	KGY, Inc.	1210	100	U—except when KTW operates.
KHBC	Hilo, Hawaii.	Hawaiian Broadcasting System, Ltd.	1200	250	
KHBG	Okmulgee, Okla.	Okmulgee Broadcasting Corp.	1210	100	D
KHJ	Los Angeles, Calif.	Don Lee Broadcasting System	900	1000 5000	LS
KHQ	Spokane, Wash.	Louis Wasmer, Inc.	590	5000	
KHSL	Chico, Calif.	Golden Empire Broadcasting Co.	1260	500 1000	LS
KHUB	nr. Watsonville, Calif.	John P. Scripps	1310	250	
KICA	Clovis, N. Mex.	Western Broadcasters, Inc.	1370	100	
KID	Idaho Falls, Idaho	KID Broadcasting Co.	1320	500 5000	LS
KIDO	Boise, Idaho	Boise Broadcast Station	1350	1000 2500	LS
KIDW	Lamar, Colo.	The Lamar Broadcasting Co.	1420	100	S.H. (KGIW)
KIEM	Eureka, Calif.	Redwood Broadcasting Co., Inc.	1450	500 1000	LS
KIEV	Glendale, Calif.	Cannon System, Ltd.	850	250	D
KINY	Juneau, Alaska	Edwin A. Kraft	1430	1000	
KIRO	Seattle, Wash.	Queen City Broadcasting Co.	710	1000	
KIT	Yakima, Wash.	Carl E. Haymond	1250	1000	
KITE	Kansas City, Mo.	First National Television, Inc.	1530	1000	
KIUL	Garden City, Kans.	Garden City Broadcasting Co.	1210	100	
KIUN	Pecos, Tex.	Jack W. Hawkings and Barney H. Hubbs.	1370	100	
KIUP	Durango, Colo.	San Juan Broadcasting Co.	1370	250	
KJBS	San Francisco, Calif.	Julius Brunton and Sons Co.	1070	500	L-WTAM
KJR	Seattle, Wash.	Fisher's Blend Station, Inc. (Lessee)	970	5000	
KLAH	Carlsbad, N. Mex.	Carlsbad Broadcasting Co.	1210	250	
KLBM	La Grande, Ore.	Harold M. Finlay	1420	250	
KLCN	Blytheville, Ark.	Fred O. Grimwood	1290	100	D
KLO	Ogden, Utah	Interstate Broadcasting Corp.	1400	5000	
KLPM	Minot, N. Dak.	John B. Cooley	1360	500 1000	LS
KLRA	Little Rock, Ark.	Arkansas Broadcasting Co.	1390	1000 5000	LS
KLS	Oakland, Calif.	Warner Brothers	1280	250	
KLUF	nr. Galveston, Tex.	The KLUF Broadcasting Co., Inc.	1370	250	
KLX	Oakland, Calif.	Tribune Building Co.	880	1000	
KLZ	Denver, Colo.	KLZ Broadcasting Co.	560	5000	
KMA	Shenandoah, Iowa	May Broadcasting Co.	930	1000 5000	LS
KMAC	San Antonio, Tex.	The Walmac Co.	1370	250	S—KONO
KMBC	Kansas City, Mo.	Midland Broadcasting Co.	950	5000	
KMED	Medford, Ore.	Mrs. W. J. Virgin	1410	250 1000	LS
KMJ	Fresno, Calif.	McClatchy Broadcasting Co.	580	5000	
KMLB	Monroe, La.	Liner's Broadcasting Station, Inc.	1200	250	
KMMJ	Grand Island, Nebr.	KMMJ, Inc.	740	1000	L—WSB
KMO	Tacoma, Wash.	Carl E. Haymond	1330	1000	
KMOX	St. Louis, Mo.	Columbia Broadcasting System, Inc.	1090	50000	
KMPC	Beverly Hills, Calif.	KMPC, The Station of the Stars, Inc.	710	1000 5000	LS
KMTR	Los Angeles, Calif.	KMTR Radio Corp.	570	1000	
KNEL	Brady, Tex.	G. L. Burns	1500	100 250	LS
KNET	Palestine, Tex.	Palestine Broadcasting Assn.	1420	100	D
KNOW	Austin, Tex.	Frontier Broadcasting Co., Inc.	1500	250	
KNX	Los Angeles, Calif.	Columbia Broadcasting System, Inc.	1050	50000	
KOA	Denver, Colo.	National Broadcasting Co., Inc.	830	50000	
KOAC	Corvallis, Ore.	Oregon State Agricultural College	550	1000	
KOAM	Pittsburg, Kans.	The Pittsburg Broadcasting Co., Inc.	790	1000	D
KOB	Albuquerque, N. Mex.	Albuquergue Broadcasting Co.	1180	10000	
KOBH	Rapid City, S. Dak.	Black Hills Broadcast Co. of Rapid City	1370	250	
KOCA	Kilgore, Tex.	Oil Capitol Broadcasting Assn.	1210	250	
KOCY	Oklahoma City, Okla.	Plaza Court Broadcasting Co.	1310	250	
KOH	Reno, Nev.	The Bee, Inc.	630	1000	
KOIL	Omaha, Nebr.	Central States Broadcasting Co.	1260	1000 5000	LS
KOIN	Portland, Ore.	KOIN, Inc.	940	5000	
KOKO	La Junta, Colo.	The Southwest Broadcasting Co.	1370	100	
KOL	Seattle, Wash.	Seattle Broadcasting Co., Inc.	1270	1000 5000	LS
KOMA	Oklahoma City, Okla.	KOMA, Inc.	1480	5000	
KOME	Tulsa, Okla.	Oil Capitol Sales Corp.	1310	250	
KOMO	Seattle, Wash.	Fisher's Blend Station, Inc.	920	1000 5000	LS
KONO	San Antonio, Tex.	Mission Broadcasting Co.	1370	250	S—KMAC
KOOS	Marshfield, Ore.	KOOS, Inc.	1200	250	
KORE	Eugene, Ore.	Eugene Broadcast Station	1420	250	
KORN	Fremont, Nebr.	Nebraska Broadcasting Corp.	1370	250	
KOTN	Pine Bluff, Ark.	Universal Broadcasting Corp.	1500	250	
KOVC	Valley City, N. Dak.	KOVC, Inc.	1500	250	
KOVO	Provo, Utah	Citizens Voice and Air Show	1210	250	
KOWH	Omaha, Nebr.	World Publishing Co.	660	500	D
KOY	Phoenix, Ariz.	Salt River Valley Broadcasting Co.	550	1000	
KPAB	Laredo, Tex.	Mervel M. Valentine	1500	250	
KPAC	Port Arthur, Tex.	Port Arthur College	1260	500	D
KPDN	Pampa, Tex.	R. C. Hoiles	1310	100	
KPFA	Helena, Mont.	The Peoples Forum of the Air	1210	250	
KPLC	Lake Charles, La.	Calcasieu Broadcasting Co.	1500	250	
KPLT	Paris, Tex.	North Texas Broadcasting Co.	1500	250	

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
KPMC	Bakersfield, Calif.	Pioneer Mercantile Co.	1550	1000	
KPO	San Francisco, Calif.	National Broadcasting Co , Inc.	680	50000	
KPOF	nr. Denver, Colo.	Pillar of Fire	880	1000	S—KFKA
KPPC	Pasadena, Calif.	Pasadena Presbyterian Church	1210	100	S—KFXM
KPQ	Wenatchee, Wash.	Wescoast Broadcasting Co.	1500	250	
KPRC	Houston, Tex.	Houston Printing Corp.	920	1000	
				5000	LS
KQV	Pittsburgh, Pa.	KQV Broadcasting Co.	1380	1000	
KQW	San Jose, Calif.	Pacific Agricultural Foundation, Ltd.	1010	5000	
KRBA	Lufkin, Tex.	Red Lands Broadcasting Assn	1310	250	D
KRBC	Abilene, Tex	Reporter Broadcasting Co.	1420	250	
KRBM	Bozeman, Mont.	KBBM Broadcasters	1420	250	
KRE	Berkeley, Calif.	Central California Broadcasters, Inc.	1370	250	
KRGV	Weslaco, Tex.	KRGV, Inc.	1260	1000	
KRIC	Beaumont, Tex.	KRIC, Inc.	1420	250	
KRIS	Corpus Christi, Tex.	Gulf Coast Broadcasting Co.	1330	500	
KRED	Los Angeles, Calif.	Radio Broadcasters, Inc.	1120	1000	S—KFSG
				2500	LS
KRKO	Everett, Wash.	Lee E. Mudgett	1370	50	S—KEEN
KRLC	Lewiston, Idaho	H. E. Studebaker	1390	250	
KRLD	Dallas, Tex.	KRLD Radio Corp.	1040	50000	
KRLH	Midland, Tex.	Clarence Scharbauer	1420	100	
KRMC	Jamestown, N. Dak.	R. MacNab Co.	1370	250	
KRMD	Shreveport, La.	Radio Station KRMD, Inc.	1310	250	
KRNR	Roseburg, Ore.	News-Review Co.	1500	100	
				250	LS
KRNT	Des Moines, Iowa	Iowa Broadcasting Co.	1320	1000	
				5000	LS
KROC	Rochester, Minn.	Southern Minnesota Broadcasting Co.	1310	250	
KROD	El Paso, Tex.	Dorrance D. Roderick	1500	250	
KROW	Oakland, Calif.	Educational Broadcasting Corp.	930	1000	
KROY	Sacramento, Calif.	Royal Miller	1210	100	
KRRV	Sherman, Tex.	Red River Valley Broadcasting Corp.	880	1000	
KRSC	Seattle, Wash.	Radio Sales Corp.	1120	1000	
KSAC	Manhattan, Kans.	Kansas State College of Agriculture		500	S—WIBW
		and Applied Science	580	1000	LS
KSAL	Salina, Kans.	KSAL, Inc.	1120	500	
				1000	LS
KSAM	Huntsville, Tex.	Sam Houston Broadcasting Assn.	1500	250	D
KSAN	San Francisco, Calif.	The Golden Gate Broadcasting Corp.	1420	250	
KSCJ	Sioux City, Iowa	Perkins Brothers Co.	1330	1000	
				5000	LS
KSD	St. Louis, Mo.	Pulitzer Publishing Co.	550	1000	
				5000	LS
KSEI	Pocatello, Idaho	Radio Service Corp.	900	250	
				1000	LS
KSFO	San Francisco, Calif.	The Associated Broadcasters, Inc.	560	1000	
				5000	LS
KSL	Salt Lake City, Utah	Radio Service Corp. of Utah	1130	50000	
KSLM	Salem, Ore.	Oregon Radio, Inc.	1360	1000	
KSO	Des Moines, Iowa	Iowa Broadcasting Co.	1430	1000	
				5000	LS
KSOO	Sioux Falls, S. Dak.	Sioux Falls, Broadcast Assn., Inc.	1110	5000	L—WRVA
KSRO	Santa Rosa, Calif.	Ernest L. Finley	1310	250	
KSTP	St. Paul, Minn.	KSTP, Inc.	1460	10000	
				25000	LS
KSUB	Cedar City, Utah	Leland M. Perry	1310	100	
KSUN	Lowell, Ariz.	Copper Electric Co., Inc.	1200	250	
KTAR	Phoenix, Ariz.	KTAR Broadcasting Co.	620	1000	
KTBC	Austin, Tex.	State Capitol Broadcasting Assn., Inc.	1120	1000	S.H. (D—WTAW)
KTBS	Shreveport, La.	Tri-State Broadcasting System, Inc.	1450	1000	
KTEM	Temple, Tex.	Bell Broadcasting Co.	1370	250	
KTFI	Twin Falls, Idaho	Radio Broadcasting Corp.	1240	1000	
KTHS	Hot Springs National Park, Ark.	Hot Springs Chamber of Commerce	1040	10000	S—KRLD
KTMS	Santa Barbara, Calif.	The News Press Pub. Co.	1220	500	
KTOH	Lihue, Hawaii	Garden Island Publishing Co., Ltd	1500	250	
KTOK	Oklahoma City, Okla.	Oklahoma Broadcasting Co., Inc.	1370	250	
KTRB	Modesto, Calif.	KTRB Broadcasting Co., Inc.	740	250	D
KTRH	Houston, Tex.	KTRH Broadcasting Co.	1290	1000	
				5000	LS
KTRI	Sioux City, Iowa	Sioux City Broadcasting Co.	1420	250	
KTSA	San Antonio, Tex.	Sunshine Broadcasting Co.	550	1000	
				5000	LS
KTSM	El Paso, Tex.	Tri-State Broadcasting Co., Inc.	1310	250	S—WDAH
KTSW	Emporia, Kans.	Emporia Broadcasting Co., Inc.	1370	250	
KTUC	Tucson, Ariz.	Tucson Broadcasting Co.	1370	250	
KTUL	Tulsa, Okla.	Tulsa Broadcasting Co., Inc.	1400	5000	
KTW	Seattle, Wash.	The First Presbyterian Church of Seattle, Wash.	1220	1000	S—KWSC
KUIN	Grants Pass, Ore.	Southern Oregon Broadcasting Co.	1310	250	
KUJ	Walla Walla, Wash.	KUJ, Inc.	1370	100	
KUMA	Yuma, Ariz.	Albert H. Schermann	1420	100	S.H.
KUOA	Siloam Springs, Ark.	KUOA, Inc.	1260	5000	D
KUSD	Vermillion, S. Dak.	University of South Dakota	890	500	S—KFNF
KUTA	Salt Lake City, Utah	Utah Broadcasting Co.	1500	100	
KVAK	Atchison, Kans.	Carl Latenser	1420	100	
KVAN	Vancouver, Wash.	Vancouver Radio Corp.	880	250	D
KVCV	S. of Redding, Calif.	Golden Empire Broadcasting Co.	1200	250	
KVEC	San Luis Obispo, Calif.	The Valley Electric Co.	1200	250	
KVFD	Ft. Dodge, Iowa	Northwest Broadcasting Co.	1370	250	S.H.
KVGB	Great Bend, Kans.	Helen Townsley	1370	100	
KVI	Tacoma, Wash.	Puget Sound Broadcasting Co., Inc.	570	5000	
KVNU	N. of Logan, Utah	Cache Valley Broadcasting Co.	1200	250	

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
KVOA	Tucson, Ariz.	Arizona Broadcasting Co., Inc.	1260	1000	
KVOD	Denver, Colo.	Colorado Radio Corp.	630	1000	
KVOE	Santa Ana, Calif.	The Voice of the Orange Empire, Inc., Ltd.	1500	100	
KVOL	Lafayette, La.	Evangeline Broadcasting Co., Inc.	1310	250	
KVOO	Tulsa, Okla.	Southwestern Sales Corp.	1140	25000	Simultaneous D. S—WAPI—N
KVOR	Colorado Springs, Colo.	Out West Broadcasting Co.	1270	1000	
KVOS	Bellingham, Wash.	KVOS, Inc.	1200	250	
KVOX	Moorhead, Minn.	KVOX Broadcasting Co.	1310	250	
KVRS	Rock Springs, Wyo.	Wyoming Broadcasting Co.	1370	250	
KVSF	Santa Fe, N. Mex.	New Mexico Broadcasting Co.	1310	100	
KVSO	Ardmore, Okla.	The Ardmoreite Publishing Co., Inc.	1210	100 250	LS
KVWC	Vernon, Tex.	The Northwestern Broadcasting Co.	1500	250	
KWAL	Wallace, Idaho	Chester Howarth and Clarence Berger	1420	250	
KWAT	Watertown, S. Dak.	Midland National Life Insurance Co.	1210	250	
KWBG	Hutchinson, Kans.	The Nation's Center Broadcasting Co., Inc.	1420	100	
KWEW	Hobbs, N. Mex.	W. E. Whitmore	1500	100	
KWFC	Hot Springs, Ark.	Hot Springs Broadcasting Co.	1310	100 250	LS
KWFT	Wichita Falls, Tex.	Wichita Broadcasting Co.	620	250 1000	LS
KWG	Stockton, Calif.	McClatchy Broadcasting Co.	1200	100	
KWJB	S. of Globe, Ariz.	Sims Broadcasting Co.	1210	250	
KWJJ	Portland, Ore.	KWJJ Broadcast Co., Inc.	1060	500	L—WABL, WTIC
KWK	St. Louis, Mo.	Thomas Patrick, Inc.	1350	1000 5000	LS
KWKH	Shreveport, La.	International Broadcasting Corp.	850	10000	S.H. (WWL)
KWLC	Decorah, Iowa	Luther College	1270	100	D—S—KGCA
KWLK	Longview, Wash.	Twin City Broadcasting Corp.	1370	250	
KWNO	Winona, Minn.	Winona Radio Service	1200	250	
KWOC	Poplar Bluff, Mo.	Radio Station KWOC	1310	100	D
KWOS	Jefferson City, Mo.	Tribune Printing Co.	1310	250	
KWSC	Pullman, Wash.	State College of Washington	1220	5000	S—KTW
KWTO	Springfield, Mo.	Ozarks Broadcasting Co.	560	5000	D (5 A,M. to local sunset
KWYO	Sheridan, Wyo.	Big Horn Broadcasting Co., Inc.	1370	250	
KXA	Seattle, Wash.	American Radio Telephone Co.	760	1000	L—WJZ
KXL	Portland, Ore.	KXL Broadcasters	1420	250	S—KBPS
KXO	El Centro, Calif.	F. M. Bowles	1500	100	
KXOK	St. Louis, Mo.	Star-Times Publishing Co.	1250	1000	
KXOX	Sweetwater, Tex.	Sweetwater Radio, Inc.	1210	250	D
KXRO	Aberdeen, Wash.	KXRO, Inc.	1310	250	
KXYZ	Houston, Tex.	Harris County Broadcast Co.	1440	1000	
KYA	San Francisco, Calif.	Hearst Radio, Inc.	1230	1000 5000	LS
KYCA	Prescott, Ariz.	Southwest Broadcasting Co.	1500	250	
KYOS	Merced, Calif.	Merced Broadcasting Co.	1040	250	D
KYSM	Mankato, Minn.	Southern Minnesota Supply Co.	1500	250	
KYUM	Yuma, Ariz.	Yuma Broadcasting Co.	1210	250	
KYW	Philadelphia, Pa.	Westinghouse Electric and Manufacturing Co.	1020	10000	
WAAB	Boston, Mas.	The Yankee Network, Inc.	1410	1000	
WAAF	Chicago, Ill.	Drovers Journal Publishing Co.	920	1000	D
WAAT	Jersey City, N. J.	Bremer Broadcasting Corp.	940	500	D to 6 P.M.
WABC	New York, N. Y.	Columbia Broadcasting System, Inc.	860	50000	
WABI	Bangor, Me.	Community Broadcasting Service	1200	250	
WABY	Albany, N. Y.	The Adirondack Broadcasting Co., Inc.	1370	250	
WACO	Waco, Tex.	Frontier Broadcasting Co., Inc.	1420	250	
WADC	Tallmadge, Ohio	Allen T. Simmons	1320	5000	
WAGA	Atlanta, Ga.	Liberty Broadcasting Corp.	1450	500 1000	LS
WAGF	Dothan, Ala.	Dothan Broadcasting Co.	1370	250	D
WAGM	Presque Isle, Me.	Aroostook Broadcasting Corp.	1420	100	S.H.
WAIM	Anderson, S. C.	Wilton E. Hall	1200	100	
WAIR	Winston-Salem, N. C.	C. G. Hill, George D. Walker, Susan H. Walker	1250	250	D
WALA	Mobile, Ala.	Pape Broadcasting Co.	1380	500 1000	LS
WAML	Laurel, Miss.	New Laurel Radio Station, Inc.	1310	250	
WAPI	Birmingham, Ala.	Alabama Polytechnic Institute, University of Alabama and Alabama College (Board of Control of Radio Broadcasting Station WAPI)	1140	5000	Simultaneous D. S—KVOO—N
WAPO	Chattanooga, Tenn.	W. A. Patterson	1420	250	
WARD	Brooklyn, N. Y.	United States Broadcasting Corp.	1400	500	S—WBBC, WLTH, WVFW
WASH	Grand Rapids, Mich.	King-Trendle Broadcasting Corp.	1270	500	S—WOOD
WATL	Atlanta, Ga.	Atlanta Broadcasting Co.	1370	250	
WATR	Waterbury, Conn.	The WATR Company, Inc.	1290	250	
WATW	Ashland, Wisc.	WJMS, Inc.	1370	100	
WAVE	Louisville, Ky.	WAVE, Inc.	940	1000	
WAWZ	Zarephath, N. J.	Pillar of Fire	1350	1000	S—WBNX
WAYX	Waycross, Ga.	Jack Williams	1200	250	
WAZL	Hazleton, Pa.	Hazleton Broadcasting Service, Inc.	1420	100	
WBAA	West Lafayette, Ind.	Purdue University	890	500 1000	S.H. LS
WBAB	Atlantic City, N. J.	Press Union Publishing Co.	1200	250	
WBAL	Baltimore, Md.	The WBAL Broadcasting Co.	1060	10000	S—WTIC
WBAP	Fort Worth, Tex.	Carter Publications, Inc.	800	50000	S—WFAA
WBAX	Wilkes-Barre, Pa.	John H. Stenger, Jr.	1210	100	
WBBC	Brooklyn, N. Y.	Brooklyn Broadcasting Corp.	1400	500	S—WARD, WLTH, WVFW

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
WBBL	Richmond, Va.	Grace Covenant Presbyterian Church	1210	100	S.H.
WBBM	Chicago, Ill.	Columbia Broadcasting System, Inc.	770	50000	Simultaneous D. S—KFAB—N
WBBR	Brooklyn, N. Y.	Watchtower Bible and Tract Society, Inc.	1300	1000	S—WEVD, WHAZ
WBBZ	Ponca City, Okla.	Adelaide Lillian Carrell, Executrix of Estate of C. L. Carrell, deceased	1200	250	
WBCM	Bay City, Mich.	Bay Broadcasting Co., Inc.	1410	500 1000	 LS
WBEN	Buffalo, N. Y.	WBEN, Inc.	900	1000 5000	 LS
WBHP	Huntsville, Ala.	Wilton Harvey Pollard	1200	100	
WBIG	Greensboro, N. C.	North Carolina Broadcasting Co., Inc.	1440	1000 5000	 LS
WBLK	Clarksburg, W. Va.	The Exponent Co.	1370	250	
WBNS	Columbus, Ohio	WBNS, Inc.	1430	1000 5000	 LS
WBNX	New York, N. Y.	WBNX Broadcasting Co., Inc.	1350	5000	S—WAWZ
WBNY	Buffalo, N. Y.	Roy L. Albertson	1370	250	All hours except Those WSVS operates.
WBOW	Terre Haute, Ind.	Banks of Wabash, Inc.	1310	100 250	 LS
WBRB	Red Bank, N. J.	Monmouth Broadcasting Co.	1210	100	S—WFAS, WGBB
WBRC	Birmingham, Ala.	Birmingham Broadcasting Co., Inc.	930	1000 5000	 LS
WBRE	Wilkes-Barre, Pa.	Louis G. Baltimore	1310	250	
WBRK	Pittsfield, Mass.	Harold Thomas	1310	250	
WBRW	Welch, W. Va.	McDowell Service Co.	1310	250	
WBRY	Waterbury, Conn.	American-Republican, Inc.	1530	1000	
WBT	Charlotte, N. C.	Columbia Broadcasting System, Inc.	1080	50000	
WBTH	Williamson, W. Va.	Williamson Broadcasting Corp.	1370	250	
WBTM	Danville, Va.	Piedmont Broadcasting Corp.	1370	100 250	 LS
WBZ	Boston, Mass.	Westinghouse Electric and Manufacturing Co.	990	50000	
WBZA	Boston, Mass.	Westinghouse Electric and Manufacturing Co.	990	1000	
WCAD	Canton, N. Y.	St. Lawrence University	1220	500	S.H. (D)
WCAE	Pittsburgh, Pa.	WCAE, Inc.	1220	5000	
WCAL	Northfield, Minn.	St. Olaf College	760	5000	S—WLB (⅓ daytime)
WCAM	Camden, N. J.	City of Camden	1280	500	S—WCAP, WTNJ
WCAO	Baltimore, Md.	Monumental Radio Co.	600	500 1000	 LS
WCAP	Asbury Park, N. J.	Radio Industries Broadcast Co.	1280	500	S—WCAM, WTNJ
WCAT	Rapid City, S. Dak.	South Dakota State School of Mines.	1200	100	S.H. (D)
WCAU	Philadelphia, Pa.	WCAU Broadcasting Co.	1170	50000	
WCAX	Burlington, Vt.	Burlington Daily News, Inc.	1200	250	
WCAZ	Carthage, Ill.	Superior Broadcasting Service, Inc.	1070	100	D
WCBA	Allentown, Pa.	Lehigh Valley Broadcasting Co.	1440	500	S—WSAN
WCBD	Chicago, Ill.	WCBD, Inc.	1080	5000	L—WBT S—WMBI
WCBM	Baltimore, Md.	Baltimore Broadcasting Corp.	1370	250	
WCBS	Springfield, Ill.	WCBS, Inc.	1420	250	
WCCO	Minneapolis, Minn.	Columbia Broadcasting System, Inc.	810	50000	
WCFL	Chicago, Ill.	Chicago Federation of Labor	970	5000	
WCHS	Charleston, W. Va.	Charleston Broadcasting Co.	580	500 5000	 LS
WCHV	Charlottesville, Va.	Community Broadcasting Corp.	1420	250	
WCKY	Cincinnati, Ohio	L. B. Wilson, Inc.	1490	50000	
WCLE	Cleveland, Ohio	United Broadcasting Co.	610	500	D
WCLO	Janesville, Wisc.	Gazette Printing Co.	1200	250	
WCLS	Joliet, Ill.	WCLS, Inc.	1310	100	S.H.—N
WCMI	Ashland, Ky.	The Ashland Broadcasting Co.	1310	250	
WCNC	Elizabeth City, N. C.	Albemarle Broadcasting Co.	1370	250	
WCNW	Brooklyn, N. Y.	Arthur Faske	1500	100 250	S.H. (WWRL) LS
WCOA	Pensacola, Fla.	Pensacola Broadcasting Co.	1340	500 1000	 LS
WCOC	Meridian, Miss.	Mississippi Broadcasting Co., Inc.	880	1000	
WCOL	Columbus, Ohio	WCOL, Inc.	1200	250	
WCOP	Boston, Mass.	Massachusetts Broadcasting Corp.	1120	500	D
WCOS	Columbia, S. C.	Carolina Advertising Corp.	1370	250	
WCOU	Lewiston, Me.	Twin City Broadcasting Co., Inc.	1210	250	
WCOV	Montgomery, Ala.	Capitol Broadcasting Co., Inc.	1210	100	
WCPO	Cincinnati, Ohio	Scripps-Howard Radio, Inc.	1200	250	
WCRW	Chicago, Ill.	Clinton R. White	1210	100	S.H. (WEDC, WSBC)
WCSC	Charleston, S. C.	South Carolina Broadcasting Co., Inc.	1360	500 1000	 LS
WCSH	Portland, Me.	Congress Square Hotel Co.	940	1000 2500	 LS
WDAE	Tampa, Fla.	Tampa Times Co.	1220	5000	
WDAF	Kansas City, Mo.	Kansas City Star Co.	610	5000	
WDAH	El Paso, Tex.	Tri State Broadcasting Co., Inc.	1310	250	S—KTSM
WDAK	West Point, Ga.	Valley Broadcasting Co.	1310	250	
WDAN	Danville, Ill.	Northwestern Publishing Co.	1500	250	
WDAS	Philadelphia, Pa.	WDAS Broadcasting Station, Inc.	1370	250	
WDAY	Fargo, N. Dak.	WDAY, Inc.	940	1000 5000	 LS
WDBJ	Roanoke, Va.	Times-World Corp.	930	1000 5000	 LS
WDBO	Orlando, Fla.	Orlando Broadcasting Co., Inc.	580	1000 5000	 LS
WDEL	Wilmington, Del.	WDEL, Inc.	1120	250 1000	 LS

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
WDEV	Waterbury, Vt.	Radio Station WDEV	550	1000	D
WDGY	Minneapolis, Minn.	Dr. Geo. W. Young	1180	1000	L—KOB
				5000	LS
WDLP	Panama City, Fla.	Panama City Broadcasting Co.	1200	100	
				250	LS
WDMJ	Marquette, Mich.	The Lake Superior Broadcasting Co.	1310	250	S.H.
WDNC	Durham, N. C.	Durham Radio Corp.	1500	250	
WDOD	Chattanooga, Tenn.	WDOD Broadcasting Corp.	1280	1000	
				5000	LS
WDRC	Hartford, Conn.	WDRC, Inc.	1330	5000	
WDSM	Superior, Wisc.	WDSM, Inc.	1200	100	
WDSU	New Orleans, La.	WDSU, Inc.	1250	1000	
WDWS	Champaign, Ill.	Champaign News-Gazette, Inc.	1370	250	
WDZ	Tuscola, Ill.	WDZ Broadcasting Co.	1020	1000	D
WEAF	New York, N. Y.	National Broadcasting Co., Inc.	660	50000	
WEAN	Providence, R. I.	The Yankee Network, Inc.	780	1000	
				5000	LS
WEAU	Eau Claire, Wisc.	Central Broadcasting Co.	1050	1000	L—KFBI
				5000	LS
WEBC	Duluth, Minn.	Head of the Lakes Broadcasting Co.	1290	1000	
				5000	LS
WEBQ	Harrisburg, Ill.	Harrisburg Broadcasting Co.	1210	250	S.H. (KFVS)
WEBR	Buffalo, N. Y.	WEBR, Inc.	1310	250	
WEDC	Chicago, Ill.	Emil Denemark, Inc.	1210	250	S.H. (WCRW, WSBC)
WEED	nr. Rocky Mount, N. C.	Wm. Avera Wynne	1420	250	
WEEI	Boston, Mas.	Columbia Broadcasting System, Inc.	590	5000	
WEEU	Reading, Pa.	Berks Broadcasting Co.	830	1000	D
WELI	New Haven, Conn.	City Broadcasting Corp.	930	250	
				500	LS
WELL	Battle Creek, Mich.	Federated Publications, Inc.	1420	100	
WEMP	Milwaukee, Wisc.	Milwaukee Broadcasting Co.	1310	250	
WENR	Chicago, Ill.	National Broadcasting Co., Inc.	870	50000	S—WLS
WENY	Elmira, N. Y.	Elmira Star-Gazette, Inc.	1200	250	
WEOA	Evansville, Ind.	Evansville On The Air, Inc.	1370	250	
WEST	Easton, Pa.	Associated Broadcasters, Inc.	1200	250	
WESZ	Salem, Mass.	North Shore Broadcasting Co.	1200	100	
WEVD	New York, N. Y.	Debs Memorial Radio Fund, Inc.	1300	1000	S—WBBR, WHAZ
WEW	St. Louis, Mo.	St. Louis University	760	1000	D
WEXL	Royal Oak, Mich.	Royal Oak Broadcasting Co.	1310	50	
WFAA	Dallas, Tex.	A. H. Belo Corp.	800	50000	S—WBAP
WFAM	South Bend, Ind.	The South Bend Tribune	1200	100	S—WWAE—N
WFAS	White Plains, N. Y.	Westchester Broadcasting Corp.	1210	250	S—WBRB, WGBB
WFBC	Greenville, S. C.	Greenville News-Piedmont Co.	1300	1000	
				5000	LS
WFBG	Altoona, Pa.	The Gable Broadcasting Co. (Lessee)	1310	250	
WFBL	Syracuse, N. Y.	Onondaga Radio Broadcasting Corp.	1360	1000	
				5000	LS
WFBM	Indianapolis, Ind.	WFBM, Inc.	1230	1000	
				5000	LS
WFBR	Baltimore, Md.	Baltimore Radio Show, Inc.	1270	1000	
				5000	LS
WFDF	Flint, Mich.	Flint Boradcasting Co.	1310	250	
WFEA	Manchester, N. H.	New Hampshire Broadcasting Co.	1340	500	
				1000	LS
WFIG	Sumter, S. G.	J. Samuel Brody	1310	100	
				250	LS
WFIL	Philadelphia, Pa.	WFIL Broadcasting Co.	560	1000	
WFLA	Tampa, Fla.	Florida West Coast Broadcasting Co., Inc.	620	1000	S.H. (WSUN)
				5000	LS
WFMD	Frederick, Md.	The Monocacy Broadcasting Co.	900	500	D
WFMJ	Youngstown, Ohio	Wm. F. Maag, Jr.	1420	100	
WFNC	Fayetteville, N. C.	Cumberland Broadcasting Co.	1340	250	D
WFOR	Hattiesburg, Miss.	Forrest Broadcasting Co., Inc.	1370	100	
WFOY	St. Augustine, Fla.	Fountain of Youth Broadcasting Co.	1210	250	
WFPG	Atlantic City, N. J.	Neptune Broadcasting Corp.	1420	100	
				250	LS
WFTC	Kinston, N. C.	Jonas Weiland	1200	250	
WFTL	Ft. Lauderdale, Fla.	Tom M. Bryan	1370	250	
WFTM	Fort Myers, Fla.	Fort Myers Broadcasting Co.	1210	250	
WFVA	Fredericksburg, Va.	Fredericksburg Broadcasting Corp.	1260	250	D
WGAL	Lancaster, Pa.	WGAL, Inc.	1500	250	
WGAN	Portland, Me.	Portland Broadcasting System, Inc.	640	500	L—KFI
WGAR	Cleveland, Ohio	WGAR Broadcasting Co.	1450	1000	
				5000	LS
WGAU	Athens, Ga.	J. K. Patrick and Co.	1310	250	
WGBB	Freeport, N. Y.	Harry H. Carman	1210	100	S—WBRB, WFAS
WGBF	Evansville, Ind.	Evansville On The Air, Inc.	630	500	Simultaneous D. S—KFRU—N
				1000	LS
WGBI	Scranton, Pa.	Scranton Broadcasters, Inc.	880	500	S—WQAN
				1000	LS
WGBR	W. of Goldsboro, N. C.	Eastern Carolina Broadcasting Co.	1370	250	
WGCM	Gulfport, Miss.	WGCM, Inc.	1210	250	
WGES	Chicago, Ill.	Oak Leaves Broadcasting Station, Inc.	1360	500	S—WSBT
				1000	LS (Sunday)
WGH	Newport News, Va.	Hampton Roads Broadcasting Corp.	1310	250	
WGIL	Galesburg, Ill.	Galesburg Broadcasting Co.	1500	250	
WGKV	Charleston, W. Va.	Kanawha Valley Broadcasting Co.	1500	100	
WGL	Ft. Wayne, Ind.	Westinghouse Radio Stations, Inc.	1370	250	
WGN	Chicago, Ill.	WGN, Inc.	720	50000	
WGNC	Gastonia, N. C.	F. C. Todd	1420	250	
WGNY	Newburgh, N. Y.	Courier Publishing Corp.	1220	250	D

Call Letters	Main Stand Location	Licensee	Frequency (Kilocycles)	Power (WaWtts)	Operating Time
WGOV	Valdosta, Ga.	E. D. Rivers	1420	100	
				250	LS
WGPC	Albany, Ga.	The Albany Broadcasting Co., Inc.	1420	100	
WGR	Buffalo, N. Y.	Buffalo Broadcasting Corp.	550	1000	
				5000	LS
WGRC	New Albany, Ind.	North Side Broadcasting Corp.	1370	250	
WGRM	Greenwood, Miss.	P. K. Ewing	1210	250	
WGST	Atlanta, Ga.	Georgia School of Technology	890	1000	
				5000	LS
WGTC	nr. Greenville, N. C.	Greenville Broadcasting Co.	1500	250	
WGTM	Wilson, N. C.	WGTM, Inc.	1310	100	
WGY	Schenectady, N. Y.	General Electric Co.	790	50000	
WHA	Madison, Wisc.	State of Wisconsin, University of Wisconsin	940	5000	D
WHAI	Greenfield, Mass.	John W. Haigis	1210	250	
WHAM	Rochester, N. Y.	Stromberg-Carlson Telephone Manufacturing Co.	1150	50000	
WHAS	Louisville, Ky.	Courier-Journal and Louisville Times Co.	820	50000	
WHAT	Philadelphia, Pa.	Independence Broadcasting Co., Inc.	1310	100	S—WTEL
WHAZ	Troy, N. Y.	Rensselaer Polytechnic Institute	1300	1000	S—WBBR, WEVD
WHB	Kansas City, Mo.	WHB Broadcasting Co.	860	1000	D
WHBB	Selma, Ala.	Selma Broadcasting Co., Inc.	1500	100	
WHBC	Canton, Ohio	The Ohio Broadcasting Co.	1200	250	
WHBF	Rock Island, Ill.	Rock Island Broadcasting Co.	1240	1000	
WHBI	Newark, N. J.	May Radio Broadcast Corp.	1250	1000	S—WNEW
				2500	LS
WHBL	Sheboygan, Wisc.	Press Publishing Co.	1300	250	
				1000	LS
WHBQ	Memphis, Tenn.	Broadcasting Station WHBQ, Inc.	1370	100	
WHBU	Anderson, Ind.	Anderson Broadcasting Corp.	1210	250	
					LS
WHBY	Green Bay, Wisc.	WHBY, Inc.	1200	250	
WHCU	Ithaca, N. Y.	Cornell University	850	1000	D—WWL
WHDF	Calumet, Mich.	Upper Michigan Broadcasting Co.	1370	250	
WHDH	Boston, Mass.	Matheson Radio Co., Inc.	830	1000	D—KOA
WHDL	Olean, N. Y.	WHDL, Inc.	1420	250	
WHEB	Portsmouth, N. H.	Granite State Broadcasting Corp.	740	1000	D—WSB
WHEC	Rochester, N. Y.	WHEC, Inc.	1430	500	
				1000	LS
WHEC	Cicero, Ill.	WHEC, Inc.	1420	250	
WHIO	Dayton, Ohio	Miami Valley Broadcasting Corp.	1250	1000	
				5000	LS
WHIP	Hammond, Ind.	Hammond-Calumet Broadcasting Corp.	1480	5000	6 A.M. to LS at Buffalo, N. Y.
WHIS	Bluefield, W. Va.	Daily Telegraph Printing Co.	1410	500	
				1000	LS
WHIZ	Zanesville, Ohio	WALR Broadcasting Corp.	1210	250	
WHJB	Greensburg, Pa.	Pittsburgh Radio Supply House	620	250	D
WHK	Cleveland, Ohio	United Broadcasting Co.	1390	1000	
				5000	LS
WHKC	Columbus, Ohio	United Broadcasting Co.	640	500	L—KFI
WHKY	Hickory, N. C.	Catawba Valley Broadcasting Co., Inc.	1370	250	
WHLB	Virginia, Minn.	Head of the Lakes Broadcasting Co.	1370	250	
WHLD	Niagara Falls, N. Y.	The Niagara Falls Gazette Publishing Co.	1260	1000	D
WHLS	Port Huron, Mich.	Port Huron Broadcasting Co.	1370	250	
WHMA	Anniston, Ala.	Harry M. Ayers	1420	250	
WHN	New York, N. Y.	Marcus Loew Booking Agency	1010	1000	
				5000	LS
WHO	Des Moines, Iowa	Central Broadcasting Co.	1000	50000	
WHOM	Jersey City, N. J.	New Jersey Broadcasting Corp.	1450	500	
				1000	LS
WHP	Harrisburg, Pa.	WHP, Inc.	1430	1000	
				5000	LS
WHUB	Cookeville, Tenn.	WHUB, Inc.	1370	250	
WIBA	Madison, Wisc.	Badger Broadcasting Co., Inc.	1280	1000	
				5000	LS
WIBC	Indianapolis, Ind.	Indiana Broadcasting Corp.	1050	1000	D
WIBG	Glenside, Pa.	Seaboard Radio Broadcasting Corp.	970	100	D
WIBM	Jackson, Mich.	WIBM, Inc.	1370	250	
WIBU	Poynette, Wisc.	Wm. C. Forrest	1210	250	
WIBW	Topeka, Kans.	Topeka Broadcasting Assn., Inc.	580	1000	S—KSAC
				5000	LS
WIBX	Utica, N. Y.	WIBX, Inc.	1200	250	
WICA	Ashtabula, Ohio	WICA, Inc.	940	1000	D
WICC	Bridgeport, Conn.	The Yankee Network, Inc.	600	500	
				1000	LS
WIL	St. Louis, Mo.	Missouri Broadcasting Corp.	1200	250	
WILL	Urbana, Ill.	University of Illinois	580	5000	
WILM	Wilmington, Del.	Delaware Broadcasting Co.	1420	100	
WIND	Gary, Ind.	Johnson-Kennedy Radio Corp.	560	1000	
				5000	LS
WING	Dayton, Ohio	WSMK, Inc.	1380	250	
				500	LS
WINN	Louisville, Ky.	Kentucky Broadcasting Corp.	1210	100	
				250	LS
WINS	New York, N. Y.	Hearst Radio ,Inc.	1180	1000	L—KOB
WIOD	Miami, Fla.	Isle of Dreams Broadcasting Corp.	610	1000	
WIP	Philadelphia, Pa.	Pennsylvania Broadcasting Co.	610	5000	
WIRE	Indianapolis, Ind.	Indianapolis Broadcasting, Inc.	1400	5000	
WIS	Columbia, S. C.	The Liberty Life Insurance Co.	560	1000	
				5000	LS
WISE	Asheville, N. C.	Radio Station WISE, Inc.	1370	250	
WISN	Milwaukee, Wisc.	Hearst Radio, Inc.	1120	250	
				1000	LS
WJAC	Johnstown, Pa.	WJAC, Inc.	1370	250	

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
WJAG	Norfolk, Nebr.	Norfolk Daily News	1060	1000	L—WBAL, WTIC
WJAR	Providence, R. I.	The Outlet Co.	890	1000	
				5000	LS
WJAS	Pittsburgh, Pa.	Pittsburgh Radio Supply House	1290	1000	
				5000	LS
WJAX	Jacksonville, Fla.	City of Jacksonville	900	1000	
				5000	LS
WJBC	Bloomington, Ill.	Arthur Malcolm McGregor and Dorothy Charlotte McGregor	1200	250	
WJBK	Detroit, Mich.	James F. Hopkins, Inc.	1500	250	
WJBO	Baton Rouge, La.	Baton Rouge Broadcasting Co., Inc.	1120	500	
WJBW	New Irleans, La.	Chas. C. Carlson	1200	250	
WJBY	Gadsden, Ala.	Gadsden Broadcasting Co., Inc.	1210	250	
WJDX	Jackson, Miss.	Lamar Life Insurance Co.	1270	1000	
				5000	LS
WJEJ	Hagerstown, Md.	Hagerstown Broadcasting Co.	1210	250	
WJHL	Johnson City, Tenn.	WJHL, Inc.	1200	250	
WJHO	Opelika, Ala.	Opelika-Auburn Broadcasting Co.	1370	100	
				250	LS
WJHP	Jacksonville, Fla.	The Metropolis Co.	1290	250	
WJIM	Lansing, Mich.	WJIM, Inc.	1210	250	
WJJD	Chicago, Ill.	WJJD, Inc.	1130	20000	L—KSL
WJLS	Beckley, W. Va.	Joe L. Smith, Jr.	1210	250	
WJMC	Rice Lake, Wisc.	Walter H. McGenty	1210	250	D
WJMS	Ironwood, Mich.	WJMS, Inc.	1420	250	
WJNO	West Palm Beach, Fla.	WJNO, Inc.	1200	250	
WJOB	Hammond, Ind.	O. E. Richardson and Fred A. Adair	1200	100	U—D—S—WFAM—N
WJPF	N. of Herrin, Ill.	Orville W. Lyerla	1310	250	
WJPR	Greenville, Miss.	John R. Pepper	1310	250	
WJR	Detroit, Mich.	WJR, The Goodwill Staton	750	50000	
WJRD	Tuscaloosa, Ala.	James R. Doss, Jr.	1200	250	
WJSV	Washington, D. C.	Columbia Broadcasting System, Inc.	1460	50000	
WJTN	Jamestoen, N. Y.	James Broadcasting Co., Inc.	1210	250	
WJW	Akron, Ohio	WJW, Inc.	1210	250	
WJZ	New York, N. Y.	National Broadcasting Co., Inc.	760	50000	
WKAQ	San Juan, Puerto Rico	Radio Corporation of Porto Rico	1240	1000	
WKAR	East Lansing, Mich.	Michigan State College	850	5000	D
WKAT	Miami Beach, Fla.	A. Frank Katzentine	1500	250	
WKBB	Dubuque, Iowa	Sanders Brothers Radio Station	1500	250	
WKBH	La Crosse, Wisc.	WKBH, Inc.	1380	1000	
WKBN	Youngstown, Ohio	WKBN Broadcasting Corp.	570	500	S.H. (WOSU)
				1000	LS
WKBO	Harrisburg, Pa.	Keystone Broadcasting Corp.	1200	100	
				250	LS
WKBV	Richmond, Ind.	Knox Radio Corp.	1500	100	
WKBW	Buffalo, N. Y.	Buffalo Broadcasting Corp.	1480	5000	
WKBZ	Muskegon, Mich.	Ashbacker Radio Corp.	1500	250	
WKEU	Griffin, Ga.	Radio Station WKEU	1500	100	D
WKIP	Poughkeepsie, N. Y.	Poughkeepsie Broadcasting Corp.	1420	250	
WKNY	Kingston, N. Y.	Kingston Broadcasting Corp.	1500	250	
WKOK	Sunbury, Pa.	Sunbury Broadcasting Corp.	1210	250	
WKPT	Kingsport, Tenn.	Kingsport Broadcasting Co.	1370	250	
WKRC	Cincinnati, Ohio	The Cincinnati Times-Star Co.	550	1000	
				5000	LS
WKST	New Castle, Pa.	WKST, Inc.	1250	1000	D
WKY	Oklahoma City, Okla.	WKY Radiophone Co.	900	1000	
				5000	LS
WKZO	Kalamazoo, Mich.	WKZO, Inc.	590	1000	
WLAC	Nashville, Tenn.	WLAC Broadcasting Service	1470	5000	
WLAK	Lakeland, Fla.	Lake Region Broadcasting Co.	1310	250	
WLAP	Lexington, Ky.	American Broadcasting Corp. of Kentucky.	1420	250	
WLAV	Grand Rapids, Mich.	Leonard A. Versluis	1310	250	
WLAW	Lawrence, Mass.	Hildreth and Rogers Co.	680	1000	D
WLB	Minneapolis, Minn.	University of Minnesota	760	5000	S—WCAL (⅔ daytime)
WLBC	Muncie, Ind.	Donald A. Burton	1310	250	
WLBJ	nr. Bowling Green, Ky.	Bowling Green Broadcasting Co.	1310	250	
WLBL	Stevens Point, Wisc.	State of Wisconsin, Department of Agriculture	900	5000	D
WLBZ	Bangor, Me.	Maine Broadcasting Co., Inc.	620	500	
				1000	LS
WLEU	Erie, Pa.	WLEU Broadcasting Corp.	1420	100	
				250	LS
WLLH	Lowell, Mass.	Merrimac Broadcasting Co., Inc.	1370	250	
WLNH	Laconia, N. H.	The Northern Broadcasting Co.	1310	250	
WLOG	Logan, W. Va.	Clarence H. Frey and Robert O. Greever.	1200	100	D
WLOK	Lima, Ohio	The Fort Industry Co.	1210	100	
WLOL	Minneapolis, Minn.	Independent Merchants Broadcasting Co.	1300	1000	
WLPM	Suffolk, Va.	Suffolk Broadcasting Corp.	1420	250	
WLS	Chicago, Ill.	Agricultural Broadcasting Co.	870	50000	S—WENR
WLTH	New York, N. Y.	WLTH—New York, Inc.	1400	500	S—WARD, WBBC, WVFW
WLVA	Lynchburg, Va.	Lynchburg Broadcasting Corp.	1200	250	
WLW	Cincinnati, Ohio	The Crosley Corp.	700	50000	
WMAL	Washington, D. C.	National Broadcasting Co., Inc.	630	250	
				500	LS
WMAM	Marinette, Wisc.	M and M Broadcasting Co.	570	250	D
WMAN	Mansfield, Ohio	Richland, Inc.	1370	250	
WMAQ	Chicago, Ill.	National Broadcasting Co., Inc.	670	50000	
WMAS	Springfield, Mass.	WMAS, Inc.	1420	250	
WMAZ	Macon, Ga.	Southeastern Broadcasting Co., Inc.	1180	1000	L—KOB
				5000	LS
WMBC	Detroit, Mich.	Michigan Broadcasting Co.	1420	250	
WMBD	Peoria, Ill.	WMBD Broadcasting Co.	1440	1000	
				5000	LS

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
WMBG	Richmond, Va.	Havens and Martin, Inc.	1350	1000 5000	LS
WMBH	Joplin, Mo.	Joplin Broadcasting Co.	1420	250	
WMBI	Chicago, Ill.	The Moody Bible Institute of Chicago	1080	5000	L—WBT S—WCBD
WMBO	Auburn, N. Y.	WMBO, Inc.	1310	250	
WMBR	Jacksonville, Fla.	Florida Broadcasting Co.	1370	250	
WMBS	Uniontown, Pa.	Fayette Broadcasting Corp.	1420	250	
WMC	Memphis, Tenn.	Memphis Commercial Appeal Co.	780	1000 5000	LS
WMCA	New York, N. Y.	Knickerbocker Bradcasting Co., Inc.	570	1000	
WMEX	Boston, Mass.	The Northern Corp.	1470	5000	
WMFD	Wilmington, N. C.	Richard Austin Dunlea	1370	100 250	LS
WMFF	Plattsburg, N. Y.	Plattsburg Broadcasting Corp.	1310	250	
WMFG	Hibbing, Minn.	Head of the Lakes Broadcasting Co.	1210	250	
WMFJ	Daytona Beach, Fla.	W. Wright Esch	1420	250	
WMFR	High Point, N. C.	Radio Station WMFR, Inc.	1200	250	
WMGA	N. E. of Moultrie, Ga.	Frank R. Pidcock, Sr.	1370	250	
WMIN	St. Paul, Minn.	WMIN Broadcasting Co.	1370	250	
WMMN	Fairmont, W. Va.	Monongahela Valley Broadcasting Co.	890	1000 5000	LS
WMOB	Mobile, Ala.	S. B. Quigley	1200	250	
WMOG	Brunswick, Ga.	Coastal Broadcasting Co.	1500	100 250	LS
WMPC	Lapeer, Mich.	The Liberty Street Gospel Church of Lapeer	1200	250	S.H.
WMPS	Memphis, Tenn.	Memphis Broadcasting Co.	1430	500 1000	LS
WMRO	Aurora, Ill.	Martin R. O'Brien	1250	250	D
WMSD	Muscle Shoals City, Ala.	Muscle Shoals Broadcasting Corp.	1420	250	
WMSL	Decatur, Ala.	The Tennessee Valley Broadcasting Co., Inc.	1370	250	
WMT	Cedar Rapids, Iowa	Iowa Broadcasting Co.	600	1000 5000	LS
WNAC	Boston, Mass.	The Yankee Network, Inc.	1230	1000 5000	LS
WNAD	Norman, Okla.	University of Oklahoma	1010	1000	S.H. (N—KGGF)
WNAX	Yankton, S. Dak.	WNAX Broadcasting Co.	570	1000 5000	LS
WNBC	New Britain, Conn.	State Broadcasting Corp.	1380	1000	
WNBF	Binghamton, N. Y.	Howitt-Wood Radio Co., Inc.	1500	250	
WNBH	New Bedford, Mass.	E. Anthony & Sons, Inc.	1310	100 250	LS
WNBX	Springfield, Vt.	Twin State Broadcasting Corp.	1260	1000	
WNBZ	Saranac Lake, N. Y.	Upstate Broadcasting Corp.	1290	100	D
WNEL	San Juan, Puerto Rico	Juan Piza	1290	1000 2500	LS
WNEW	New York, N. Y.	WODAAM Corp.	1250	1000 5000	S—WHBI LS
WNLC	New London, Conn.	Thames Broadcasting Corp.	1500	250	
WNOE	New Orleans, La.	WNOE, Inc.	1420	250	
WNOX	Knoxville, Tenn.	Scripps-Howard Radio, Inc.	1010	1000 5000	LS
WNYC	New York, N. Y.	City of New York, Municipal Broadcasting System	810	1000	D—WCCO
WOAI	San Antonio, Tex.	Southland Industries, Inc.	1190	50000	
WOC	Davenport, Iowa	Tri-City Broadcasting Co.	1370	250	
WOI	Ames, Iowa	Iowa State College of Agriculture and Mechanic Arts	640	5000	D
WOKO	Albany, N. Y.	WOKO, Inc.	1430	500 1000	LS
WOL	Washington, D. C.	American Broadcasting Co.	1230	1000	
WOLF	Syracuse, N. Y.	Civic Broadcasting Corp.	1500	250	
WOLS	Florence, S. C.	O. Lee Stone	1200	250	
WOMI	Owensboro, Ky.	Owensboro Broadcasting Co.	1500	250	
WOMT	Manitowoc, Wisc.	Francis M. Kadow	1210	100	
WOOD	Grand Rapids, Mich.	King-Trendle Broadcasting Corp.	1270	500	S—WASH
WOPI	Bristol, Tenn.	Radiophone Broadcasting Station WOPI, Inc.	1500	250	
WOR	Newark, N. J.	Bamberger Broadcasting Service, Inc.	710	50000	
WORD	Spartanburg, S. C.	Spartanburg Advertising Co.	1370	250	
WORC	Worcester, Mass.	Alfred Frank Kleindienst	1280	500	
WORK	York, Pa.	York Broadcasting Co.	1320	10000	
WORL	Boston, Mass.	Broadcasting Service Organization, Inc.	920	500	D
WOSU	Columbus, Ohio	Ohio State University	570	1000	S.H. (WKBN)
WOV	New York, N. Y.	Greater New York Broadcasting Corp.	1100	5000	
WOW	Omaha, Nebr.	Woodmen of the World Life Insurance Society	590	5000	
WOWO	Ft. Wayne, Ind.	Westinghouse Radio Stations, Inc.	1160	10000	Simultaneous D. S—WWVA—N
WPAB	Ponce, Puerto Rico	Portorican American Broadcasting Co., Inc.	1340	1000	
WPAD	Paducah, Ky.	Paducah Broadcasting Co., Inc.	1420	250	
WPAR	Parkersburg, W. Va.	Ohio Valley Broadcasting Corp.	1420	100	
WPAX	Thomasville, Ga.	H. Wimpy	1210	250	
WPAY	Portsmouth, Ohio	Vee Bee Corp.	1370	100	
WPEN	Phildaelphia, Pa.	Wm. Penn Broadcasting Co.	920	1000	
WPIC	Sharon, Pa.	Sharon Herald Broadcasting Co.	780	250	D
WPID	Petersburg, Va.	Petersburg Newspaper Corp.	1210	250	U—except Sunday when WBBL operates.
WPRA	Mayaguez, Puerto Rico	Puerto Rico Advertising Co., Inc.	780	1000 2500	LS
WPRO	Providence, R. I.	Cherry and Webb Broadcasting Co.	630	5000	
WPRP	Ponce, Puerto Rico	Julio M. Conesa	1420	250	

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
WPTF	Raleigh, N. C.	WPTF Radio Co.	680	5000	L—KPO
WQAM	Miami, Fla.	Miami Broadcasting Co.	560	1000	
WQAN	Scranton, Pa.	The Scranton Times	880	500	S—WGBI
				1000	LS
WQBC	Vicksburg, Miss.	Delta Broadcasting Co., Inc.	1360	1000	D
WQDM	St. Albans, Vt.	Regan and Bostwick	1390	1000	D
WQXR	New York, N. Y.	Interstate Broadcasting Co., Inc.	1550	1000	
WRAK	Williamsport, Pa.	WRAK, Inc.	1370	250	
WRAL	Raleigh, N. C.	Capitol Broadcasting Co., Inc.	1210	250	
WRAW	Reading, Pa.	Reading Broadcasting Co.	1310	250	
WRBL	Columbus, Ga.	The Columbus Broadcasting Co., Inc.	1200	250	
WRC	Washington, D. C.	National Broadcasting Co., Inc.	950	1000	
				5000	LS
WRDO	Augusta, Me.	WRDO, Inc.	1370	100	
WRDW	Augusta, Ga.	Augusta Broadcasting Co.	1500	250	
WREC	Memphis, Tenn.	WREC Broadcasting Service	600	1000	
				5000	LS
WREN	Lawrence, Kans.	The WREN Broadcasting Co.	1220	1000	
				5000	LS
WRGA	Rome, Ga.	Rome Broadcasting Corp.	1500	250	
WRJN	Racine, Wisc.	Racine Broadcasting Corp.	1370	250	
WRNL	Richmond, Va.	Richmond Radio Corp.	880	1000	
WROK	Rockford, Ill.	Rockford Broadcasters, Inc.	1410	500	
				1000	LS
WROL	Knoxville, Tenn.	Stuart Broadcasting Corp.	1310	250	
WRR	Dallas, Tex.	City of Dallas, Texas	1280	500	
WRUF	Gainesville, Fla.	University of Florida	830	5000	L—KOA
WRVA	Richmond, Va.	Larus and Brother Co., Inc.	1110	50000	
WSAI	Cincinnati, Ohio	The Crosley Corp.	1330	1000	
				5000	LS
WSAJ	Grove City, Pa.	Grove City College	1310	100	S.H.
WSAM	Saginaw, Mich.	Saginaw Broadcasting Co.	1200	100	S.H.
				250	LS
WSAN	Allentown, Pa.	Lehigh Valley Broadcasting Co.	1440	500	S—WCBA
WSAR	Fall River, Mass.	Doughty and Welch Electric Co., Inc.	1450	1000	
WSAU	Wausau, Wisc.	Northern Broadcasting Co., Inc.	1370	250	
WSAV	Savannah, Ga.	WSAV, Inc.	1310	250	
WSAY	Rochester, N. Y.	Brown Radio Service and Laboratory	1210	250	
WSAZ	Huntington, W. Va.	WSAZ, Inc.	1190	1000	L—WOAI
WSB	Atlanta, Ga.	Atlanta Journal Co.	740	50000	
WSBC	Chicago, Ill.	WSBC, Inc.	1210	250	S.H. (WCRW, WEDC)
WSBT	South Bend, Ind.	The South Bend Tribune	1360	500	S—WGES
WSFA	Montgomery, Ala.	Montgomery Broadcasting Co., Inc.	1410	500	
				1000	LS
WSGN	Birmingham, Ala.	The Birmingham News Co.	1310	250	
WSIX	Nashville, Tenn.	WSIX, Inc.	1210	250	
WSJS	Winston-Salem, N. C.	Piedmont Publishing Co.	1310	250	
WSKB	McComb, Miss.	McComb Broadcasting Corp.	1200	250	
WSLB	Ogdensburg, N. Y.	St. Lawrence Broadcasting Corp.	1370	250	
WSLI	Jackson, Miss.	Standard Life Insurance Company of the South	1420	250	
WSM	Nashville, Tenn.	National Life and Accident Insurance Co.	650	50000	
WSMB	New Orleans, La.	WSMB, Inc.	1320	5000	
WSNJ	nr. Bridgeton, N. J.	Eastern States Broadcasting Corp.	1210	250	
WSOC	Charlotte, N. C.	Radio Station WSOC, Inc.	1210	100	
				250	LS
WSOO	Sault Ste. Marie, Mich.	Hiawathaland Broadcasting Co.	1200	100	
				250	LS
WSOY	Decatur, Ill.	Commodore Broadcasting, Inc.	1310	250	
WSPA	Spartanburg, S. C.	Spartanburg Advertising Co.	920	1000	D
WSPB	Sarasota, Fla.	WSPB, Inc.	1420	250	
WSPD	Toledo, Ohio	The Fort Industry Co.	1340	5000	
WSPR	Springfield, Mass.	WSPR, Inc.	1140	500	L—KVOO, WAPI
WSTP	Salisbury, N. C.	Piedmont Broadcasting Corp.	1500	250	
WSUI	Iowa City, Iowa	State University of Iowa	880	1000	
				5000	LS
WSUN	St. Petersburg, Fla.	City of St. Petersburg, Fla.	620	1000	S.H. (WFLA)
				5000	LS
WSVA	Harrisonburg, Va.	Shenandoah Valley Broadcasting Corp.	550	500	D
WSVS	Buffalo, N. Y.	Board of Education, City of Buffalo	1370	50	S.H. (D—WBNY)
WSYB	Rutland, Vt.	Philip Weiss Music Co.	1500	250	
WSYR	Syracuse, N. Y.	Central New York Broadcasting Corp.	570	1000	
WTAD	Quincy, Ill.	Illinois Broadcasting Corp.	900	1000	D
WTAG	Worcester, Mass.	Worcester Telegram Publishing Co., Inc.	580	1000	
				5000	LS
WTAL	Tallahasse, Fla.	Florida Capitol Broadcasters, Inc.	1310	100	
				250	LS
WTAM	Cleveland, Ohio	National Broadcasting Co., Inc.	1070	50000	
WTAQ	Green Bay, Wisc.	WHBY, Inc.	1330	1000	
				5000	LS
WTAR	Norfolk, Va.	WTAR Radio Corp.	780	1000	
				5000	LS
WTAW	College Station, Texas	Agricultural and Mechanical College of Texas	1120	500	S.H. (D—KTBC)
WTAX	Springfield, Ill.	WTAX, Inc.	1210	100	
WTBO	Cumberland, Md.	Associated Broadcasting Corp.	800	250	D—WFAA
WTCN	Minneapolis, Minn.	Minnesota Broadcasting Corp.	1250	1000	
				5000	LS
WTEL	Philadelphia, Pa.	Foulkrod Radio Engineering Co.	1310	100	S—WHAT
WTHT	Hartford, Conn.	The Hartford Times, Inc.	1200	250	
WTIC	Hartford, Conn.	Travelers Broadcasting Service Corp.	1040	50000	
WTJS	Jackson, Tenn.	The Sun Publishing Co., Inc.	1310	250	
WTMA	Charleston, S. C.	Atlantic Coast Broadcatting Co.	1210	250	
WTMC	Ocala, Fla.	Ocala Broadcasting Co., Inc.	1500	100	

Call Letters	Main Studio Location	Licensee	Frequency (Kilocycles)	Power (Watts)	Operating Time
WTMJ	Milwaukee, Wisc.	The Journal Co.	620	1000 5000	LS
WTMV	E. St. Louis, Ill.	Mississippi Valley Broadcasting Co., Inc.	1500	250	
WTNJ	Trenton, N. J.	WOAX, Inc.	1280	500	S—WCAM, WCAP
WTOC	Savannah, Ga.	Savannah Broadcasting Co.	1260	1000 5000	LS
WTOL	Toledo, Ohio	Community Broadcasting Co.	1200	100	
WTRC	Elkhart, Ind.	The Truth Publishing Co., Inc.	1310	250	
WTRY	Troy, N. Y.	Troy Broadcasting Co., Inc.	950	1000	D
WTSP	St. Petersburg, Fla.	Pinellas Broadcasting Co.	1370	250	
WVFW	Brooklyn, N. Y.	Paramount Broadcasting Corp.	1400	500	S—WARD, WBBC, WLTH
WWJ	Detroit, Mich.	The Evening News Assn.	920	1000 5000	LS
WWL	New Orleans, La.	Loyola University	850	50000	S.H. (KWKH)
WWNC	Asheville, N. C.	Asheville Citizen-Times Co., Inc.	570	1000	
WWRL	Woodside, N. Y.	Long Island Broadcasting Corp.	1500	250	S.H. (WCNW)
WWSW	Pittsburgh, Pa.	Walker and Downing Radio Corp.	1500	250	
WWVA	Wheeling, W. Va.	West Virginia Broadcasting Corp.	1160	5000	Simultaneous D. S—WOWO—N
WXYZ	Detroit, Mich.	King Trendle Broadcasting Corp.	1240	1000 5000	LS

Music Publishers

A. B. C. Music Corp., 799 Seventh Ave., New York City
Abrahams, Maurice, Inc., 250 Ft. Washington Ave., New York City
Accordion Corp. of America, 874 Broadway, New York City
Accordion Music Publishing Co., 46 Greenwich Ave., New York City
Addazzio, Robsham & Matthews, 1576 Broadway, New York City
Ager Yellen & Bornstein, Inc., 745 Seventh Ave., New York City
Agnew, J. E., 707 Locust St., Des Moines, Iowa
Alford Music (Harry L. Alford), Chicago, Ill.
Alfred Music Co., 145 W. 45th St., New York City
Alkire, Elbern H., Easton, Pa.
Allard, Lillian W., 50 Seventh Ave., Lowell, Mass.
Allen, Thornton W. Co., 113 W. 57th St., New York City
Allied Music, Inc., Cincinnati, Ohio
Aloha Music Co., 1619 Broadway, New York City
American Composers Alliance, 285 Madison, New York City
American Music, Inc., Portland, Me.
American Music Publishing Co., 1695 Broadway, New York City
Amsco Music Sales Co., 1600 Broadway, New York City
Andraud, Albert J., Cincinnati, Ohio
Anthony Brothers, Fall River, Mass.
A.P.A. Music Co., 1619 Broadway, New York City
Apollo Music Co., 145 W. 45th St., New York City
Appleton Music Publication, Inc., Appleton, Wis.
Art Publication Society, Clayton, Mo.
Artists Music Corp., 3 W. 41st St., New York City
Ascher, Paul, 315 4th Ave., New York City
Associated Music Corp., 24 W. 45th St., New York City
Associated Music Publishers, 25 W. 45th St., New York City
Atlas Music Corp., 62 W. 45th St., New York City
Aughinbaugh Music Publishing Co., 1314 N. Olive St., South Bend, Ind.
Augsburg Publishing House, Minneapolis, Minn.
Austin Bloom & Koehler, Inc., 907 Woods Theatre, Chicago, Ill.
Austin, Gene Inc., 745 Seventh Ave., New York City
Austin, George Co., 145 W. 45th St., New York City
Axelrod Publications, Inc., Providence, R. I.
B. K. Music Co., New York City
B. & K. Publishing Co., 3 Seneca Parkside, Buffalo, N. Y.
Bach Music Co., 8 Irvington St., Boston, Mass.
Back Bay Music Co., 168 Tremont St., Boston, Mass.
Balkan Music Co., 165 S. Troop St., Chicago, Ill.
Ball Music Co., 7036 Hollywood Blvd., Los Angeles
Barajas, Manuel, Mexico City, Mexico
Barnes, A. S. & Co., 67 W. 44th St., New York City
Baron, M. Inc., 151 W. 57th St., New York City
Becker, Samuel, 1139 Angeline St., Los Angeles, Cal.
Behim, Arthur Songs, Inc., 119 Fifth Ave., New York City
Beilin & Horowitz, Inc., Brill Bldg., New York City
Bell, Harry K., Warren, Ohio
Bell Music Co., 20 E. Jackson Blvd., Chicago, Ill.
Belmont Music Co., 3411 W. Chicago Ave., Chicago, Ill.
Belwin, Inc., New York City
Berlin, Irving, Inc., 799 Seventh Ave., New York City
Berlin, Irving Standard Music Corp., 799 Seventh Ave., New York City
Bernhardt, Fred C., Clifton, New Jersey
Bigelow-Main-Excell Co., 5707 W. Lake St., Chicago, Ill.
Birchard, C. C. & Co., 221 Columbus Ave., Boston, Mass.
Blake, Whitney, 1585 Broadway, New York City
Blank, S., 190 E. Second St., New York City
Blind Melody Publishing Co., 519 E. 83rd St., New York City
Block Publishing Co., 501 Madison Ave., New York City
Bloom, Harry Inc., 156 W. 44th St., New York City
Blue Circle Music Publishers, 6331 Hollywood Blvd., Los Angeles
Books and Music, Inc., 113 W. 57th St., New York City
Boosey-Hawkes-Belwin, Inc., 43 W. 23rd St., New York City
Boston Music Co., 116 Boylston St., Boston, Mass.
Bosworth & Co., 125 W. 45th St., New York City
Brainard's Sons, Chicago, Ill.
Brashear Music Co., Trinity Court, Boston, Mass.
Braun Music Co., 1619 Broadway, New York City
Braun Organization, The, 609 S. Paulina St., Chicago, Ill.
Bregman, Vocco & Conn., Inc., 1619 Broadway, New York City
Brehne Associates, 1619 Broadway, New York City
Briegel, George F. Inc., 1270 Sixth Ave., New York City
Broadway Music Corp., 1619 Broadway, New York City
Brockman Music Pub. Co., 845 S. Broadway, Los Angeles, Cal.
Brokel Studios, Lyon & Healy Bldg., Chicago, Ill.
Brooks Music Pub. Co., 113 W. 57th St., New York City
Brown & Henderson Music Corp., 1619 Broadway, New York City
Brown, Nacio Herb, Inc., 741 Fifth Ave., New York City
Browne, J. A., Music Publishing Co., 1674 Broadway, New York City
Browne, Morton, 1587 Broadway, New York City
Browne, Ted, Music Co., Woods Theatre Bldg., Chicago, Ill.
Bruhns, George Fred W. A., Lincoln Ave., Cramford, N. J.
Bryant Music Co., 113 W. 57th St., New York City
Bugbee, Aillia N., Co., Syracuse, New York
Cabrera, Salvador, Mexico City, Mexico
Caesar, Irving, 1619 Broadway, New York City
Caesar, Irving Inc., 1619 Broadway, New York City
Calicoast Music Publishing Co., 1680 N. Vine St., Hollywood, Cal.
Cardilli, M. V., 140 Mulberry St., New York City
Carleton & Dixon, Inc., 606 S. Hill, Los Angeles, Cal.
Casa Alermana De Musica, Mexico City, Mexico
Casa Beethoven, Mexico City, Mexico
Century Music Pub. Co., 235 W. 40th St., New York City
Chart Music Pub. House, Inc., 45 E. 17th St., New York City
Church, John Co., Philadelphia, Pa.
Church & Sunday School Music, 124 N. 15th, Philadelphia, Pa.
Cine-Mart Music Pub. Co., 6912 Hollywood Blvd., Los Angeles
Circle Music Publications, Inc., R.K.O. Bldg., New York City
Clef Music Co., 152 W. 42nd St., New York City
Coast to Coast Music Corp., 152 W. 42nd St., New York City
Cohn, Solly, 1619 Broadway, New York City
Cole, M. M. Pub. Co., 2611 S. Indiana St., Chicago, Ill.
Coleman, G. McKinley & Co., 1545 Broadway, New York City
Coleman, Robert H., Burt Bldg., Dallas, Texas

Collins, Sidney, Seneca, Kansas
Colombo, Alberto, Hollywood, Cal.
Columbia Music Co., 1221 Conn. Ave., N.W., Washington, D. C.
Composers Music Corp., New York City
Composers Press, Inc., The, 113 W. 57th St., New York City
Concord Music Pub. Co., Inc., 20 W. 47th St., New York City
Consolidated Music Co., 1585 Broadway, New York City
Continental Music Pub. Co., 236 W. 44th St., New York City
Cornell Pub. Co., Altadena, Cal.
Crawford Music Corp., 1619 Broadway, New York City
Creative Music Publishers, 160 W. 73rd St., New York City
Crescent Music Publishing Co., 1569 Broadway, New York City
Criterion Music Publishing Co., 1457 Broadway, New York City
Cronn & Heron, 1587 Broadway, New York City
Cross & Winge, Inc., Portland, Oregon
Cundy-Bettoney & Co., Hyde Park, Boston, Mass.
Curtis Class Piano Courses Pub. Co., 306 S. Wabash Ave., Chicago, Ill.
Curtis, L. B. Music Pub., 1595 Broadway, New York City
Dalby, W. R. Music Co., Omaha, Nebraska
Davis, Frank J., 113 W. 57th St., New York City
Davis, Joseph Inc., 1619 Broadway, New York City
Davis & Schwegler Music Pub., 1009 Broadway, New York City
Deiro, Pietro, Accordion Headquarters, 46 Greenwich Ave., New York City
Denison, T. S. & Co., 203 N. Wabash Ave., Chicago, Ill.
Denton & Haskins Music Pub. Co., Inc., 1658 Broadway, New York City
DePaul University Press, 64 E. Lake St., Chicago, Ill.
DeSylva Brown & Henderson, Inc., 1619 Broadway, New York City
Di Bella, O., 162 E. 116th St., New York City
Dickson, Caspar G,. 10 W. Washington, Kensington, Md.
Distinctive Music Co., 1595 Broadway, New York City
Ditson, Oliver Co., 1712 Chestnut St., Philadelphia, Pa.
Dixie Music House, 228 S. Wabash Ave., Chicago, Ill.
Dixon Lane Co.—Walter B. Simon, 704 Olive St., St. Louis, Mo.
Dorsey, Thomas A. Music Publisher, 755 Oakwood Ave., Chicago, Ill.
Doraine, Peter, 1674 Broadway, New York City
Dynamic Music Co., Woods Theatre Bldg., Chicago, Ill.
E. and R. Music Co., 299 Broadway, New York City
El-Em Music Co., 1619 Broadway, New York City
Eldridge Entertainment House, Inc., Franklin, Ohio
Elkan Vogel Co., Inc., 1716 Sansom St., Philadelphia, Pa.
Ellis, Norman Music Publications, 111-113 W. 57th St., New York City
Ellsworth, Bob & Paramount Music, Boston, Mass.
Empire Music Pub. Co., 1587 Broadway, New York City
Encore Music, Ltd., 6507 Folsom Blvd., Sacramento, Cal.
Ensemble Music Press, Port Washington, New York
Entertainers Music Co., 1674 Broadway, New York City
Evans, D. O., 1932 E. 97th St., Boston, Mass.
Evans Music Co., 133 Essex St., Boston, Mass.
Exclusive Publications, Inc., 1619 Broadway, New York City
Famous Writers Music Co., 1619 Broadway, New York City
Farrar, Elden R., 153 Institute P., Chicago, Ill.
Fassic, A., 701 7th Ave., New York City
Fearis, J. S. & Bro., 2204 W. Ainslie, Chicago, Ill.
Feist, Leo, Inc., 1629 Broadway, New York City
Fessio, A., 1587 Broadway, New York City
Fillmore Bros. Co., 1600 Broadway, New York City
Fillmore Music House, 528 Elm St., Cincinnati, Ohio
Filmusic, Inc., 1600 Broadway, New York City
Fischer & Bros., 119 W. 40th St., New York City
Fischer, Carl Inc., 119 W. 57th St.,- 56 Cooper Sq., New York City
Fischer, Fred Music Co., 1619 Broadway, New York City
Flammer, Harold Inc., 10 E. 43rd St., New York City
Flaschner, O. Music Co., 4 W. 43rd St., New York City
Foley, Charles, 56 Cooper Sq., New York City
Ford Music Pub. Co., 32 Lefferts Pl., Brooklyn, New York
Forrest, Thos. Music Pub. Co., 315 W. 143 St., New York City
Forster Music Pub., Inc., 218 S. Wabash Ave., Chicago, Ill.
Forster Music Publishers, Inc., 54 W. Randolph St., Chicago, Ill.
Fox, Sam Hollywood Songs, Inc., 1250 6th Ave., New York City
Fox, Sam Pub. Co., 1250 6th Ave., New York City
Freed & Powers, 1611 Cosmo St., Hollywood, Cal.
Freudenthal, Josef, 113 W. 57th St., New York City
Frey, E. H., 308 E. 7th St., Oklahoma City, Okla.
Fulcher, Charles Publisher, 1585 Broadway, New York City
Futura Music Co., 1595 Broadway, New York City
G. & Z. Music Art, Inc., 210 Fifth Ave., New York City
Galaxy Music Corp., 17 W. 46th St., New York City
Gamble Hinged Music Co., 67 E. Van Buren St., Chicago, Ill.
Gardner, Carl, Washington, D. C.
Garrott, Hal, Carmel, Cal.
Garza, Paul G., Matamorow, Mexico
Gem Music Corp., 1619 Broadway, New York City
Georgeoff, Evan Music Publishing Co., 229 The Arcade, Cleveland, Ohio
Gershwin Pub. Co., R.K.O. Bldg., New York City
Gilbert L. Wolfe Music Pub. Co., 6912 Hollywood Blvd., Hollywood, Cal.
Glenn C. Leap Music Corp., 1619 Broadway, New York City
Globe Music Publishing Co., Detroit, Mich.
Goldberg, S., New York City
Golden Gate Publications, 1634 Telegraph Ave,. Oakland, Cal.
Golden West Music Press, 1313 N. Highland Ave., Los Angeles
Gordon, Dorothy, 37 River Dr., New York City
Gordon, Hamilton S. Inc., RCA Bldg., 1250 6th Ave., New York City
Gornstein, David, 117 W. 48th St., New York City
Gotham Music Service, 1619 Broadway, New York City
Gray, H. W., Co., 159 E. 48th St., New York City
Green Bros. & Knight, 1619 Broadway, New York City
Green Music Corp., 1619 Broadway, New York City
Green & Stept, 311 E. 38th St., New York City
Green & White, Inc., 319 Lee Ave., Yonkers, N. Y.
Groene Music Pub. Co., 117 E. 12th St., Cincinnati, Ohio
Grossman, Bernie, 2003 Ivan Ave., Hollywood, Cal.
Grupp, M., 172 W. 48th St., New York City
Guadagno-Davis & Co., Box 524, Hollywood, Cal.
Gusman, Meyer Inc., 745 Seventh Ave., New York City
Hall & McCreary Co., 434 S. Wabash, Chicago, Ill.
Hamilton Music Publishing Co., 1595 Broadway, New York City
Handy Bros. Music Co., Inc., 1587 Broadway, New York City
Harding, Frank, 228 E. 22nd St., New York City
Hardy, A. T. Music Pub. Co., 57 E. Jackson Blvd., Chicago, Ill.
Hardy Bros. Music Co., 57 E. Jackson Blvd., Chicago, Ill.
Harmonia Edition Publishing Co., New York City
Harmony Music Publishers, 4403 Sheridan Rd., Chicago, Ill.
Harmony Publications, 216 S. 52nd St., Philadelphia, Pa.
Harms, Inc., 1250 6th Ave., New York City
Harms, T. B. Co., 1250 6th Ave., New York City
Harris, Chas. K., 701 Seventh Ave., New York City
Hatch Music Co., Philadelphia, Pa.
Hathaway, Franklin Earle Inc., 306 S. Wabash Ave., Chicago, Ill.
Haviland, F. B. Pub. Co., 114 W. 44th St., New York City
Hawaiian Teachers, Ltd., 224 W. 72nd St., New York City
Heffner, H. S., York, Pa.
Heigh Ho Music Co., 2528 Broadway, N. Y.
Heller, Joe Music Corp., 540 Smithfield St., Pittsburgh, Pa.
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Hicks, C. I. Music Co., 99 Bedford St., Boston, Mass.
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Hill, J. F. & Co. Inc., 151 W. 57th St., New York City
Hinds, Hayden & Eldredge, Inc., 5-9 Union Sq., New York City
Hirsch & Handman, 1619 Broadway, New York City
Hitchcock Pub. Co., 38 John St., New York City
Hoffman, Raymond A. Co., 509 S. Wabash Ave., Chicago, Ill.
Hollywood Music Publishers, 1619 Broadway, New York City
Hollywood Songs, Inc., 1250 6th Ave., New York City
Homeyer, Chas. W., & Co., Inc., 458 Boylston St., Boston, Mass.
Hope Publishing Co., 5707 W. Lake St., Chicago, Ill.
Hornung, C. C. Co., 234 Eddy, San Francisco, Cal.
Howard, Joe Music Publishing Co., 1674 Broadway, New York City
Howell & Aretta, Inc., 215 W. 9th St., Los Angeles, Cal.
Humphries, Bruce Inc., 306 Stuart St., Boston, Mass.
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Huntinzinger, R. L., 137 W. 4th St., Cincinnati, Ohio
Ice, Lee Music Co., Marietta, Ohio
Independent Music Publishers, 205 E. 42nd St., New York City
Inland Music Pub. Co., P.O.B. 388, Boise, Idaho
Intercollegiate Music League, Inc., 339 Little Bldg., Boston, Mass.
International Master Edition, Inc., 113 W. 57th St., New York City
Interstate Educational Society, 105 W. Adams St., Chicago, Ill.
Isenberg, Emil F. Music Pub. Co., Troy, Ill.
Italian Book Co., Inc., 145 Mulberry St., New York City
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Jewel Music Pub. Co., Inc., 1674 Broadway, New York City

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Jungnickel, Ross, 35 W. 9th St., New York City
Kalmus, Edwin F. Orchestrations Scores, Inc., 53 W. 56th St., New York City
Kalmus Film Music Edition, 209 W. 57th St., New York City
Kalnin, Mohr & Apsit, P. O. Box 1929, Chicago, Ill.
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Kanner Music Publishing Co., 1658 Broadway, New York City
Karczag Pub. Co., Inc., 62 W. 45th St., New York City
Kay & Kay Music Publishing Corp., 1658 Broadway, New York City
Keane, Michael Inc., 113 W. 57th St., New York City
Kee-Do Music Publishers, 725 Boylston St., Boston, Mass.
Keene, Hank Inc., South Coventry, Conn.
Keller, E. McD., 216 Liberty St., Petaluma, Cal.
Kelman Music Corp., 1674 Broadway, New York City
Kendall Enterprises, Hotham Hotel, 5th Ave. at 55th St., New York City
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King Music House, K. L. Inc., Fort Dodge, Iowa
King, Shields and Vavrin, 5008 S. Wolcott Ave., Chicago, Ill.
Kjos, Neil A. Music Co., 14 W. Lake, Chicago, Ill.
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League of Composers, 113 W. 57th St., New York City
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Lee, Bernard & Magidson Inc., 1595 Broadway, New York City
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Leftwich Publishing Co., 1709 W. 8th St., Los Angeles, Cal.
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Lorenz Publishing Co., 501 E. 3rd St., Dayton, Ohio
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Lyrics Corp. of America, 202 W. 40th St., New York City
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McKinney's Pub. Co., 124 N. Madison Ave., Peoria, Ill.
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Manuscript Society, The, 725 Boylston St., Boston, Mass.
Marks, Edward B. Music Corp., RCA Bldg., New York City
Marlo Music Corp., 1270 6th Ave., New York City
Marsh Music House, 110 Winnebago St., Decorah, Iowa
Master Music Co., 258 Lefferts Ave., Brooklyn, New York
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Melo-Art Music Publishers, 1674 Broadway, New York City
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Melody Publishing Co., 1619 Broadway, New York City
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Melrose Music, Box 814, Warren, Ohio
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Menges, F. C. Studio, 6267 Delmar, St. Louis, Mo.
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Mission Music, 6142 W. 6th St., Los Angeles, Cal.
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Moderne Music Co., 450 7th Ave., New York City
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Music Buyers Corp. (Lu. Bros.), 1520 Broadway, New York City
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Music Service Press, 111 E. 14th St., New York City
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Time Music Publishers, 703 Albee Bldg., Washington, D. C.
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Caecilia (Catholic)	100 Boylston Street, Boston, Mass.	Rev. Gregory Hugle, O. S. B. Cons. Ed.
Catholic Choirmaster	1705 Rittenhouse Square, Philadelphia, Pa.	Nicola A. Montani, Ed. in Chief; J. Vincent Higginson, Mng. Ed.
Courier (Ital. & Eng.)	2292 Bathgate Avenue, N. Y. C	Dr. Domenico Mannacio, Ed. & Pub.
Diapason	1511 Kimball Building, Chicago, Ill.	S. E. Gruenstein, Pub.
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Educational Music Magazine	434 S. Wabash Avenue, Chicago, Ill.	C. Guy Hoover, Ed. in Chief; Frank B. Cookson, Mng. Ed.
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Modern Music	113 W. 57th Street, N. Y. C.	Minna Lederman, Ed.
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Music Lovers Magazine	407 S. Dearborn St., Chicago, Ill.	Hugh Craig Anderson
Music News	310 South Michigan, Chicago, Ill.	Lois Watt North, Ed.
Music Teacher's Review	448 Washington Avenue, Brooklyn, N. Y.	L. C. Schwartz, Editor
Music Trade Review	1270 Sixth Avenue, N. Y. C.	
Music Trades	113 W. 57th Street, N. Y. C.	Wm. J. Dougherty, Ed.
Musical Advance	100 W. 57th Street, N. Y. C.	Spencer B. Driggs, Ed.
Musical America	113 W. 57th Street, N. Y. C.	Oscar Thompson
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Musical Digest	119 W. 57th Street, N. Y. C.	Pierre V. R. Key—Ed. & Pub.
MUSICAL FACTS	10 South LaSalle St., Chicago, Ill.	Lee Stern, Pub.
Muscial Forecast	891-893 Union Trust Building, Pittsburg, Pa.	D. H. Light, Ed.
Musical Leader	332 S. Michigan Avenue	Florence French, Ed. & Pub.
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Musical News	230 Jones Street, San Francisco, Calif.	E. B. Love, Ed.
Musical Quarterly	3 E. 43rd Street, N. Y. C.	Carl Engel, Ed.
The Musical Record	19 W. 44th Street, N. Y. C.	Frank Freudenthal
Musician	113 W. 57th Street, N. Y. C.	Nicholas de Vore, Ed.
Opera News	Metropolitan Opera Guild, N. Y. C.	Mrs. John DeWitt Peltz, Chm. Pub. Comm.
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Pacific Coast Musician	1709 W. 8th Street, Los Angeles, Calif.	R. Vernon Steele, Mng. Ed.
Perry's Musical Magazine	306-8 West Broadway, Sedalia, Mo.	P. B. Perry, Ed.
Piano Trade Magazine (combined with Music Trade Indicator)	20 E. Jackson, Chicago, Ill.	Roy E. Waite, Ed. & Pub.
Presto Music Times	332 South Michigan, Chicago, Ill.	J. B. Pengelly, Ed. & Pub.
School Music	23 E. Jackson Blvd., Chicago, Ill.	J. Harold Powers, Ed.
School Musician	230 N. Michigan, Chicago, Ill.	Robt. L. Shepherd, Ed. & Pub.
The Southwestern Musician	Arlington, Texas	Clyde J. Garrett
Swing	1707 Fisher Blvd., Detroit, Mich.	James B. Johnson, Jr., Ed. & Pub.
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Berkeley, California

WOMEN'S CITY CLUB CHORAL
Berkeley, California

HOLLYWOOD APOLLO CLUB
Hollywood, Cal.

HOLLYWOOD BOYS CHOIR
Hollywood, Cal.

HOLLYWOOD COMMUNITY CHORUS
Hollywood, Cal.

ALFORD SINGERS
Long Beach, Cal.

CADMAN CHORAL CLUB
Long Beach, Cal.

GWENT MALE CHORUS
Long Beach, Cal.

MELODIAN SINGERS
Long Beach, Cal.

WOMAN'S MUSIC CLUB CHORUS
Long Beach, Cal.

CECILIAN SINGERS
Los Angeles, Cal.

ELLIS CLUB MALE CHORUS
Los Angeles, Cal.

LOS ANGELES ORATORIO SOCIETY
Los Angeles, Cal.
Dr. Richard Lert, director.

ORPHEUS CLUB
Los Angeles, Cal.

ST. CECILIA CHORUS
Los Angeles, Cal.

SCHUBERT CLUB OF ONTARIO
Los Angeles, Cal.

SMALLMAN A CAPPELLA CHOIR
Los Angeles, Cal.

WOMEN'S LYRIC CLUB OF LOS ANGELES
Los Angeles, Cal.
Benjamin Edwards, cond.

WPA A CAPPELLA CHOIR
Los Angeles, Cal.

WPA CHORAL DIVISION
Los Angeles, Cal.

ORPHEUS CLUB
Oakland, Cal.

BACH SOCIETY OF PASADENA
Pasadena, Cal.

PASADENA FESTIVAL CHORUS
Pasadena, Cal.

MORNING CHORAL CLUB
San Diego, Cal.

POLYPHONIA
San Diego, Cal.

CHORAL ART SOCIETY
San Francisco, Cal.

LORING CLUB
San Francisco, Cal.

LUTHERAN CHORUS
San Francisco, Cal.

MUNICIPAL CHORUS
San Francisco, Cal
Dr. Hans Leschke, conductor

PACIFIC SAENGERBUND
San Francisco, Cal.

SAN FRANCISCO A CAPPELLA CHOIR
San Francisco, Cal.

SAN FRANCISCO CANTORIA
San Francisco, Cal.

SAN FRANCISCO MAENNERCHOR
San Francisco, Cal.

SWEDISH SINGING SOCIETY
San Francisco, Cal.

UNIVERSAL MELODISTS
San Francisco, Cal.

RICHARDS CLUB SINGING GROUP
Medico-Dental Bldg.,
San Jose, Cal.
Dr. Charles Richards, pres.

SAN JOSE MUNICIPAL CHORUS
487 Almaden Ave.,
San Jose, Cal.

SAN JOSE WOMAN'S CHORUS
408 Almaden Ave.,
San Jose, Cal.

SCANDINAVIAN SINGING SOCIETY
67 Park Court,
San Jose, Cal.

COLORADO

COLORADO SPRINGS LADIES' CHORUS
Colorado Springs, Colorado

DENVER TEACHERS' CHORUS
Denver, Colorado

IMMACULATE CONCEPTION CATHEDRAL CHOIR
Denver, Colorado

LADIES' GLEE CLUB OF U. S. RECLAMATION BUREAU OF COLORADO
Denver, Colorado

LAMONT SINGERS
Denver, Colorado

TUESDAY MUSICAL CLUB CHORUS
Denver, Colorado

CONNECTICUT

CONGREGATIONAL CHOIR
Ansonia, Conn.

DEUTSCHER VEREIN
Ansonia, Conn.

DUNBAR CHORAL CLUB
Ansonia, Conn.

IMMANUEL CHOIR GUILD
Ansonia, Conn.

NAUGATUCK VALLEY GLEE CLUB
Ansonia, Conn.

BRIDGEPORT ORATORIO SOCIETY
Bridgeport, Conn.

BRIDGEPORT TEACHERS' CHORUS
Bridgeport, Conn.

CALVERT GLEE CLUB
Bridgeport, Conn.

MANUFACTURERS' CHORUS OF BRIDGEPORT
Bridgeport, Conn.

WEDNESDAY AFTERNOON MUSICAL CLUB CHORAL SOCIETY
Bridgeport, Conn.

BRISTOL COMMUNITY CHORUS
Bristol, Conn.

MORNING CHORAL CLUB
Danbury, Conn.

DANIELSON CHORAL SOCIETY
Danielson, Conn.

DARIEN CONGREGATIONAL CHOIR CLUB
Darien, Conn.

ENFIELD CHORAL CLUB
Enfield, Conn.

GREENWICH CHORAL SOCIETY
Greenwich, Conn.

GREENWICH GLEE CLUB
Greenwich, Conn.

ST. CECILIA SOCIETY OF OLD GREENWICH
Greenwich, Conn.

HAMDEN MUSIC CLUB
Hamden, Conn.

CECILIA CLUB
Hartford, Conn.

CHORAL CLUB OF HARTFORD
Hartford, Conn.

HARTFORD ORATORIO SOCIETY
Hartford, Conn.

HARTFORD SAENGERBUND
Hartford, Conn.

THE INTER-HIGH SCHOOL A CAPPELLA CHOIR
Hartford, Conn.

PRATT AND WHITNEY CHORAL CLUB
Hartford, Conn.

ST. CYRIL CLUB
Hartford, Conn.

TELEPHONE COMPANY CHORAL CLUB
Hartford, Conn.

TRAVELERS CHORAL CLUB
Hartford, Conn.

BEETHOVEN GLEE CLUB
Manchester, Conn.
G CLEF CLUB
Manchester, Conn.
MANSFIELD WOMEN'S CLUB CHORUS
Mansfield, Conn.
TRI-COUNTRY CHORUS
Marlboro, Conn.
ARION GLEE CLUB
Meriden, Conn.
IMMANUEL BROTHERHOOD MEN'S CHORUS
Meriden, Conn.
MERIDEN MIXED CHORUS
Meriden, Conn.
P.T.A. CHORUS
Meriden, Conn.
FALCON CHOPIN GLEE CLUB
New Britain, Conn.
MEN'S CHORAL CLUB
New Britain, Conn.
NEW BRITAIN GIRLS' GLEE CLUB
New Britain, Conn.
NEW BRITAIN QUARTET CLUB
New Britain, Conn.
APOLLO SINGING SOCIETY
New Haven, Conn.
ARBEITER MAENNERCHOR
New Haven, Conn.
BACH CANTATA CLUB
New Haven, Conn.
GENERAL OFFICES ATHLETIC ASSN GLEE CLUB
New Haven, Conn.
GIRLS' GLEE CLUB
New Haven, Conn.
ST. AMBROSE MUSIC CLUB
New Haven, Conn.
ST CECILIA SINGING SOCIETY
New Haven, Conn.
SOUTHERN NEW ENGLAND TELEPHONE COMPANY CHORUS
New Haven, Conn.
UNIVERSITY GLEE CLUB
New Haven, Conn.
WOMAN'S CHORAL CLUB OF NEW HAVEN
New Haven, Conn.
NEW LONDON ORATORIO SOCIETY
New London, Conn.
SOUTH NORWALK QUARTET CLUB
Norwalk, Conn.
NORWICH CHORAL SOCIETY
Norwich, Conn.
CONCORDIA SINGING SOCIETY
Seymour, Conn.
APOLLO CLUB
Stamford, Conn.
SCHUBERT CLUB CHORUS
Waterbury, Conn.
WOMEN'S COMMUNITY CHORUS
Stamford, Conn.
FESTIVAL CHORUS
Torrington, Conn.
MEN'S CHORAL CLUB
Torrington, Conn.
WOMEN'S PROFESSIONAL CLUB CHORUS
Torrington, Conn.
WALLINGFORD P.T.A. CHORAL CLUB
Wallingford, Conn.
MENDELSSOHN MALE CHORUS
Waterbury, Conn.
ANNAWON FELLOWCRAFT GLEE CLUB
West Haven, Conn.
WESTPORT CHORAL CLUB
Westport, Conn.
WETHERSFIELD CHORAL CLUB
Wethersfield, Conn.
WILLIMANTIC MEN'S CLUB
Willimantic, Conn.
WILTON P.T.A. CHORAL CLUB
Wilton, Conn.
WINSTED MALE CHORUS
Winsted, Conn.
WINSTED MEN'S CHORUS
Winsted, Conn.
WINSTED WOMEN'S CHORAL
Winsted, Conn.
CHORAL GUILD
Jacksonville, Conn.

WASHINGTON D. C.

WASHINGTON CHORAL SOCIETY
Washington, D. C.
150 voices, led by Lous A. Potter.

FLORIDA

AEOLIAN CHORUS
Miami, Fla.
ORLANDO-WINTER PARK CHORAL GROUP
Orlando, Fla.
SINGING CLUB MEN, DOUBLE QUARTET
Mrs. Joseph S. Cannon, Mgr.,
339 Broadway,
Orlando, Fla.
MUSIC STUDY CLUB CHORUS
West Palm Beach, Fla.
BACH CHOIR OF WINTER PARK
Winter Park, Fla.

GEORGIA

ATLANTA PHILHARMONIC SOCIETY CHORUS
Atlanta, Ga.
SAVANNAH MALE CHORUS
Savannah, Ga.
SAVANNAH MUSIC CLUB FESTIVAL CHORUS
Savannah, Ga.

IDAHO

BOISE CIVIC CHORUS
Boise, Idaho
MADRIGAL CLUB
Boise, Idaho

ILLINOIS

ILLINOIS WESLEYAN UNIVERSITY CHORUS
Illinois Wesleyan University,
Bloomington, Ill.
APOLLO MUSICAL CLUB
Chicago, Ill.
BACH CHORUS
Chicago, Ill.
CHICAGO A CAPELLA CHOIR
Chicago, Ill.
CHICAGO SYMPHONIC CHOIR
Chicago, Ill.
THE CARL CRAVEN LADIES CHORUS
Chicago, Ill.
GRIEG MALE CHORUS
Chicago, Ill.
KRAFT-PHENIX SINGERS
Chicago, Ill.
LUTHERAN TEACHERS' CHORUS
Chicago, Ill.
CHICAGO TEACHERS COLLEGE CHORUS
Chicago Teachers College,
Chicago, Ill.
DE PAUL UNIVERSITY CHORUS
De Paul University,
Chicago, Ill.
HANDEL ORATORIO SOCIETY
Chicago, Ill.
MARSHALL FIELD CHORAL SOCIETY
Chicago, Ill.
PAULIST CHOIR
Chicago, Ill.
SWEDISH CHORAL CLUB
Chicago, Ill.
UNIVERSITY OF CHICAGO CHORUS
University of Chicago,
Chicago, Ill.
UKRAINIAN COSSACK CHORUS
Chicago, Ill.
WELSH MALE CHOIR
Chicago, Ill.
MILLIKIN CONSERVATORY OPERA CHOIR
Millikin Conservatory,
Decatur, Ill.
ELGIN P.T.A. MOTHERS CHORUS
Elgin, Ill.
GALESBURG MUSICAL UNION
Galesburg, Ill.
KNOX COLLEGE A CAPPELLA CHOIR
Knox College,
Galesburg, Ill.
KNOX COLLEGE CHORUS
Knox College,
Galesburg, Ill.
MONMOUTH COLLEGE CHOIR
Monmouth College,
Monmouth, Ill.
MONMOUTH COLLEGE CHORUS
Monmouth, College,
Monmouth, Ill.
CHORAL CLUB
Illinois State Normal University,
Normal, Ill.
PEORIA ORPHEUS CLUB
Peoria, Ill.
Male chorus—80 voices.
PHILHARMONIC CHORUS OF WOMEN'S VOICES
Peoria, Ill.
PHILHARMONIC MIXED CHORAL OF THE AMATEUR MUSICAL CLUB
Chicago, Ill.
HARMONY NORWEGIAN SINGING SOCIETY
1814 S. 5th St.,
Rockford, Ill.
LYRAN SINGING SOCIETY
611-6th St.,
Rockford, Ill.
ROCKFORD MEN SINGERS
560 Walnut St.,
Rockford, Ill.
ROCKFORD WOMEN'S CHORUS
2410-15th Ave.,
Rockford, Ill.
SVEA SONER MALE CHORUS
223 N. Church St.,
Rockford, Ill.
CHORAL CLUB
University of Illinois,
Urbana, Ill.

INDIANA

CIVIC CHORAL SOCIETY
Evansville, Indiana
LUTHERAN CHORAL SOCIETY
Ft. Wayne, Ind.
BURROUGHS CONCERT CHORUS
Indianapolis, Ind.
INDIANAPOLIS MAENNERCHOR
Indianapolis, Ind.
INDIANAPOLIS SYMPHONY CHOIR
Indianapolis, Ind.
JUNIOR LEAGUE GLEE CLUB
Indianapolis, Ind.
LILLY CHORAL ENSEMBLE
Indianapolis, Ind.
MATINEE MUSICALE CHORAL SECTION
Indianapolis, Ind.
SCHOLA CANTORUM
Indianapolis, Ind.
THE MEISTERSINGERS
Kokomo, Ind.
STUDEBAKER GIRLS' GLEE CLUB
South Bend, Ind.
STUDEBAKER MALE CHORUS
South Bend, Ind.

IOWA

BEETHOVEN CLUB CHORUS
Cedar Rapids, Ia.
PHILHARMONIC CHOIR
Des Moines, Ia.
APOLLO CLUB
Sioux City, Ia.
MARY WALL BORMAN CHORAL CLUB
Sioux City, Ia.
C.D.A. CHORAL CLUB
Sioux City, Ia.
NORDMENDENES SINGERS
Sioux City, Ia.

P.T.A. MOTHERS CHORUS
Sioux City, Ia.
SHRINE CHANTERS
Sioux City, Ia.
SIOUX CITY FESTIVAL CHORUS
Sioux City, Ia.
SWEDISH GLEE CLUB
Sioux City, Ia.
WOMAN'S CLUB CHORUS
Sioux City, Ia.

KANSAS

LINDSBORG "MESSIAH" CHORUS
Lindsborg, Kan.
NEWTON COMMUNITY CHORUS
Newton, Kan.
PITTSBURG "MESSIAH" CHORUS
Pittsburg, Kan.
WINFIELD ORATORIO SOCIETY
Winfield, Kan.

KENTUCKY

COVINGTON CHORAL CLUB
Covington, Kentucky
KENTON-CAMPBELL MOTHER SINGERS
Covington, Ky.
CIVIC CHORUS
Louisville, Ky.
LIEDERKRANZ SINGING SOCIETY
Louisville, Ky.
LOUISVILLE CHORUS
Louisville, Ky.
LOUISVILLE ORATORIO SOCIETY
Louisville, Ky.
VICK CHORUS
Louisville, Ky.

LOUISIANA

CHORAL BRANCH OF MUSIC CLUB
Alexandria, La.
BATON ROUGE MUSIC CLUB CHORUS
Baton Rouge, La.
HAYNESVILLE CHORAL CLUB
Haynesville, La.
APOLLO CLUB
New Orleans, La.
APOLLO CLUB
Shreveport, La.
MENDELSSOHN CLUB
Shreveport, La.

MAINE

GLEE CLUB
Bowdoin College,
Brunswick, Me.

GLEE CLUB
University of Maine,
Orono, Me.
POLYPHONIC SOCIETY
Portland, Me.
PORTLAND MEN'S SINGING CLUB
Portland, Me.
PORTLAND ROSSINI CLUB CHORUS
Portland, Me.
GLEE CLUB
Nasson College,
Springvale, Me.

MARYLAND

BALTIMORE COMMUNITY CHORUS
Baltimore, Md.
BALTIMORE MUSIC CLUB CHORUS
Baltimore, Md.
BALTIMORE AND OHIO GLEE CLUB
Baltimore, Md.
BALTIMORE AND OHIO WOMEN'S CHORUS
Baltimore, Md.
CITY COLORED CHORUS
Baltimore, Md.
GRACHUR GLEE CLUB
Baltimore, Md.
HANDEL CHOIR
Baltimore, Md.
A CAPPELLA CHOIR
Hagerstown, Md.

MASSACHUSETTS

APOLLO MALE CHORUS
Boston, Mass.
BACH CANTATA CLUB
Harvard University,
Cambridge, Mass.
BOSTON A CAPPELLA SINGERS
Boston, Mass.
CECILIA SOCIETY CHORUS
Boston, Mass.
HANDEL AND HAYDN ORATORIO SOCIETY
Boston, Mass.
Dr. Thompson Stone in charge.
MACDOWELL CLUB CHORUS
Boston, Mass.
POLYPHONIC SINGERS
Boston, Mass.
TRINITY BOY CHOIRSTERS
Trinity Church,
Boston, Mass.
CHORAL GROUP
Harvard University,
Cambridge, Mass.
CHORAL GROUP
Radcliffe College,
Cambridge, Mass.
MASONIC CHOIR
Fall River, Mass.
AUDITORIUM MALE CHOIR
Haverhill, Mass.
BOXFORD ORATORIO SOCIETY
Haverhill, Mass.
BRADFORD CHORAL SOCIETY
Haverhill, Mass.
BRADFORD MEN'S GLEE CLUB
Haverhill, Mass.
MADRIGAL SINGERS
Haverhill, Mass.
BACH-BRAHMS CHORAL SOCIETY
Lawrence, Mass.
MACDOWELL MALE CHOIR
Springfield, Mass.
ORPHEUS CLUB
Springfield, Mass.
STOUGHTON MUSICAL SOCIETY
Stoughton, Mass.
FIRST LUTHERAN CHURCH CHOIRS
Worcester, Mass.
JENNY LIND SINGERS
Worcester, Mass.
MENDELSSOHN SINGERS
Worchester, Mass.
PILGRIM CHURCH A CAPPELLA CHOIR
Worchester, Mass.
WORCESTER ORATORIO SOCIETY
Worcester, Mass.
Walter Howe, conductor.
WOMEN'S AUXILIARY CHORUS OF THE WORCHESTER PHILHARMONIC ORCHESTRAL SOCIETY
Worcester, Mass.

MICHIGAN

BAY VIEW ASSEMBLY CHORUS
Bay View, Mich.
GENERAL MOTORS DETROIT CHORUS
Detroit, Mich.
GLEE CLUB OF FORD HOSPITAL NURSES' TRAINING SCHOOL
Detroit, Mich.
HALEVY SINGING SOCIETY
Detroit, Mich.
MADRIGAL CLUB OF DETROIT
Detroit, Mich.
MUSIC STUDY CLUB CHORUS
Detroit, Mich.
ORPHEUS CLUB OF DETROIT
Detroit, Mich.
WORKMEN'S CIRCLE SINGING SOCIETY
Detroit, Mich.
FLINT HIGH SCHOOL CHOIR
Flint, Mich.
ELKS GLEE CLUB
Flint, Mich.
FLINT CHORAL UNION
Flint, Mich.
FLINT COMMUNITY MUSIC ASSOCIATION
Flint, Mich.
GERMAN GLEE CLUB
Flint, Mich.
GROVES MALE CHORUS
Flint, Mich.
INDUSTRIAL MALE CHORUS
Flint, Mich.
PART SONG CHORUS
Flint, Mich.
ST. CECILIA CHORUS
Flint, Mich.
SINGERS' CLUB
Flint, Mich.
SOLDIERS CHORUS
Flint, Mich.
GLEE CLUB
Hillsdale College,
Hillsdale, Mich.
GLEE CLUB
Kalamazoo College,
Kalamazoo, Mich.
MESSIAH FESTIVAL CHORUS
Kalamazoo, Mich.
APOLLO CLUB
Lansing, Mich.
LANSING ORPHEUS CLUB
Lansing, Mich.
MATINEE MUSICALE CHORUS
Lansing, Mich.
GLEE CLUB
Olivet College,
Olivet, Mich.
SAGINAW CIVIC CHORUS
Saginaw, Mich.
CHOIR
Michigan State Normal College,
Ypsilanti, Mich.

MINNESOTA

MARY SYER BRADSHAW CHORUS
Duluth, Minn.
NORDIC CHORAL ENSEMBLE
Duluth, Minn.
Margrethe Hokanson, director
NORMANNA MALE CHORUS
136 Parkland, Ave.,
Duluth, Minn.
NORTHLAND SINGERS
Duluth, Minn.
APOLLO CLUB
Minneapolis, Minn.
CECILIAN SINGERS
Minneapolis, Minn.
MINNEAPOLIS A CAPPELLA CHOIR
Minneapolis, Minn.
NORWEGIAN GLEE CLUB
Minneapolis, Minn.
ODIN MALE CHORUS
Minneapolis, Minn.
ST. MARK'S CHOIR
Minneapolis, Minn.
WEST HIGH SCHOOL CHOIR
Minneapolis, Minn.
Peter Tkash, director
WESTMINSTER PRESBYTERIAN CHOIR
Minneapolis, Minn.
CONCORDIA COLLEGE CHOIR
Concordia College,
Moorhead, Minn.
ST. OLAF CHOIR
St. Olaf College,
Northfield, Minn.
Directed by F. Melius Christiansen
HAMLINE UNIVERSITY CHOIR
Hamline University,
St. Paul, Minn.
John Kuypers, director
ST. PAUL CATHOLIC CHORAL SOCIETY
St. Paul, Minn.

ST. PAUL ORPHEUS CLUB
St. Paul, Minn.

MISSISSIPPI

A CAPPELLA CHOIR
Jackson, Miss.

MISSOURI

KANSAS CITY PHILHARMONIC CHORUS
Kansas City, Mo.
APOLLO CLUB
St. Louis, Mo.
MADRIGAL CHORUS
St. Louis, Mo.
NORTH SIDE Y.M.C.A. GLEE CLUB
St. Louis, Mo.
ST. LOUIS A CAPPELLA CHOIR
St. Louis, Mo.
ST. LOUIS GRADE SCHOOL TEACHERS ASSN. CHORUS
St. Louis, Mo.
ST. LOUIS GRAND OPERA CHORUS
St. Louis, Mo.

MONTANA

APOLLO MALE CHORUS
Great Falls, Mont.
L. W. Upshaw, director
TUESDAY MUSIC CLUB CHORUS
Great Falls, Mont.
Mrs. Arthur Barkemeyer, director
MONDAY MUSIC CLUB CHORUS
Helena, Mont.
Mrs. Ray Church, director
ORPHEUS MALE CHORUS
Helena, Mont.
Mrs. Ione Peek, director

NEBRASKA

CATHEDRAL CHOIR OF LINCOLN
Lincoln, Nebraska

NEVADA

CAMPUS CHORAL CLUB
University of Nevada,
Reno, Nev.
RENO CHORAL UNION
Reno, Nev.
UNIVERSITY-COMMUNITY CHORUS
University of Nevada,
Reno, Nev.
UNIVERSITY SINGERS
University of Nevada,
Reno, Nev.

NEW HAMPSHIRE

INSTITUTE OF ARTS AND SCIENCES GLEE CLUB
Manchester, N. H.
STATE CHORUS
New Hampshire Federation of Music Clubs
Mrs. Kathleen Cunningham, director
WOMEN'S CHORUS
New Hampshire Federation of Women's Clubs
Director — Mrs. William Chapman, Keene, N. H.
CONCORD CHORUS
Concord, N. H.
Mrs. Ruth May, conductor
WOMEN'S CHORUS
Music Lover's Club
Littleton, N. H.
A CAPPELLA CHOIR
Manchester, N. H.
MASONIC MALE CHOIR
Manchester, N. H.
TEMPLE CHOIR OF MANCHESTER
Manchester, N. H.
PORTSMOUTH COMMUNITY CHORUS
Portsmouth, N. H.
Norman Leavitt, conductor
TEMPLE CHOIR
Temple, N. H.
60 men's voices.
Harry C. Whittemore, conductor
WOLFEBORO COMMUNITY CHORUS
Wolfeboro, N. H.
Mrs. Kathleen Cunningham, director

NEW JERSEY

APOLLO CLUB
Asbury Park, N. J.
ATLANTIC MALE CHORUS
Atlantic City, N. J.
BELLEVILLE GLEE CLUB
Belleville, N. J.
SUBURBAN GLEE CLUB
Bloomfield, N. J.
GLEE CLUB OF THE ORANGES
East Orange, N. J.
CHAMINADE SOCIETY
Hackensack, N. J.
HACKENSACK WOMAN'S CHORUS
Hackensack, N. J.
LEONIA WOMAN'S CLUB CHORUS
Leonia, N. J.
Miss Mildred Davies, director
MONTCLAIR A CAPPELLA CHOIR
Montclair, N. J.
Carl F. Mueller, director
MONTCLAIR GLEE CLUB
Montclair, N. J.
MOUNTAIN LAKES GLEE CLUB
Mountain Lakes, N. J.
BACH SOCIETY OF NEW JERSEY
Newark, N. J.
Rodney Saylor, director.
HAZOMIR CHORAL SOCIETY
Newark, N. J.
Mark Sulver, director.
(Y.M.H.A., Newark)
CONTEMPORARY CLUB CHORAL
Newark, N. J.
NEWARK MUSIC FESTIVAL CHORUS
Newark, N. J.
Frank Kasschau, director.
ORPHEUS CLUB
Newark, N. J.
Frank Kasschau, director.
HAZOMINUTLEY GLEE CLUB
Nutley, N. J.
WESTMINSTER CHAPEL CHOIR
Princeton, N. J.
WESTMINSTER CHOIR
Princeton, N. J.
RAHWAY MEN'S GLEE CLUB
Rahway, N. J.
CRAFT CHORISTERS
Red Bank, N. J.
ORPHEUS GLEE CLUB
Ridgewood, N. J.
CHORAL CLUB
Summit, N. J.
AEOLIAN CHOIR OF TRENTON
Trenton, N. J.
HANDEL CHOIR OF WESTFIELD
Westfield, N. J.
WESTFIELD GLEE CLUB
Westfield, N. J.

NEW MEXICO

SCHOLA CANTORUM
Santa Fe, New Mexico

NEW YORK

ALBANY MAENNERCHOR
Albany, New York
ALBANY MENDELSSOHN CLUB
Albany, N. Y.
MONDAY MUSICAL CLUB CHORUS OF ALBANY
Union College,
Albany, N. Y.
ARION MAENNERCHOR
Amsterdam, N. Y.
CHORAL GROUP
Babylon,
Long Island, N. Y.
BINGHAMTON MAENNERCHOR
Binghamton, N. Y.
APOLLO CLUB OF BROOKLYN
Brooklyn, N. Y.
ARION SINGING SOCIETY
Brooklyn, N. Y.
THE ASH CHORAL META CHRISTENSEN
Brooklyn, N. Y.
BROOKLYN ORATORIO CHORUS
Brooklyn, N. Y.
CHAMINADE OF BROOKLYN
Brooklyn, N. Y.
CHORAL ART SOCIETY
Brooklyn, N. Y.
CHORAL GROUPS
Brooklyn, N. Y.
CONCORD CHOIR
Brooklyn, N. Y.
FIQUE CHORAL
Brooklyn, N. Y.
LUTHERAN CHORUS
Brooklyn, N. Y.
MORNING CHORAL OF BROOKLYN
Brooklyn, N. Y.
UNIVERSITY GLEE CLUB
Brooklyn, N. Y.
NAUTILUS GLEE CLUB
Brooklyn, N. Y.
BAVARIA MAENNERCHOR
Buffalo, N. Y.
BUFFALO ARBEITER LIEDERKRANZ
Buffalo, N. Y.
BUFFALO ORPHEUS
Buffalo, N. Y.
BUFFALO SCHOLA CANTORUM
Buffalo, N. Y.
BUFFALO SCHWAEBISCHER
Buffalo, N. Y.
HARUGARI-FROSHINN CHORUS
Buffalo, N. Y.
CAMILLUS MAENNERCHOR
Camillus, N. Y.
COLONY CLUB
Farmingdale, N. Y.
CHORAL GROUP
Flushing,
Long Island, N. Y.
FLUSHING ORATORIO SOCIETY
Flushing, L. I., N. Y.
ORPHEUS GLEE CLUB
Flushing, L. I., N. Y.
CONCORDIA SINGING SOCIETY
Gloversville, N. Y.
HASTINGS MUSIC GUILD
Hastings-on-Hudson, N. Y.
HERKIMER MAENNERCHOR
Herkimer, N. Y.
CHORAL GROUP
Hicksville,
Long Island, N. Y.
BEL CANTO WOMEN'S CHORAL SOCIETY OF HUNTINGTON
Huntington, N. Y.
BEETHOVEN MAENNERCHOR
Ilion, N. Y.
JACKSON HEIGHTS CHORAL SOCIETY
Jackson Heights,
Long Island, N. Y.
CHORAL GROUP
Jamaica,
Long Island, N. Y.
MENDELSSOHN CLUB OF KINGSTON
Kingston, N. Y.
LITTLE FALLS MAENNERCHOR
Little Falls, N. Y.
CHORAL GROUP
Long Island City,
Long Island, N. Y.
APOLLO CLUB
Middletown, N. Y.
MT. VERNON MEN'S GLEE CLUB
Mt. Vernon, N. Y.
MT. VERNON MUSIC GUILD
Mt. Vernon, N. Y.
WESTCHESTER LIGHTING COMPANY CHORAL OF MT. VERNON
Mt. Vernon, N. Y.

AMPHION GLEE CLUB
Newburgh, N. Y.
CHORAL CLUB OF TEMPLE ISRAEL
New Rochelle, N. Y.
NEW ROCHELLE CHORAL ART SOCIETY
New Rochelle, N. Y.
UNIVERSITY GLEE CLUB
New Rochelle, N. Y.
WOMAN'S CLUB CHORAL
New Rochelle, N. Y.
YOUNG SINGERS CLUB
New Rochelle, N. Y.
AMPHION GLEE CLUB
Newburgh, N. Y.
A CAPPELLA SINGERS OF NEW YORK
New York, N. Y.
ADESDI CHORUS
New York, N. Y.
ADULT CHORUS OF THE MUSIC SCHOOL OF THE HENRY STREET SETTLEMENT
New York, N. Y.
AMERICAN LEAGUE SINGERS
New York, N. Y.
AMERICAN MUSIC ALLIANCE CHORUS
New York, N. Y.
ANGELUS CHOIR
New York City
BANKS' GLEE CLUB
New York N. Y.
BRANSCOMBE CHORAL GROUP
New York, N. Y.
THE CANTATA SOCIETY OF NEW YORK
New York, N. Y.
CHORAL SINGING GROUP
New York, N. Y.
THE CLEARING HOUSE MEMBER BANK SINGERS
New York, N. Y.
CLUB CHORISTERS OF THE CATHOLIC YOUNG WOMEN'S CLUB
New York, N. Y.
DESSOFF CHOIRS
New York, N. Y.
DOWN TOWN GLEE CLUB
New York, N. Y.
DRAMATIC ORATORIO SOCIETY
New York, N. Y.
LEHMAN ENGEL SINGERS
New York, N. Y.
ENSEMBLE CHORALE SOCIETY
New York, N. Y.
FREIHEIT SINGING SOCIETY
New York, N. Y.
GENERAL MOTORS GLEE CLUB OF NEW YORK
New York, N. Y.
THE GOLDEN HILL CHORUS
New York, N. Y.
HARMONY GUILD
New York, N. Y.
HELVETIA MAENNERCHOR
New York, N. Y.
INTERFRATERNITY GLEE CLUB
New York, N. Y.
INTERNATIONAL LADIES GARMENT WORKERS UNION NEW YORK CHORUS
New York, N. Y.
JEWISH CHORAL SOCIETY
New York, N. Y.
JUILLIARD CHORUS OF THE JUILLIARD SCHOOL OF MUSIC
New York, N. Y.
JUNIOR LEAGUE GLEE CLUB
New York City, N. Y.
KINGSBRIDGE CHORAL SOCIETY
New York, N. Y.
LADIES MUSICAL SOCIETY
New York, N. Y.
LITURGICAL ARTS SOCIETY
New York City, N. Y.
MADRIGAL SINGERS
WPA Theater of Music,
New York City, N. Y.
ROBERT MALONE CHORAL SOCIETY
New York City, N. Y.
MANHATTAN CHORUS
New York, N. Y.
MANHATTAN JUNIOR GLEE CLUB
New York, N. Y.
MANNES SINGERS
New York, N. Y.
MENDELSSOHN GLEE CLUB
New York City, N. Y.
THE MOTET SINGERS
New York, N. Y.
MUNICIPAL CIVIL SERVICE CHORAL SOCIETY
New York, N. Y.
NEGRO MELODY SINGERS
New York, N. Y.
NEIGHBORHOOD MUSIC SCHOOL CHORUS
New York, N. Y.
NEW SCHOOL CHORUS
New York City, N. Y.
NEW SINGERS
New York, N. Y.
NEW YORK SINGERS
New York, N. Y.
THE 140 WEST STREET CHORAL SOCIETY
New York City, N. Y.
ORATORIO SOCIETY OF NEW YORK
New York, N. Y.
PEOPLES CHORUS
New York City
ST. CECILIA CLUB WALDORF-ASTORIA
New York, N. Y.
SAVINGS BANKS MALE CHORUS
New York, N. Y.
SCHOLA CANTORUM
New York, N. Y.
SCHUBERT CHORAL SOCIETY
New York, N. Y.
SINGERS CLUB OF NEW YORK
Walter Stone, secy.,
151 E. 51st, New York City
THOMAS NEGRO COMPOSERS STUDY GROUP
New York, N. Y.
UNITED CHOIRSTERS OF NEW YORK
New York, N. Y.
UNIVERSITY GLEE CLUB
New York, N. Y.
VOCCOLI CHORAL SOCIETY
New York, N. Y.
WASHINGTON HEIGHTS ORATORIO AND CHORAL SOCIETY
New York City, N. Y.
WELSH WOMEN'S CHORUS
New York, N. Y.
WORKMEN'S CIRCLE CHORUS
New York, N. Y.
ZILBERTS CHORAL SOCIETY
New York, N. Y.
NORTH SALEM CHORAL SOCIETY
North Salem, N. Y.
PEEKSKILL CHORAL CLUB
Peekskill, N. Y.
CIVIC CHORAL CLUB
Port Chester, New York
PORT CHESTER CHORAL ARTS SOCIETY
Port Chester, N. Y.
SCHUBERT GLEE CLUB
Port Jervis, N. Y.
CHORAL GROUP
Port Washington,
Long Island, N. Y.
COMMUNITY SINGERS' CLUB OF POUGHKEEPSIE
Poughkeepsie, N. Y.
EUTERPE CLUB OF POUGHKEEPSIE
Poughkeepsie, N. Y.
GERMANIA MAENNERCHOR
Poughkeepsie, N. Y.
LYRIC GLEE CLUB
Poughkeepsie, N. Y.
ORPHEUS CLUB
Poughkeepsie, N. Y.
BAEDISCHER MAENNERCHOR
Rochester, N. Y.
COMMUNITY CHOIR OF ROCHESTER
Rochester, N. Y.
ROCHESTER CIVIC CHORUS
Rochester, N.Y.
EDGEMONT CHORAL SOCIETY OF SCARSDALE
Scarsdale, N. Y.
CAMBRIAN MALE CHORUS
Schenectady, N. Y.
MAENNERCHOR
Schenectady, N. Y.
OCTAVO SINGERS
Schenectady, N. Y.
SCHENECTADY CHORAL SOCIETY
Schenectady, N. Y.
SCHUBERT CLUB OF SCHENECTADY
Schenectady, N. Y.
THURSDAY MUSICAL CLUB CHORUS
Schenectady, N. Y.
TURNER MAENNERCHOR
Schenectady, N. Y.
AMERICAN LEGION CHORUS
Syracuse, N. Y.
ARION SINGING SOCIETY
Syracuse, N. Y.
LIEDERKRANZ SOCIETY
Syracuse, N. Y.
SYRACUSE UNIVERSITY CHORUS
Syracuse, N. Y.
UNIVERSITY SUPERVISORS CHORUS
Syracuse, N. Y.
TROY VOCAL SOCIETY
Troy, N. Y.
TUCKAHOE CHORAL CLUB
Tuckahoe, N. Y.
CYMREIGYDDION SOCIETY
Utica, N. Y.
UTICA CIVIC CHORUS
Utica, N. Y.
UTICA MAENNERCHOR
Utica, N. Y.
WHITE PLAINS CHORAL SOCIETY
White Plains, N. Y.
ALL SOULS UNIVERSALIST CHURCH CHOIR
Watertown, N. Y.
CHORAL GROUP
Morning Musicales,
Watertown, N. Y.
CHORAL GROUPS
University of North Carolina,
Chapel Hill, N. C.
EASTCHESTER CHORAL SOCIETY
Yonkers, N. Y.
MADRIGAL SOCIETY OF YONKERS
Yonkers, N. Y.
MALE GLEE CLUB OF YONKERS
Yonkers, N. Y.
ST. JOHN'S CHOIR
Yonkers, N. Y.
WESTCHESTER LIGHTING COMPANY CHORAL OF YONKERS
Yonkers, N. Y.
LYNDON WRIGHT CHORAL CLUB
Yonkers, N. Y.
YONKERS MUSIC GUILD
Yonkers, N. Y.

NORTH CAROLINA

CHARLOTTE MALE CHORUS
Charlotte, N. C.
BENNETT COLLEGE WOMEN'S CHOIR
Greensboro, N. C.

NORTH DAKOTA

AMPHION CHORUS
Fargo, N. D.
JAMESTOWN COLLEGE CHORUS
Jamestown College,
Jamestown, N. D.
STUDENTS' CHORUS
Jamestown College,
Jamestown, N. D.

OHIO

AKRON CIVIC CHORUS
Akron, Ohio
WORKMEN'S CIRCLE CHORUS
Akron, Ohio
ANNUAL BACH FESTIVAL
Baldwin-Wallace College,
Berea, Ohio
Dr. Albert Riemenschneider, director.
CANTON WOMEN'S CHORUS
Canton, Ohio
THE WOMEN'S CHORAL CLUB OF CHILLICOTHE
Chillicothe, Ohio
APOLLO CLUB
Cincinnati, Ohio
CINCINNATI MAY FESTIVAL CHORUS
Cincinnati, Ohio
CHILDREN'S CHORUS
Cincinnati, Ohio
CINCINNATI MADRIGAL SINGERS
Cincinnati, Ohio
Dr. John A. Hoffmann, director.
CINCINNATI MOTHERSINGERS
Cincinnati, Ohio
Dr. John A. Hoffmann, director.
FEDERAL MUSIC PROJECT CHORUS
Cincinnati, Ohio
FESTIVAL CHORUS
Cincinnati, Ohio
ORPHEUS CLUB
Cincinnati, Ohio
CAMBRIAN CHOIR
Cleveland, Ohio
CLEVELAND ORCHESTRA'S PHILHARMONIC CHORUS
Cleveland, Ohio
FORTNIGHTLY MUSICAL CLUB CHORUS
Cleveland, Ohio
JEWISH SINGING SOCIETY OF CLEVELAND
Cleveland, Ohio
MESSIAH CHORUS
Cleveland, Ohio
ORPHEUS MALE CHORUS
Cleveland, Ohio
SINGERS CLUB
Cleveland, Ohio
COLUMBUS WOMAN'S MUSIC CLUB CHORUS
Columbus, Ohio
CHILDREN'S CHORUS
Inland Manufacturing Co.,
Dayton, Ohio
Richard Westbrook, director.
DAYTON MOTHER SINGERS
Dayton, Ohio
DUTCH CLUB
Dayton, Ohio
FIRST BAPTIST CHURCH CHOIR
Dayton, Ohio
MASONIC TEMPLE CHOIR
Dayton, Ohio
MEN'S GLEE CLUB
Dayton, Ohio
MUSIC CLUB CHORUS
Dayton, Ohio
HAMILTON CHORAL SOCIETY
Hamilton, Ohio
HAMILTON SAENGERBUND
Hamilton, Ohio
MOTHER SINGERS
Eastover,
Hamilton, Ohio
ORPHEUS Y CHORAL CLUB
402-First National Bank Bldg.,
Hamilton, Ohio
SINGING BOYS OF AMERICA
Steubenville, Ohio
MONDAY MUSICAL CLUB CHORUS
Youngstown, Ohio
YOUNGSTOWN CIVIC CHORUS
Youngstown, Ohio

OKLAHOMA

SCHUBERT CHORAL CLUB
Holdenville, Okla.
HYECHKA CLUB CHORUS
Tulsa, Okla.
TULSA CIVIC CHORAL SOCIETY
Tulsa, Okla.
THE TULSANS
Tulsa, Okla.

OREGON

STUDENT CHORUS
Pacific University,
Forest Grove, Ore.
STUDENT CHORUS
Linfield College,
McMinnville, Ore.
STUDENT CHORUS
Marylhurst College,
Oswego, Ore.
ALLIED ARTS CLUB
Portland, Ore.
AMERICAN CHORAL ENSEMBLE
Portland, Ore.
APOLLO CLUB
Portland, Ore.
HELVETIA SAENGER CLUB
Portland, Ore.
MONDAY MUSICAL CLUB CHORUS
Portland, Ore.
NORWEGIAN SINGERS' ASSOCIATION
Portland, Ore.
STUDENT CHORUS
Portland University,
Portland, Ore.
STUDENT CHORUS
Reed College,
Portland, Ore.
STUDENT CHORUS
Willamette University,
Salem, Ore.

PENNSYLVANIA

ARION SOCIETY
Allentown, Pa.
SALEM CHANCEL CHOIR
Allentown, Pa.
BACH CHOIR
Bethlehem, Pa.
BACH FESTIVAL
Bethlehem, Pa.
Held annually, in May.
THE ACADEMY SINGERS OF ERIE
Erie, Pa.
STRONG VINCENT CHORUS
Erie, Pa.
HARRISBURG CHORAL SOCIETY
2321 N. 4th St.,
Harrisburg, Pa.
MADRIGAL CLUB
Harrisburg, Pa.
CHOIR ENSEMBLE SOCIETY
CHILDREN'S CHORUS
Johnstown, Pa.
CHOIR ENSEMBLE SOCIETY
SENIOR CHORUS
Johnstown, Pa.
CHOIR ENSEMBLE SOCIETY
YOUNG PEOPLE'S CHORUS
Johnstown, Pa.
GUILD OF MASTERSINGERS
Lancaster, Pa.
MILTON CHORAL UNION
Milton, Pa.
NEW TRIPOLI GLEE CLUB
New Tripoli, Pa.
CHORAL ART SOCIETY
Philadelphia, Pa.
CHORAL SOCIETY OF PHILADELPHIA
Philadelphia, Pa.
FELLOWSHIP MALE CHORUS
Philadelphia, Pa.
FOLK SINGERS OF PHILADELPHIA
Philadelphia, Pa.
FORTNIGHTLY CLUB
Philadelphia, Pa.
GERMANTOWN TIOGA CHORAL SOCIETY
Philadelphia, Pa.
HARMONY WOMEN'S CHORUS
Philadelphia, Pa.
JUNGER MAENNERCHOR
Philadelphia, Pa.
MADRIGAL SINGERS
Philadelphia, Pa.
ORPHEUS CLUB
Philadelphia, Pa.
PALESTRINA CLUB
Philadelphia, Pa.
PHILADELPHIA MUSIC CLUB CHORUS
Philadelphia, Pa.
PHILADELPHIA POLYPHONIC CHOIR
Philadelphia, Pa.
PHILADELPHIA SYMPHONIC CHOIR
Philadelphia, Pa.
PHILCO MEN'S GLEE CLUB
Philadelphia, Pa.
STRAWBRIDGE AND CLOTHIER CHORUS
Philadelphia, Pa.
THE UNITED SINGERS OF PHILADELPHIA
Philadelphia, Pa.
UNIVERSITY GLEE CLUB OF PHILADELPHIA
Philadelphia, Pa.
UNIVERSITY OF PENNSYLVANIA CHORAL SOCIETY
Philadelphia, Pa.
BACH FESTIVAL CHOIR
Pittsburgh, Pa.
CECILIA CHOIR
Pittsburgh, Pa.
CHAMBER OF COMMERCE CHORUS
Pittsburgh, Pa.
CHOIR ENSEMBLE
Pittsburgh, Pa.
CONGRESS OF WOMEN'S CLUB CHORAL
Pittsburgh, Pa.
DELTA SINGERS
Pittsburgh, Pa.
EAST LIBERTY CHORUS
Pittsburgh, Pa.
JUNIOR LEAGUE CHORAL
Pittsburgh, Pa.
MADRIGAL SINGERS
Pittsburgh, Pa.
MENDELSSOHN CHOIR
Pittsburgh, Pa.
MUSICIANS CLUB CHORUS
Pittsburgh, Pa.
NEGRO CHORUS
Pittsburgh, Pa.
NEVILLE SINGERS
Pittsburgh, Pa.
ORPHEUS MALE CHOIR
Pittsburgh, Pa.
ORPHEUS MIXED CHORUS
Pittsburgh, Pa.
PARAMOUNT SINGERS
Pittsburgh, Pa.
PITTSBURGH CHORAL SOCIETY
Pittsburgh, Pa.
PITTSBURGH MALE CHORUS
Pittsburgh, Pa.
SCHOLA CANTORUM
Pittsburgh, Pa.
SOUTH HILLS CHORAL
Pittsburgh, Pa.
SYRIA CHANTERS
Pittsburgh, Pa.
TEUTONIA MAENNERCHOR
Pittsburgh, Pa.
TUESDAY MUSICAL CLUB
Pittsburgh, Pa.
WESTINGHOUSE MALE CHORUS
Pittsburgh, Pa.
WOMEN'S CITY CLUB CHORAL
Pittsburgh, Pa.
WOMEN'S CIVIC CLUB OF MT. LEBANON
Pittsburgh, Pa.
Y.M. AND Y.W.H.A. CHORAL SOCIETY
Pittsburgh, Pa.
CHORAL ART SOCIETY OF READING
Reading, Pa.
READING CHORAL SOCIETY
Reading, Pa.
JUNGER MAENNERCHOR
Scranton, Pa.
KEYSTONE CHORISTERS
Scranton, Pa.

LIEDERKRANZ
Scranton, Pa.
MENDELSSOHN CHOIR
Scranton, Pa.
SCRANTON LADIES' MUSICAL CLUB
Scranton, Pa.
SCRANTON MALE CHORUS
Scranton, Pa.
TEMPLE CHORUS
Scranton, Pa.
STROUDSBURG GLEE CLUB
Stroudsburg, Pa.
THE MENDELSSOHN CLUB CHORUS
Sunbury, Pa.
DELAWARE COUNTY CHORAL SOCIETY
Upper Darby, Pa.
BACH FESTIVAL CHORUS
Wilkes-Barre, Pa.
CONCORDIA MALE CHORUS
Wilkes-Barre, Pa.
ORPHEUS MALE GLEE CLUB
Wilkes-Barre, Pa.
WILKES-BARRE ALUMNI CHORUS
Wilkes-Barre, Pa.

RHODE ISLAND

CATHOLIC CHORAL CLUB
Providence, R. I.
Rev. Leo Rowlands, director.
FESTIVAL ORATORIO SOCIETY
Providence, R. I.
GLEE CLUB
Brown University,
Providence, R. I.
Prof. Arthur Hitchcock, Dir.
GLEE CLUB
Pembroke College,
Providence, R. I.
G. Richard Carpenter, director.
KADIMAH CHORAL SOCIETY
Providence, R. I.
LES GAIS CHANTEURS
Providence, R. I.
MASONIC CHOIR
Providence, R. I.
ORATORIO SOCIETY
Providence, R. I.
PROVIDENCE FESTIVAL CHORUS
Providence, R. I.
John B. Archer, director.
PROVIDENCE SYMPHONY CHORUS
Providence, R. I.
UNIVERSITY GLEE CLUB
Providence, R. I.
VERDANDI SINGING SOCIETY
Providence, R. I.
Oscar Ekeberg, conductor.
Y SINGERS
Y.M.C.A.,
Providence, R. I.
William W. De Roin, director.

SOUTH CAROLINA

CHURCH SCHOOL CHOIR
Columbia, S. C.
SHANDON CHORAL SOCIETY
Columbia, S. C.
BACH CHORAL SOCIETY
Greenville, S. C.
BACH FESTIVAL
Furman University,
Greenville, S. C.
ROTARY BOY CHORISTERS
Greenville, S. C.
HIGH SCHOOL GIRLS' GLEE CLUB
Newberry, S. C.
BOYS CHOIR
Orangeburg, S. C.

SOUTH DAKOTA

ELKS CHORUS
Aberdeen, S. D.
CHORUSES
South Dakota State College,
Brookings, S. D.
FARM WOMEN'S CHORUS
Brookings, S. D.
FAULK COUNTY CHORUS
Faulk County, S. D.
Mr. and Mrs. Percy Clifford Cresbord, directors.
RAPID CITY CHORAL CLUB
Rapid City, S. D.
C. S. Hempstead, director.
A CAPPELLA CHOIR
Sioux Falls College,
Sioux Falls, S. D.
ELKS CHORUS
Sioux Falls, S. D.
MINNEHAHA MANDSKOR
Sioux Falls, S. D.
NORSE GLEE CLUB
Sioux Falls, S. D.
CHORUSES
University of South Dakota,
Vermillion, S. D.
GLEE CLUBS
Univeristy of South Dakota,
Vermillion, S. D.

TENNESSEE

CADEK CHORAL SOCIETY
Chattanooga, Tenn.
CHATTANOOGA CIVIC CHORUS
c/o Penn-Dixie Concert Co.,
Chattanooga, Tenn.
ORPHEUS CLUB
Chattanooga, Tenn.
BEETHOVEN CLUB CHORUS
Memphis, Tenn.
"OLD HARP SINGERS"
Nashville, Tenn.
Dr. George Pullen Jackson, organizer and sponsor.

TEXAS

AMATEUR CHORAL CLUB
Austin, Tex.
UNIVERSITY OF TEXAS GLEE CLUBS
University Station,
Austin, Tex.
CECILLIAN SINGERS
Dallas, Tex.
DALLAS CIVIC OPERA CHORUS
Dallas, Tex.
DALLAS MALE CHORUS
Dallas, Texas
MOZART CHORAL CLUB
Dallas, Tex.
SCHUBERT CHORAL CLUB
Dallas, Tex.
SCHUBERT MALE CHORUS
Dallas, Tex.
WEDNESDAY MORNING CHORAL CLUB
Dallas, Tex.
EL PASO CHORAL CLUB
3029 S. Campbell,
El Paso, Tex.
EL PASO CIVIC CHORUS
El Paso, Texas
BACH SINGERS
Houston, Texas
HEIGHTS WOMEN'S CHORAL CLUB
Houston, Texas
HOUSTON SYMPHONY CHORUS
Houston, Texas
SAENGERBUND
Houston, Texas
TEMPLE BETH-EL CHOIR
Houston, Texas
CHAMINADE CHORAL SOCIETY
San Antonio, Texas
SOUTHWEST MUSIC FESTIVAL ASSOCIATION CHORUS
San Antonio, Texas
TUESDAY MUSICAL CHOIR
San Antonio, Texas

UTAH

ASSOCIATED LADIES GLEE CLUBS
Utah
ASSOCIATED MEN'S GLEE CLUBS
Utah
UNIVERSITY GLEE CLUBS
Logan, Utah
ARPHONIANS
Ogden, Utah
GUSTAV ADOLF MALE CHORUS
Ogden, Utah
OGDEN MALE SINGERS
Ogden, Utah
OGDEN TABERNACLE CHOIR
Ogden, Utah
MENDELSSOHN CHORUS
Provo, Utah
UNIVERSITY GLEE CLUBS
Provo, Utah
AEOLIAN CHORUS
Salt Lake City, Utah
ALLEGRO CHORUS
Salt Lake City, Utah
ASSOCIATED MEN'S GLEE CLUB
Salt Lake City, Utah
BEL CANTO CLUB
Salt Lake City, Utah
ELYSIAN CHORUS
Salt Lake City, Utah
MORMON TABERNACLE CHOIR
Salt Lake City, Utah
ORPHEUS CLUB
Salt Lake City, Utah
SALT LAKE CITY SYMPHONIC CHOIR
Salt Lake City, Utah
SALT LAKE ORATORIO SOCIETY
Salt Lake City, Utah
SINGING MOTHERS ORGANIZATIONS
Salt Lake City, Utah
TABERNACLE CHOIR
Salt Lake City, Utah
THEODOSIA CHORUS
Salt Lake City, Utah
UNIVERSITY GLEE CLUBS
Salt Lake City, Utah
VENECIA CHORUS
Salt Lake City, Utah

VIRGINIA

NORFOLK CHORAL SOCIETY
Norfolk, Va.

VERMONT

UNIVERSITY OF VERMONT
University of Vermont,
Burlington, Vt.
UNIVERSITY OF VERMONT GLEE CLUBS
University of Vermont,
Burlington, Vt.
VERMONT SYMPHONY CHORUS
Burlington, Vt.

WASHINGTON

AMPHION SOCIETY
Seattle, Wash.
ARION MALE CHORUS
Seattle, Wash.
JUNIOR ORPHEONS
Seattle, Wash.
NORDICA CHORAL CLUB
Seattle, Wash.
NORWEGIAN SINGING SOCIETY
Seattle, Wash.
THE ORPHEONS
Seattle, Wash.
THE PHILOMEL SINGERS
Seattle, Wash.
RALSONT MALE CHORUS
SVEA MALE CHOIR
Seattle, Wash.
TEMPLE CHORUS
Seattle, Wash.
TREBLE CLEF CLUB
Seattle, Wash.
UNIVERSITY DISTRICT LADIES ENSEMBLE
Seattle, Wash.
BEL CANTO
Spokane, Wash.

GONZAGA UNIVERSITY GLEE CLUB
Spokane, Wash.
Lyle Moore, director.
LORELEI SINGERS
Spokane, Wash.
MADRIGAL SINGERS
J. Orville Westburg, director
W. 218 29th Ave.,
Spokane, Wash.
MENDELSSOHN CLUB
Spokane, Wash.
ADELPHIAN CHORUS
Tacoma, Wash.
LADIES' MUSICAL CLUB CHORUS
Tacoma, Wash.
ORPHEUS CLUB
Tacoma, Wash.
ST. CECILIA CLUB
Tacoma, Wash.
TACOMA ORATORIO SOCIETY
Tacoma, Wash.

WEST VIRGINIA

OHIO VALLEY FESTIVAL CHORUS
Wheeling, W. Va.

WISCONSIN

APPLETON GLEE CLUB
Appleton, Wis.
LAWRENCE COLLEGE A CAPPELLA CHOIR
Lawrence College,
Appleton, Wis.
MACDOWELL MALE CHORUS
Appleton, Wis.
NORTHLAND COLLEGE CHOIR
Ashland, Wis.
A CAPPELLA CHOIR
State Teachers' College,
Eau Claire, Wis.
MADISON CHORAL UNION
Madison, Wis.
GRIEG MALE CHORUS
Madison, Wis.
MAENNERCHOR
Madison, Wis.
MOZART CLUB
Madison, Wis.
STOUT INSTITUTE SYMPHONIC SINGERS
Menominee, Wis.
A CAPPELLA CHOIR
Milwaukee, Wis.
ARION MUSICAL CLUB
Milwaukee, Wis.
CADMAN CHORAL CLUB
Milwaukee, Wis.
CADMAN CHORUS
Milwaukee, Wis.
Women's voices.
INTERNATIONAL OPERA CHORUS
Gola G. Coffelt, director
2312 W. Highland Ave.,
Milwaukee, Wis.
LYRIC MALE CHORUS
Herman F. Smith, director
1111 N. 10th St.,
Milwaukee, Wis.
MAC DOWELL CLUB SINGERS
Milwaukee, Wis.
MILWAUKEE A CAPPELLA CHORISTERS
Eilen M. Sargeant, director
4062 N. 17th St.,
Milwaukee, Wis.
SHOREWOOD A CAPPELLA CHOIR
Milwaukee, Wis.
SHOREWOOD OPERATIC CHORUS
Milwaukee, Wis.
SYMPHONIC MALE CHORUS
Alfred Hiles Bergen, director
611 N. 13th St.,
Milwaukee, Wis.
A.L.A. MALE CHORUS
Racine, Wis.
BRAHMS CHORAL CLUB
Racine, Wis.
MIDWESTERN MALE CHORUS
Racine, Wis.
RACINE LADIES GLEE CLUB
Racine, Wis.
WISCONSIN COLLEGE SINGERS
Racine, Wis.
A CAPPELLA CHOIR
Sheboygan Vocational School,
Sheboygan, Wis.

WYOMING

MEN'S CHORUS
Cheyenne, Wyo.
WOMEN'S CHORUS
Casper, Wyo.
PHILOMELIAN CLUB
Cheyenne, Wyoming

Popular Bands and Their Theme Songs

Agnew, Charlie: "Slow But Sure"
Ames, George: "Blue Moon"
Armstrong, Louis: "When It's Sleepy Time Down South"
Arnheim, Gus: "Say It With Music"
Barnet, Charlie: "Make Believe Ballroom"
Barrie, Dick: "Blue Shadows"
Barron, Blue: "Sometimes I'm Happy"
Basie, Count: "One O'Clock Jump"
Beecher, Keith: "Montmarte Rose"
Belasco, Leon: "When Romance Calls"
Berigan, Bunny: "I Can't Get Started"
Bernie, Ben: "It's A Lonesome Old Town" and "Au Revoir, Pleasant Dreams"
Bestor, Don: "Teach Me To Smile"
Blaine, Jerry: "Streamlined Rhythm"
Block, Ray: "Music in My Fingers"
Brandywine, Nat: "If Stars Could Talk"
Breese, Lou: 'Breezing Along With the Breeze"
Brigode, Ace: "Carry Me Back to Old Virginny"
Bring, Lou: 'Love Rides on the Moon"
Brodie, Dale: "The Moon Is Low"
Brown, Les: "Dance of the Bluedevils"
Busse, Henry: "Hot Lips" and "When Day Is Done"
Byrne, Bobby: "My Colleen"
Californians, The: "California Here I Come"
Calloway, Cab: "Minnie the Moocher"
Candulla, Harry: "Moonlight on the Ganges"
Casa Loma: "Smoke Rings"
Chester, Bob: "Slumber"
Chiesta, Don: "Love Me Tonight"
Clinton, Larry: "Dipsy Doodle" and "Study in Brown"
Colonial Club: "On the Alamo"
Courtney, Del: "Three Shades of Blue"
Craig, Francis: "Red Rose"
Crosby, Bob: "Summertime"
Cugat, Xavier: "My Shawl"
Cummins, Bernie: "Dark Eyes"
Davis, Johnny: "Hooray for Hollywood"
DeLange, Eddie: "Don't Forget"
Denny, Jack: "Under the Stars"
Deutsch, Emery: "When a Gypsy Makes His Violin Cry"
Donahue, Al: "Low Down Rhythm in a Top Hat"
Dorsey, Jimmy: "Contrasts"
Dorsey, Tommy: "I'm Getting Sentimental Over You"
Duchin, Eddy: "Chopin's Nocturne" and "Be My Lover"
Eldridge, Roy: "Little Jazz"
Ellington, Duke: "East St. Louis Toodle-oo"
Ennis, Skinnay: "Got a Date With an Angel"
Farmer, Willie: "Farmer in the Dell"
Felton, Happy: "I Want To Be Happy"
Fields, Shep: "Rippling Rhythm"
Fio Rito, Ted: "Rio Rita"
Fitzgerald, Ella: "Let's Get Together"
Flindt, Emil: "Night of Love"
Frederic, Marvin: "Forbidden Melody"
Garber, Jan: "My Dear"
Gasparre, Dick: "We'll Recapture This Moment"
Gill, Emerson: "Weary"
Goodman, Benny: "Let's Dance" and "Goodbye"
Gordon, Gray: "One Minute to One"
Gray, Glen: "Smoke Rings"
Green, Johnny: "Body and Soul"
Grier, Jimmie: "Let's Dance and Dream".
Grofe, Ferde: "On the Trail" from Grand Canyon Suite
Hall, George: "Love Letters in the Sand"
Hall, Sleepy: "Sleepy Time Gal"
Hallett, Mal: "Boston Tea Party"
Halstead, Henry: "Cuddle Up a Little Closer"
Hamilton, George: "That's Because I Love You"
Hamp, Johnny: "My Old Kentucky Home"
Harris, Phil: "Rose Room"
Hayes, Edgar: "Edgar Steps Out"
Heidt, Horace: "I'll Love You in My Dreams"
Henderson, Horace: "Chris and His Gang"
Herbeck, Ray: "Romance"
Herman, Woody: "Blue Prelude" and "Blue Evening"
Herth, Milt: "Churchmouse on a Spree"
Hill, Teddy: "Uptown Rhapsody"
Himber, Richard: "It Isn't Fair"
Hines, Earl: "Deep Forest"
Hinkel, Freddie: "Charmaine"
Hite, Les: "It Must Have Been a Dream"
Hogan, Tweet: "My Heart Stood Still"
Hollander, Will: "How Could You Forget"
Holst, Ernie: "Florida the Moon and You"
Hopkins, Claude: "I Could Do Most Anything for You"
James, Harry: "Ciribiribin"
Joy, Jimmy: "Shine on Harvest Moon"
Jurgens, Dick: "Day Dreams Come True at Night"
Kassel, Art: "Hell's Bells"

Kay, Herbie: "Violets"
Kemp, Hal: "How I'll Miss You When the Summer Is Gone"
King, Henry: "Blues Serenade"
Kings Jesters: "Changes"
Kinney Hawaiians, Roy: "Across the Sea"
Kirk, Andy: "Until the Real Thing Comes Along" and "Clouds"
Kostelanetz, Andre: "Carefree"
Krupa, Gene: "Apurksody"
Kyser, Kay: "Thinking of You"
Leonard, Harlan: "A Mellow Bit of Rhythm"
Levant, Phil: "My Book of Dreams"
Lewis, Ted: "When My Baby Smiles at Me"
Little, Little Jack: "Little by Little"
Livingston, Jerry: "It's the Talk of the Town"
Lombardo, Guy: "Auld Lang Syne"
Lopez, Vincent: "Nola"
Lown, Bert: "Bye Bye Blues"
Lunceford, Jimmy: "Jazznochracy"
Lyman, Abe: "California Here I Come"
McCoy, Clyde: "Sugar Blues"
McCune, Bill: "Strange Interlude"
McGrew, Bob: "Who Can Tell"
McIntire, Lani: "One Rose"
McShann, Jay: "Jiggin' With Jay"
Madriguera, Enric: "Adios"
Malneck, Matty: "Stairway to the Stars"
Marshard, Jack: "Aline"
Martin, Freddy: "By-Lo Lullaby"
Masters, Frankie: "A Sweet Dream of You"
Meroff, Benny: "Diane"
Messner, Johnny: "Can't We Be Friends"
Miller, Glenn: "Moonlight Serenade"
Mills Blue Rhythm Band: "Star Dust"
Molina, Carlos: "La Cumparsita"
Moore, Carl (Deacon): "Dear Old Southland"
Morgan, Russ: "Does Your Heart Beat for Me"
Moten, Bus: "Moten Stomp"
Nagel, Fred: "I'm Writing This Song to You"
Nelson, Ozzie: "Loyal Sons of Rutgers"
Newman, Ruby: "Nothing Seems to Matter Any More"
Nichols, Red: "Wailing to the Four Winds"
Noble, Ray: "The Very Thought of You"
Norris, Stan: "A Million Kisses for You"
Norvo, Red: "Mr. and Mrs. Swing"
Osborne, Will: "The Gentleman Awaits"
Owens, Harry: "Sweet Leilani"
Page, Joe: "Alone at a Table for Two"
Panico, Louis: "Wabash Blues"
Pendarvis, Paul: "My Sweetheart"
Pollack, Ben: "Song of the Islands"
Prima, Louis: "Way Down Yonder in New Orleans"
Ravazza, Carl: "Vieni Su Granozio"
Redman, Don: "Chant of the Weed"
Reichman, Joe: "Little Thoughts"
Reisman, Leo: "What Is This Thing Called Love"
Riley, Mike: "Music Goes Round and Round"
Rio, Rita: "La Cucaracha"
Rogers, Buddy: "My Buddy"
Roy, Harry: "Bugle Call Rag"
Rubinoff, Dave: "Give Me a Moment Please"
Sabin, Paul: "Moon Over Miami"
Sanders, Joe: "Do You Miss Me" and "I'll Never Forget I Love You"
Savitt, Jan: "Quaker City Jazz"
Scott, Raymond: "Toy Trumpet"
Shaw, Artie: "Nightmare"
Sherman, Maurie: "Dreamy Melody"
Sissle, Noble: "Hello Sweetheart"
Sosnick, Harry: "Lazy Rhapsody"
Spanier, Muggsy: "The Lonesome Road"
Specht, Paul: "The Woodpecker Song"
Spitalny, Phil: "My Isle of Golden Dreams"
Stabile, Dick: "Blue Nocturne"
Stein, Maurie: "Honeysuckle Rose"
Stern, Harold: "Now That It's All Over"
Stone, Lew: "Oh, Susannah"
Storey, Lou: "Lady of the Evening"
Sudy, Joseph: "Reminiscing"
Sutton, Myron: "Moanin' at the Montmarte"
Teagarden, Jack: "I've Got a Right to Sing the Blues"
Trumbauer, Frank: "Singin' the Blues"
Tucker, Orrin: "Drifting and Dreaming" and "Oh Johnny"
Tucker, Tommy: "I Love You"
Vallee, Rudy: "My Time Is Your Time"
Van, Garwood: "Drifting and Dreaming"
Varzos, Eddie: "What Do Gypsies Dream"
Venuti, Joe: "Last Night"
Waller, Fats: "Ain't Misbehavin'"
Waring, Fred: "Sleep"
Webb, Chick: "I May Be Wrong"
Weeks, Anson: "I'm Writing You This Little Melody"
Weems, Ted: "Out of the Night"
Whiteman, Paul: "Rhapsody in Blue"
Williams, Griff: "Dream Music"
Wilson, Teddy: "In a Mood"
Young, Victor: "Sweet Sue—Just You"
Zurke, Bob: "Hobson Street Blues"



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Fourel, Mr. Georges
Fowle, Mrs. Leonard
Fox, Miss Edith M.
Fox, Mr. & Mrs. Heywood
Fox, Mr. Isidor
Fox, Mr. Walter S., Jr.
Francis, Mrs. Corabelle G.
Francis, Mrs. G. Tappan
Frankenstein, Miss Lina H.
Fraser, Mr. James B.
Fredericks, Mrs. B. W.
French, Mrs. Hollis
French, Miss Katherine
French, Mr. Richard Frederic

Friedlander, Mrs. Israel
Friedman, Mrs. Max
Friedman, Mr. & Mrs. Nathan H.
Fries, Miss Louisa H.
Frost, Mr. & Mrs. Donald McKay
Frost, Mrs. Edward J.
Frost, Miss Evelyn P.
Frost, Mrs. Harold L.
Frost, Mr. Horace W.
Frothingham, Mrs. Langdon
Frothingham, Mrs. Louis A.
Fry, Miss Anna D.
Fry, Mrs. Wm. Congdon
Fuess, Dr. & Mrs. Claude M.
Fuller, Hon. & Mrs. Alvan T.
Fuller, Miss Marjorie
Fulton, Dr. Marshall N.
Furness, Miss Laura
Gage, Mrs. Homer
Galacar, Mrs. Frederic R.
Gallagher, Mr. & Mrs. Wm. W.
Gammell, Mr. R. H. Ives
Gammons, Mr. Everett W.
Gano, Mr. & Mrs. Seth T.
Ganz, Mr. Harry
Ganz, Dr. & Mrs. Robt. Norton
Garceau, Mrs. Edgar
Gardner, Mrs. Geo. K.
Gardner, Miss Mary A.
Gardner, Mrs. Samuel A.
Garel, Miss Annette
Garfield, Mr. & Mrs. James
Garrison, Mr. David L.
Garrison, Mrs. Wm. L., Jr.
Garritt, Miss Elizabeth M.
Gaskill, Mr. & Mrs. Walter W.
Gaston, Mrs. Wm. A.
Gates, Mrs. Arthur E.
Gavin, Mrs. Basil
Gay, Miss Clara Edith
Gebhard, Mr. Heinrich
Gebhard, Mr. Leslie N.
Gibbs, Mrs. Louis D.
Gibson, Mrs. Kirkland H.
Giduz, Mrs. Fred J.
Gifford, Mrs. Carleton S.
Gifford, Miss Rosamond
Gilbert, Miss Clara C.
Gilbert, Miss Helen C.
Giles, Miss Louise
Gillet, Mr. Fernand
Gilliat, Mme. Catherine Osborne
Gilman, Miss Ellen A.
Gilman, Miss Margaret E.
Gilmore, Mrs. G. L.
Gleason, Mr. Edward H.
Glover, Mr. & Mrs. Wm. H.
Goddard, Mrs. Asa Edlridge
Goddard, Miss Ruth
Godoy, Miss Susan
Goodnow, Mrs. W. N.
Goodrich, Mrs. Aaron
Goodrich, Miss Constance
Goodrich, Mr. & Mrs. Wallace
Goodspeed, Mrs. Jos. H.
Goodwin, Mr. & Mrs. Frederic S.
Goodwin, Mr. & Mrs. Harry M.
Goodwin, Miss Sarah S.
Gorner, Mr. & Mrs. Otto A.
Gould, Miss Cornelia
Gould, Miss Eleanore P.
Goulston, Mrs. E. S., Jr.
Grabfield, Dr. & Mrs. G. Philip
Grandin, Miss Isabella
Graves, Mrs. Edward C.
Gray, Mrs. Gerald H.
Gray, Miss Marjorie
Gray, Mr. Reginald
Gray, Mrs. Russell
Grebe, Miss Emma
Greeley, Mr. & Mrs. Louis M.
Green, Miss Dorothy Bradford
Green, Miss Helen Lincoln
Green, Dr. & Mrs. Robert Montraville
Greenber, Mr. David H.
Greene, Miss Alma L.
Greene, Mrs. C. Nichols
Greene, Mrs. Edith Noyes
Greene, Mr. Edward B.
Greene, Mr. & Mrs. Henry Copley
Greene, Mr. & Mrs. Jerome D.
Greener, Mr. George C.
Greenough, Mrs. Chester N.
Greenough, Mrs. Henry V.
Greenough, Mrs. Robert B.
Greenwood, Mrs. Allen
Grew, Mrs. Edward
Grew, Mr. Henry S.
Grew, Mrs. John
Griffith, Miss Josephine
Grossman, Mrs. Julius
Grozier, Mrs. E. A.
Gundersen, Mr. Robert A.
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Hale, Mrs. Philip
Hale, Mrs. Richard K.
Hale, Mrs. Richard W.
Hall, Miss Anna
Hall, Mrs. Frederick G.
Hall, Mrs. Geo. A.
Hall, Mrs. H. S.
Hall, Mr. Reuben
Hallowell, Miss Charlotte B.
Hallowell, Miss Emily
Hallowell, Mr. & Mrs. N. Penrose
Hamlin, Miss Jenny L.
Hammond, Mrs. Edward C.
Hammond, Miss Elizabeth M.
Hammond, Hon. & Mrs. Franklin T.
Hannauer, Mrs. Geo.
Hansel, Mrs. Lawrence H.
Harding, Mrs. Edgar
Harding, Mrs. Edward
Harding, Mr. Emory H.
Hardy, Miss Mary Caroline
Harmon, Miss Lillian
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Harris, Mrs. Henry W.
Harris, Mr. Wm. E.
Harrower, Mrs. Norman
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Hart, Mrs. Orrin C.
Hartmen, Mrs. Edward T.
Hartt, Mrs. Arthur W.
Hartwell, Miss Mary A.
Harwood, Mrs. John H.
Harwood, Mrs. Sydney
Haskell, Mrs. Clarence G.
Haskell, Miss Marian R.
Haskins, Mrs. Charles H.
Hastings, Mrs. Francis H.
Hatch, Mr. & Mrs. Norman L.
Hatch, Mrs. Ralph E.
Hatfield, Dr. & Mrs. Hugh K.
Hatheway, Miss Florence E.
Haughton, Miss Alisen
Haughton, Mrs. M. Graeme
Haven, Mr. Parkman B.
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Hawkridge, Mrs. Leslie D.
Hawks, Mrs. Alfred J.
Hawley, Mrs. George
Hayden, Mrs. Harold B.
Hayden, Miss V. Pauline
Hayes, Miss Christine
Haynes, Miss Muriel S.
Hazard, Mrs. T. Pierrepont
Hazen, Mr. & Mrs. H. L.
Heard, Mrs. Hamilton
Heard, Mrs. Nathan
Hedge, Mr. & Mrs. Wm. R.
Hefler, Miss Alicia Henderson
Heilman, Mr. Wm. C.
Hemenway, Mrs. Harriet Sterling
Henderson, Mrs. Franklin C.
Henry, Miss Laura
Hepburn, Mr. Andrew H.
Herman, Mrs. Joseph M.
Herrick, Miss Margaret F.
Herrick, Mr. Robert F.
Herron, Mrs. Wm. H.
Hersey, Mrs. Alfred H.
Herter, Mrs. Christian A.
Heyl, Mr. Bernard C.
Heywood, Mrs. Chester D.
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Higginson, Mrs. Francis L.
Higginson, Mrs. Thomas Wenthworth
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Hildreth, Mrs. Stanley B.
Hiler, Miss Grace G.
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Hill, Mr. Arthur D.
Hill, Prof. & Mrs. Edward B.
Hill, Mrs. John F.
Hills, Miss Ernestine
Hills, Mrs. George E.
Hills, Miss Laura C.
Hinds, Mrs. E. Sturgis
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Hoar, Mrs. Samuel
Hobart, Mr. Richard B.
Hobbs, Mrs. Franklin Warren
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Hobson, Mrs. Geo. Henry
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Holbrook, Miss Mary S.
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Hollingsworth, Mrs. Ellis
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Holmes, Miss
Holmes, Mrs. Hector H.
Holmes, Miss Laura P.
Holt, Miss Harriet F.
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Homans, Miss Marian J.
Homans, Mrs. Wm. P.
Homer, Mrs. Joseph W.
Hooker, Mrs. G. Franklin
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Hooper, Mrs. James R., Jr.
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Hopkins, Mrs. Roland G.
Hopkinson, Miss Leslie W.
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Hornblower, Mr. & Mrs. Henry
Hornblower, Mr. & Mrs. Ralph
Horton, Mrs. David K.
Hosmer, Miss Phoebe Lee
Hough, Mrs. B. K.
Hough, Mrs. Charles T.
Houghton, Mr. & Mrs. Clement S.
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Howe, Mrs. J. Murray
Howe, Mr. M. A. DeWolfe
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Hoyle, Mr. Alexander E.
Hubbard, Mrs. J. C.
Hudnut, Mrs. Joseph
Hughes, Miss Amy M.
Hughes, Miss Elinor
Huiginn, Mrs. Eugene J. V.
Hulburd, Mrs. Chas. F.
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Humphrey, Mr. Blackmer
Humphrey, Mrs. Chester B.
Hunneman, Miss Ida
Hunnewell, Mrs. Arnold W.
Hunnewell, Mrs. Henry S.
Hunnewell, Mrs. Hollis
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Hurd, Mrs. G. Newell
Hurter, Mr. Frank O.
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Hutchins, Mrs. Edward W.
Hutchins, Mrs. J. H.
Hutchinson, Miss Marion
Hutchinson, Mrs. Maynard
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Jack, Dr. Frederick L.
Jackson, Miss Annie H.
Jackson, Mrs. Clara W.
Jackson, Dr. Henry
Jackson, Mrs. Henry B.
Jackson, Mrs. James, Jr.
Jackson, Mr. Robert A.
Jackson, Mr. Thomas
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Jameson, Miss Helen M.
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Jewell, Mr. & Mrs. T. E.
Jewett, Mrs. James R.
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Johnson, Prof. Edith C.
Johnson, Miss Edith Morse
Johnson, Mrs. Geo. F.
Johnson, Miss Harriet E.
Johnson,Mr. L. H. H., Jr.
Johnstone, Miss Winifred H.
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Jones, Mrs. Howard Mumford
Jones, Mr. Howard V., Jr.
Jones, Miss Kathrine
Jones, Miss Margaret H.

Jones, Mrs. Wm. E.
Joslin, Miss Mary R.
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Kaplan, Mr. & Mrs. Jos.
Kaufmann, Mr. & Mrs. Carl F.
Keeler, Mrs. Laurence M.
Keenan, Mr. & Mrs. Jos. H.
Keene, Mrs. H. Nelson
Keith, Mrs. Harold C.
Keith, Mrs. J. L.
Keller, Mr. & Mrs. Carl Tilden
Kelly, Mrs. Shaun
Kent, Mrs. Edward L.
Kent, Mrs. Everett, E.
Kerr, Mr. E. S. Wells
Kerr-Blackmer, Mr. & Mrs. H.
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Ketchum, Mr. Phillips
Kettell, Miss Margaret W.
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Kibrick, Mr. & Mrs. I. S.
Kidder, Mrs. C. W.
Kimball, Mrs. Bartow
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King, Mrs. Charles A.
King, Mr. & Mrs. Franklin
King, Mr. & Mrs. Henry Parsons, Jr.
King, Mrs. William F.
Kingsbury, Mrs. Edw. R.
Kinkade, Mr. & Mrs. Chas. E.
Kinsley, Mr. Alan D.
Kinsman, Mr. Wm. Abbot
Kirkwood, Dr. & Mrs. Samuel B.
Kittredge, Mr. Edw. H.
Kloseman, Miss Jessie E.
Knapp, Miss Edith
Knight, Shepherd
Knowles, Mr. Lucius James
Kopf, Mrs. Bernard
Koussevitzky, Dr. & Madame Serge
Krips, Mr. Alfred
Krumbhaar, Dr. & Mrs. G. Douglas
Kuhn, Miss Anna W.
Kuhns, Mr. John G.
Kunze, Mr. Max O.
Kuskin, Miss Sibyl
Kyle, Miss Margaret
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Lamb, Mr. Horatio A.
Lamprey, Miss Alice
Lamson, Miss Winnetta
Landers, Mr. Arthur
Lane, Mr. David W.
Lane, Mrs. F. E.
Lane, Mrs. Gardiner M.
Lane, Miss Katharine W.
Lang, Miss Margaret Ruthven
Lapham, Mrs. Henry G.
Lasell, Mrs. Chester W.
Lasell, Miss Elizabeth
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Laughlin, Mr. & Mrs. Henry A.
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Lawrence, Miss Mary B.
Lawrence, The Rt. Rev. Wm.
Lawson, Mrs. Arthur A.
Lawton, Mrs. Herbert
LeBaron, Dr. Paul B.
Lee, Mrs. Geo.
Lee, Mrs. Halfdan
Lee, Miss Helene G.
Lee, Mrs. John C.
Lee, Mrs. Jos.
Lee, Dr. & Mrs. Roger I.
Lee, Miss Sylvia
Lefavour, Dr. Henry
Lefavour, Mr. Wm. A.
Lefranc, Mr. Jean
Legate, Miss Helen A.
Leland, Miss Elizabeth Carter
Leland, Mrs. Lester
Lennox, Mrs. Wm. G.
Leonard, Mrs. Russell H.
Lesh, Mrs. H. Frederick
Leveen, Mr. Percy Paul
Levi, Mrs. Harry
Levin, Mrs. Colman
Levin, Mr. I. Norman
Levin, Mrs. Myer J.
Lewis, Mrs. George
Lewis, Mr. & Mrs. George, Jr.
Lewis, Mr. & Mrs. Herman Enoch
Lewis, Prof. & Mrs. Leo Rich
Lincoln, Mr. & Mrs. Alexander
Lindquist, Mr. John
Littell, Miss Lucy
Little, Mrs. David M.
Little, Mr. & Mrs. Harry B.
Little, Mrs. J. Lovell
Locke, Mrs. Ernest P.
Locke, Mrs. Frank L.
Lockwood, Mrs. Dunbar
Lockwood, Mrs. H. deForest
Logan, Mrs. George Wood
Lombard, Mrs. Laurence
Lombard, Mrs. Percival H.
Loomis, Mrs. Alfred L.
Lord, Mrs. W. H.
Loring, Mr. Augustus P., Jr.
Loring, Miss Marjorie C.
Loring, Miss Miriam
Loring, Mrs. Oliver L.
Loring, Mrs. Robert G.
Lothrop, Mrs. Arthur E.
Lothrop, Miss Mary B.
Lothrop, Mrs. W. S. H.
Lovejoy, Mrs. Frederick H.
Loveland, Mr. Winslow H.
Lowell, Miss Lucy
Luce, Mr. & Mrs. Stephen B.
Lunt, Mrs. Lawrence K.
Lutz, Miss Alma
Lyman, Mrs. Arthur
Lyman, Mr. Herbert
Lyon, Mrs. Geo. Armstrong
MacIntyre, Mr. Alden H.
MacKenzie, Mr. Lauchlin J.
Macleod, Mrs. Eldon
MacNichol, Mr. & Mrs. Edw. F.
Macomber, Mr. John R.
Macphie, Mr. & Mrs. E. I.
Mager, Mr. & Mrs. Georges
Magoun, Mr. & Mrs. W.N.
Magruder, Mrs. Calvert
Maguire, Mrs. Emily M.
Mahoney, Miss Marie L.
Main, Miss Alice A.
Manning, Mr. & Mrs. Earl G.
Manson, Mrs. Daniel E.
Marble, Miss Anna Theresa
Marden, Mr. & Mrs. Philip S.
Mark, Prof. E. L.
Marshall, Mrs. Gordon P.
Marshall, Mr. Wm. F.
Mason, Miss Fanny P.
Mason, Mr. & Mrs. Harold F.
Mason, Miss H. Florence
Mason, Mrs. Sydney R.
Mason, Mr. Wm. N.
Maxwell, Miss Anna R.
May, Mrs. Maude A.
Mayo, Mrs. Lawrence
Mayo, Mr. Lawrence S.
Mazzeo, Mr. & Mrs. Rosario
Mead, Mrs. Fredrick S.
Mead, Mrs. George
Mead, Mrs. Marshall B.
Meigs, Mrs. Jos. Vincent
Melcher, Mrs. Geo.
Melcher, Mr. & Mrs. Metcalf W.
Merrill, Mr. & Mrs. C. H. S.
Merrill, Miss Emily G.
Merritt, Mr. Nestor
Messer, Miss A. Louise
Metcalf, Mrs. Geo. Putname
Metcalf, Mr. & Mrs. Thomas N.
Metcalfe, Mr. & Mrs. Thomas E.
Metcalfe, Mr. & Mrs. G. W.
Miller, Mr. & Mrs. Alton L.
Miller, Miss Margaret Ogden
Miller, Miss Mildred A.
Miller, Miss Ruth P.
Miller, Mrs. W. L.
Milliken, Mrs. James I.
Mills, Mrs. Chas. F.
Mink, Mrs. Oliver W.
Mitchell, Mrs. John H.
Moench, Mrs. John C.
Moffat, Mrs. Donald
Monks, Mrs. Lester H.
Monroe, Mr. Arthur E.
Montgomery, Mrs. Hugh
Moore, Mrs. Clifford H.
Moore, Mrs. Edw. C.
Moors, Mr. & Mrs. Arthur W.
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Morison, Prof. & Mrs. Samuel Eliot
Morse, Mrs. Albert G.
Morse, Mr. & Mrs. Arthur H.
Morse, Miss Constance
Morse, Mrs. James F.
Morse, Miss J. G.
Morse, Jeska Swartz
Morse, Miss Leonice S.
Morse, Miss Marjory
Morse, Dr. & Mrs. Wm. I.
Morss, Mrs. Henry A.
Morss, Mr. Henry A., Jr.
Morss, Mr. John Wells
Moseley, Mrs. Frederick S.
Mosher, Mr. & Mrs. C. H.
Motley, Mrs. E. Preble, Sr.
Motte, Mrs. M. I.
Mower, Mr. & Mrs. Penfield
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Mumford, Mrs. Geo. S., Jr.
Munro, Mr. Willis
Munsterber, Miss Margaret
Murdock, Mrs. Harold
Murfitt, Mrs. Samuel C.
Murphy, Mr. & Mrs. F. S.
Murphy, Mrs. H. Dudley
Murray, Miss Grace E.
Murray, Mrs. Henry A. Jr.
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McCormick, Mrs. Stanley
McCreary, Mrs. Lewis S.
McElwain, Mrs. Donald M.
McElwain, Mr. & Mrs. J. Franklin
McFarland, Mrs. Carrie A.
McGann, The Very Rev. & Mrs. John M.
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McGoodwin, Mrs. Henry
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McIntire, Mrs. Allyn B.
McKibbin, Miss Emily W.
McLean, Miss Nathalie
McLellan, Mrs. Hugh D.
McLeod, Mr. Keith
McLeod, Mrs. Norman
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Nash, Mr. F. H.
Nason, Mrs. Robt. O.
Neal, Mrs. James A.
Needham, Mrs. R. T.
Neill, Mrs. Albert B.
Neilson, Miss Katharine B.
Newell, Miss Alice B.
Newell, Miss Eleanor
Newell, Mrs. James M.
Newey, Mrs. Walter H.
Newhall, Miss Gertrude E.
Newman, Mrs. A. Parker
Newman, Mrs. Samuel J.
Newton, Mr. & Mrs. Edwin M.
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Nicholson, Miss Ruth
Nickerson, Mrs. Roland
Nightingale, Mrs. John T.
Noli, Bishop F. S.
Norber, Mr. C. R.
North, Mrs. Frederic O.
Norton, Mrs. Arthur E.
Norton, Miss Elizabeth G.
Nourse, Miss Annie Endicott
Noyes, Miss Annie Anthony
Noyes, Mr. James B.
Noyes, Mrs. Wm. E.
Nutter, Miss Caroline E.
Nutter, Mr. Charles R.
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Olmsted, Miss Margaret
Opdycke, Mrs. Leonard
Orcutt, Mr. & Mrs. Wm. Dana
Osgood, Mrs. Robert B.
Otis, Mrs. Mary Brooks
Packard, Mr. Gardner F.
Packard, Miss Louise
Paige, Miss Lillian M.
Paine, Mr. F. Ward
Paine, Rev. Geo. L., The
Paine, Mr. John B., Jr.
Paine, Misses Jessie G. & Elsie M.
Paine, Mrs. Rene E.

Paine, Mr. & Mrs. Richard C.
Paine, Mrs. Robt. Treat
Paine, Mr. & Mrs. R. T. II
Paine, Mrs. Russell S.
Paine, Mrs. Stephen
Palache, Mrs. Chas.
Parker, Mr. Chas. Henry
Parker, Judge & Mrs. Philip S.
Parker, Mrs. Robt. B.
Parker, Mrs. Robt. B., Jr.
Parker, Mrs. Wm. Stanley
Parkinson, Mrs. John
Parkinson, Mr. Robt.
Parkman, Mrs. Henry
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Parsons, Mrs. Ernst M.
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Patton, Mrs. James E.
Payson, Mrs. Samuel C.
Peabody, Miss Anne P.
Peabody, Mrs. Endicott
Peabody, Mr. & Mrs. Robt. E.
Peabody, Mrs. W. Rodman
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Peck, Miss Barbara Jane
Pecker, Miss Annie J.
Peirce, Miss Alice Foster
Peirce, Miss Emily O.
Peirce, Miss Jessie L. O.
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Perry, Mrs. Edw. K.
Perry, Miss Hattie S.
Perry, Mrs. Henry H.
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Perry, Prof. Ralph Barton
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Pickman, Edward M.
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Pierce, Mrs. Edgar
Pierce, Mrs. George W.
Pierce, Mr. John G.
Pierce, Miss Louisa Q.
Pierce, Miss Rosamond
Pierce, Mrs. Wilson H.
Pigors, Mrs. Paul J. W.
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Piller, Mr. Boaz
Pinkham, Mr. Daniel R., Jr.
Piston, Prof. Walter H.
Pitman, Mrs. Benjamin F.
Pitman, Mrs. Harold A.
Polatschek, Mr. Victor
Pollard, Mrs. A. Wilder
Pond, Mrs. Charles C.
Pope, Dr. & Mrs. Carlyle
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Porter, Mrs. Chas. Allen
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Potter, Mrs. John Briggs
Potter, Mrs. Murray A.
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Powers, Mrs. Samuel L.
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Pratt, Dr. & Mrs. Henry Nickerson
Pratt, Mrs. Louis Mortimer
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Preston, Mrs. Elwyn G.
Priest, Mrs. Jos. K.
Proctor, Mrs. Chas. A.
Proctor, Miss Emily Dutton
Proctor, Mrs. Thomas Emerson
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Putnam, Miss Barbara
Putnam, Mrs. F. Delano
Putnam, Mrs. Geo.
Putnam, Miss Louisa H.
Rackemann, Mrs. Felix
Ramseyer, Miss Bertha
Ramseyer, Mrs. C. Theodore
Ramseyer, Miss Minna L.
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Rand, Miss Frieda
Rand, Mr. & Mrs. Harry Seaton
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Ratshesky, Mrs. Theresa S.
Raymond, Mr. & Mrs. Franklin F.
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Reese, Miss Alice
Reilly, Miss Mary E.
Renfrew, Mrs. L. Brown
Rice, Mrs. Albert W.
Rice, Mr. Frederick
Rice, Mrs. John C.
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Richardson, Mr. Chas. O.
Richardson, Mrs. John, Sr.
Richardson, Mr. Nicholas
Richardson, Miss Ruth K.
Richardson, Mr. W. K.
Richmond, Mr. W. Douglas
Riley, Miss Mabel Louise
Riley, Mrs. R. Sanford
Ripley, Mr. Alfred L.
Ritz, Miss Alice Marie
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Robbins, Mrs. Royal E.
Roberts, Miss Ethel Dane
Roberts, Miss Jane L.
Robinson, Mr. Dwight P. Jr.
Robinson, Miss Gertrude
Robinson-Smith, Miss Gertrude
Robinson, Miss Jeannie D.
Rogers, Miss Bertha F.
Rogers, Mrs. E. H.
Rogers, Mrs. Horatio
Rogers, Mrs. Howard L.
Romkey, Miss A. Rebecca
Ropes, Mrs. Caroline S.
Ropkins, Mrs. Kate C.
Rosenthal, Mrs. Eugene
Rosenthal, Mrs. Louis
Ross, Miss Lucy C.
Rossback, Mrs. Adolph
Rothwell, Mr. Bernard J.
Rousmaniere, Miss Mary S.
Rowley, Mrs. Chas. F.
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Rubenstein, Mr. Philip
Ruffin, Mr. Geo. L.
Russell, Mrs. Otis T.
Russell, Mr. Richard S.
Russell, Mrs. Wm. A.
Sabine, Miss Mary L.
Saltonstall, Miss Elizabeth
Saltonstall, Mr. & Mrs. Richard
Saltonstall, Mrs. Robt.
Sampson, Mrs. Robt de W.
Samson, Mrs. E. J.
Sanborn, Mr. & Mrs. Ashton R.
Sanborn, Mr. Harry C.
Sanderson, Miss Ruth D.
Sands, Miss Gertrude S.
Sanroma, Mr. & Mrs. Jesus M.
Sargent, Mr. Porter
Saunders, Mrs. Florence W.
Saville, Mrs. Wm., Jr.
Sawtell, Mrs. Frank M.
Sawyer, Mrs. F. D.
Sawyer, Mr. & Mrs. Henry B.
Sawyer, Mrs. Wm. H.
Sayles, Mr. & Mrs. Robt. W.
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Schenck, Miss Martha McLeod
Schirmer, Mr. Cyrus T.
Schneider, Miss Elizabeth
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Scudder, Mr. Wallace M., Jr.
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Sears, Mrs. Francis B.
Sears, Mrs. Francis P.
Sears, Mrs. Richard
Sears, Mrs. Samuel P.
Seaver, Miss Esther Isabel
Seaverns, Mrs. Arthur J.
Seavey, Mrs. Chas. L.
Selya, Mr. & Mrs. H. P.
Seymour, Miss Louise
Shafer, Miss Xoa M.
Shapiro, Mr. Morris
Sharp, Mrs. Benjamin
Shattuck, Miss Alice
Shattuck, Dr. & Mrs. Geo. C.
Shattuck, Mr. Henry L.
Shattuck, Miss Lillian
Shaw, Mrs. Henry S.
Shaw, Mr. Louis Agassiz II.
Shaw, Miss Miriam
Shaw, Mrs. Sohier
Shaw, Dr. & Mrs. Thomas B.
Shaw, Mr. & Mrs. T. Mott
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Dixon, Miss Elizabeth S.
Dixon, Mrs. William W.
Doering, Mrs. E. J.
Doering, Mrs. O. C.
Dole, Mrs. Arthur
Donker, Miss Janet B.
Donnelley, Mr. & Mrs. Gaylord
Donnelley, Miss Naomi
Donnelley, Mrs. Paul
Donnelley, Mr. Thomas E.
Donohue, Mrs. William F.
Dorn, Mr. William
Dornbusch, Mr. Charles
Douglas, Mrs. Donald B.
Douglas, Mrs. James H.
Douglass, Mr. William A.
Downing, Mrs. Winifred S.
Drake, Mrs. Lauren J.
Drechsel, Mrs. W. E.
Drexmit, Mrs. W. F.
Dreyer, Mrs. J. W.
Dreyfus, Mrs. Moise
Druyan, Mrs. O.
Droll, Mrs. Joseph W.
Dryden, Mrs. George B.
Dudley, Mrs. Frank V.
Dudley, Miss Grace M.
Duggan, Mrs. F. E.
Duggan, Miss Hulda Irene
Du Moulin, Mr. Gaston
Du Moulin, Rose Lyon
Du Moulin, Mrs. Theodore
Dunbaugh, Mrs. H. J.
Dunham, Mrs. Clayton A.
Dunham, Mr. W. H.
Dunkelberger, Mr. Gustav
Dunlop, Mrs. Simpson
Dunn, Mr. Samuel
Dunn, Mrs. S. B.
Dunn, Mr. W. Frank
Durant, Mrs. Alice
Durham, Mrs. Frank J.
Dyon, Mr. A. H.
Easter, Miss Gladys
Eastman, Mrs. Walker P.
Eckhart, Mrs. Carlos K.
Eckhart, Mrs. Percy B.
Eckhouse, Mrs. Herbert S.
Eckstein, Mrs. I.
Eckstein, Mrs. Louis
Eddy, Mrs. Donald
Ederheimer, Mrs. Guy L.
Edwards, Mrs. E.
Edwards, Miss Jennie
Eger, Mrs. Albert
Egleston, Mrs. A.
Ehrenworth, Miss Marie C.
Eisendrath, Mrs. B. D.
Eisendrath, Mr. Edwin
Eisendrath, Mrs. William B.
Eisendrath, Mrs. Wm. N., Jr.
Eisenschiml, Mr. Ralph
Eisenstaedt, Mrs. J.
Eitel, Mr. & Mrs. Emil
Elbel, Mrs. Stuart
Eldredge, Mary Fluck
Eliassen, Mr. Rolf
Ellerd, Mrs. Harvey G.
Elliott, Mr. F. C.
Elliott, Mrs. Frank R.
Ellis, Mrs. George C.
Ellis, Mrs. W. H.
Elrod, Mr. Arthur
Elsenau, Miss Alyce
Elston, Mrs. I. C., Jr.
Emerson, Miss Barbara A.
Emery, Mrs. W. H.
Emmel, Mrs. E.
Endrizzi, Miss Marie
Engel, Miss Ruth
Engle, Miss Hilda
Englebrecht, Miss Ann
Ennis, Mrs. James I.
Epstein, Mrs. Harry
Erminger, Mrs. Howell B.
Ernst, Mrs. Leo
Ersland, Miss Helen
Esser, Mr. Franz
Ettelson, Mrs. S. A.
Evans, Mr. C. B.
Evans, Miss Florence
Evans, Mrs. Florence
Evans, Miss Frances
Everett, Miss Adele M.
Everett, Mrs. Boyd N.
Everitt, Mrs. George
Ewen, Miss Emma N.
Ewing, Mrs. H. W.
Ewing, Miss Henriette
Fabian, Mrs. F. L., Jr.
Fagerstrom, Miss E. I.
Faherty, Mrs. Roger
Fairbank, Mrs. Dexter
Fairbank, Mrs. Kellogg
Fairbanks, Mrs. Warren C.
Fairman, Miss Louise
Fairman, Miss Marian
Faithorn, Mrs. W. E.
Falk, Miss Amy
Falk, Mrs. M. L.
Fall, Mrs. J. H., III.
Faricy, Mrs. Wm. T.
Farnsworth, Mrs. George
Faroll, Barnett
Farr, Mrs. Marvin A.
Farr, Mr. Newton C.
Farr, Miss Shirley
Farrar, Miss Fannie
Farwell, Mrs. A. L.
Farwell, Mrs. Albert D.
Farwell, Mr. & Mrs. John V.
Fasshauer, Mr. Carl
Faulkner, Mrs. C. J., Jr.
Favill, Mr. John
Fechheimer, Mrs. F.
Feddam, Mr. & Mrs. A. G.
Felton, Miss Estella
Fenner, Mr. Robert C.
Fenton, Mrs. Howard
Fentress, Mrs. Calvin
Ferris, Miss Jeannette
Fetcher, Mr. & Mrs. Edwin S.
Fiala, Mr. Rudolph

Field, Mrs. Arthur
Field, Mrs. James
Field, Mrs. W. A.
Field, Mrs. W. G.
Fifer, Mrs. M. M.
Fifield, Mrs. Ed R.
Filkins, Mrs. A. J.
Finerman, Mr. Gerald
Fink, Miss Sonia
Fischel, Mrs. Frederic A.
Fischer, Miss Elaine
Fish, Mrs. Carman T.
Fishel, Mrs. I.
Fisher, Mrs. A. O.
Fisher, Mrs. D. S.
Fisher, Mrs. J. W., Jr.
Fisher, Tom
Fitzgerald, Mr. P.
Fitziu, Miss Anna
Fitzmorris, Mr. C. C., Jr.
Fleming, Mr. J. B.
Fleming, Mr. & Mrs. Thomas J.
Flesch, Mrs. E. F.
Florsheim, Mrs. Harold
Flory, Mr. Owen O.
Fogelson, Miss Lee
Follansbee, Mrs. Rogers
Folonie, Mrs. R. J.
Folsom, Mrs. William R.
Forch, Mrs. John L., Jr.
Ford, Mr. & Mrs. Norman, Jr.
Foreman, Mrs. Edwin G.
Foreman, Mrs. Edwin G., Jr.
Foreman, Mrs. Isaac H.
Foreman, Mrs. O. C.
Foresman, Mrs. Hugh
Forgan, Mr. & Mrs. James B.
Fortune, Mr. P. C.
Foskett, Mrs. E. A.
Foster, Mrs. C. K.
Foster, Mrs. H. B.
Foster, Miss Mary
Foster, Mrs. Stephen
Fouche, Mr. G. R.
Fox, Mr. Hugo
Fox, Dr. Paul C.
France, A.
Frank, Mrs. A. A.
Frank, Mrs. A. Richard
Frank, Mrs. Charles G.
Frank, Miss Edith S.
Frank, Dr. Ira
Frank, Mrs. Joseph M.
Frank, Dr. Richard
Frankenthal, Mrs. Lester E.
Frazer, Mrs. George
Freeman, Mrs. Charles Y.
Freeman, Miss Maude M.
Freeman, Mrs. Sarah G.
Freeman, Mr. W. C.
Freer, Mrs. Archibald
Freer, Mrs. W. B.
French, Mr. D. K.
Freschl, Mrs. W.
Freud, Mr. Joseph
Freudenthal, Mrs. Geo. S.
Fruedenthal, Mr. James H.
Friedlich, Mrs. Herbert A.
Friedman, Miss Alice
Friedman, Miss Hortense
Friedman, Mrs. I. K.
Friedman, Mrs. Isaac
Frost, Miss Minnie
Fuller, Mr. Charles N.
Fuller, Mrs. Frank R.
Fulrath, Miss Ruth D.
Fulton, Mr. & Mrs. Darrow
Funk, Mrs. C. S.
Fyffe, Mrs. W. J.
Gale, Mrs. George W.
Galt, Mrs. Arthur T.
Gamer, Miss L. F.
Gandell, Mr. S. M. K.
Gane, Miss Gertrude
Ganz, Mr. & Mrs. Rudolph
Gardner, Mr. Addison L., Jr.
Gardner, Mr. George Milton
Gardner, Miss Georgia
Gardner, Mrs. Henry A.
Gardner, Mr. & Mrs. Robert A.
Gardner, Mrs. Wm. A.
Garetson, Mrs. Hazel
Garner, Mrs. J. M.
Gary, Mrs. John W.
Gates, Mrs. L. F.
Gatewood, Mrs. Esther
Gatzert, Miss Blanche
Gemmell, Miss Martha
Gentles, Miss M.
George, Mrs. Carl
Geppert, Anna
Gerber, Miss Rose
Gerlach, Mrs. Fred
Gerstley, Mrs. J. R.
Gervais, Mrs. Paul T.
Getz, Mrs. Henry
Getz, Mrs. J. G.
Gianorlis, Mrs. N. D.
Gibbs, Mrs. Harry
Gifford, Mrs. Raymond H.
Gifford, Mrs. Sanford R.
Gilbert, Mrs. H. R.
Gilbert, Mr. Harry T., Jr.
Gilbert, Miss Helen
Giles, Mrs. Guy H.
Gilman, Mrs. George P.
Gimbel, Mrs. J. W.
Gingrich, Mrs. Arnold
Glanz, Miss Adeline
Glaser, Mrs. Morris R.
Glaser, Miss Rosalie
Glattfield, Mrs. John
Glick, Mrs. H. R.
Glomski, Miss Hyacinth
Goddard, Mrs. Convers
Goddard, Mrs. L. A.
Goettsch, Mrs. Walter
Goffe, Miss Greta
Goldblatt, Mrs. Nathan
Goldstein, Mrs. William
Gomron, Mrs. Paul
Goodking, Mrs. M. L.
Goodman, Mrs. Bennett
Goodman, Mrs. Jerome
Goodman, Mrs. Milton
Goodman, Mrs. Samuel
Goodman, Mrs. William O.
Goodnough, Mrs. M. H.
Goodrich, Mrs. A. C.
Goodspeed, Mr. & Mrs. C. B.
Gordon, Mrs. C. J.
Gordon, Mr. Louis
Gordon, Mrs. Philip
Gosling, Mrs. Robert A.
Gotthilf, Mrs. M.
Gottschall, Mrs. W. L.
Grace, Mrs. John Henry Jr.
Graham, Mrs. John
Graves, Mrs. Robert B.
Green, Mrs. Dwight H.
Green, Mrs. William Ogden
Greenberg, Mr. Morris
Greenblatt, Mrs. Kathryn
Greene, Mrs. Alexander
Greene, Mrs. Claire P.
Greengard, Mrs. Rosalind
Greenlee, Mrs. W. B.
Gregori, Mrs. L. P.
Gregory, Mr. & Mrs. R. B.
Gregory, Mrs. S. S., Jr.
Gridley, Mrs. Martin
Grier, Mrs. F. H.
Griffin, Miss Marcella
Griffin, Mrs. R. C.
Griffith, Mr. C. L.
Grill, Mrs. Joseph
Grimm, Miss Eleanor K.
Griswold, Mrs. H. T.
Griswold, Mr. Talcott
Gross, Mr. Isadore
Grossfield, Miss Rose
Grote, Mrs. W. F.
Grosvenor, Mrs. Wallace F.
Grove, Miss Eloise
Groves, Mr. & Mrs. William
Grulee, Mrs. C. G.
Gruensfeld, Mrs. Ernest
Gudeman, Mr. Richard
Guettler, Mrs. H. W.
Guggenheim, Mr. Leon
Guinan, Mrs. James J.
Gunthrop, Mrs. Alice
Gurley, Mrs. F. G.
Gurley, Miss Helen C.
Guthman, Mrs. Leo
Guthrie, Mrs. S. Ashley
Guthrie, Mrs. Seymour
Gutknecht, Mrs. J.
Haas, Mr. R. R.
Hackett, Mrs. Karleton
Hackney, Mrs. Henry C.
Hadley, Miriam
Haffner, Mr. C. C., Jr.
Hague, Mrs. Morton
Haight, Mrs. George I.
Haines, Miss Tina Mae
Hale, Mr. & Mrs. Wm. B.
Hall, Mr. Arthur B.
Hall, Mrs. Frank G.
Hall, Mr. Sherwood
Hallenbeck, Mrs. J. C.
Haller, Mr. L. P.
Halperin, Mr. David
Hambleton, Mr. C. J.
Hamill, Mr. Alfred E.
Hamill, Mr. & Mrs. Chas. H.
Hamill, Mrs. Ernest A.
Hamilton, Mrs. Louise Barlow
Hamilton, Mrs. Walter G.
Hammel, Mrs. S. H.
Hammel, Mrs. Walter
Hammond, Mrs. Luther S.
Hancock, Mr. Walter
Hand, Mr. Arthur
Handke, Mr. P.
Hankwitz, Mr. Carl
Hannaford, Mrs. F.
Hanover, Mr. William
Hansel, Mrs. John
Hard, Mrs. Perry
Hardeen, Mrs. Theordore, Jr.
Hardenbrook, Mrs. B. D.
Harding, Mrs. John C.
Harding, Mrs. V. M.
Hardon. Mrs. Robert Wallace
Hardy, Mrs. Edward K.
Hardy, Mrs. Francis H.
Hardy, Miss Harriet H.
Harmon, Mrs. John
Harrell, Mrs. W. B.
Harris, Mrs. Albert W.
Harris, Mrs. F. G.
Harris, Miss Hillis
Harris, Mr. Lloyd
Harris, Mr. & Mrs. Norman
Harris, Mrs. N. W.
Harris, Mrs. S. H.
Harris, Mrs. Stanley
Harris, Mr. Victor
Harris, Mrs. Wm. A., Jr.
Harrison, Mr. Carter H.
Hart, Mrs. H. M.
Hart, Mrs. Herbert L.
Hart, Mrs. L. E., Jr.
Hart, Mrs. Percival
Hartlett, Mrs. E. Mann
Hartman, Mrs. J. H.
Hartman, Mr. Lambert J.
Hartman, Mrs. Milton L.
Hartman, Miss Z.
Harvey,Mrs. Arlington
Harvey, Mrs. Basil C. H.
Harvey, Mrs. H. F.
Haseltine, Mrs. C. F.
Haskell, Mrs. George S.
Haskins, Miss Jane
Hattstaedt, Mrs. J. J.
Hauull, Mrs. Chas. H.
Hauull, Mrs. Ernest A.
Havens, Mrs. Samuel
Hawkins, Miss Mabel A.
Hay, Mrs. William Sherman
Haydon, Mrs. A. E.
Haydon, Mrs. H. E.
Hayes, Mrs. L. K.
Hayton, Mr. Russell
Hayward, Mrs. E. G.
Hayward, Mrs. Oscar C.
Hazeltine, Miss Helen
Headburg, Mrs. Albion
Healy, Mrs. Paul J.
Heath, Mrs. Elizabeth
Heath, Mrs. R. B.
Hedenbergh, Miss Ethel
Hedgcock, Mrs. Harvey
Hedges, Mrs. Ernest H.
Hefter, Mrs. Herman
Heidler, Miss A. M.
Heimeman, Mrs. Oscar
Heinke, Mrs. L. H.
Heitman, Mrs. F. P.
Hektoen, Mrs. L.
Heller, Mrs. Albert
Heller, Miss Bernice
Heller, Mrs. E. S.

Heller, Mrs. R. G.
Heller, Mrs. Walter E.
Heller, Mrs. Walter R.
Hellmuth, Mr. G. T.
Hemington, Dr. Francis
Henderson, Miss Etha B.
Henry, Mr. & Mrs. H. B.
Henry, Mrs. Huntington B.
Herd, Mr. & Mrs. Harry B.
Herbert, Mrs. C. Victor
Herpers, Mr. Henry
Herrick, Mrs. James B.
Hershfield, Dr. A. S.
Hertel, Mrs. Elsa C.
Hertz, Mrs. A. H.
Hess, Mrs. R.
Hettler, Mr. H. H.
Heun, Mr. Arthur
Heymann, Mrs. Walter M.
Hibbard, Mrs. Angus
Hibbard, Mr. & Mrs. Frank
Hibbard, Mrs. W. G.
Hickox, Mrs. Charles V.
Higgins, Miss J.
Higley, Mrs. Charles
Hill, Mrs. Carleton
Hill, Mrs. Lon C.
Hilton, Mrs. A. B.
Hinckley, Mrs. Freeman
Hinckley, Mrs. James Otis
Hinde, Mr. & Mrs. T. W.
Hines, Mr. Ralph
Hinks, Mr. Kenneth
Hinman, Miss Dorothea
Hirsch, Mr. Morris
Hirschberg, Mrs. Sylvan
Hirschborn, Mrs. Clarence
Hirsh, Mrs. J. Charles
Hixon, Mrs. Frank
Hixon, Mrs. Robert
Hjermstad, Miss Marie E.
Hodges, Mrs. Duncan
Hoefeld, Mrs. Norman
Hoffman, Mrs. Adolph
Hoffman, Mrs. Harry
Hoffman, Miss Helen
Hoffman, Miss Marjorie
Hoffman, Mrs. James J.
Hoffman, Mrs. Richard Yates
Hoffman, Mrs. Max
Hogan, Mr. Charles
Hogenson, Mrs. William
Hoit, Miss Olive
Holabird, Mrs. John A.
Holden, Mrs. Royal
Holland, Miss C.
Hollis, Mrs. Henry L.
Holloway, Mr. Harry C.
Holmes, Miss Harriet F.
Holt, Mrs. McPherson
Holt, Mrs. R. N.
Holz, Mrs. Frank
Holz, Miss Lillian
Hoopes, Mr. A. M.
Hoover, Miss Jane
Hopkins, Mrs. Albert L.
Hopkins, Mrs. J. M.
Hopkins, Rev. John Henry
Hoppe, Mrs. R. D.
Hoskius, Mr. & Mrs. James
Houghteling, Mrs. J. L.
Houston, Mrs. Grace H.
Hovland, Mrs. J. P.
Howard, Miss Agnes M.
Howe, Mrs. Lawrence
Howe, Miss Helen
Howe, Miss Muriel
Howes, Miss Esther C.
Hoyne, Mrs. Frank G.
Hoyt, Mr. Frank C.
Hoyt, Mr. N. Landon
Hubbard, Mrs. E. M.
Hubbard, Mrs. Mary D.
Hubbard, Mrs. Merrill
Hubbard, Mrs. William N.
Hubbell, Miss Irene
Huber, Mrs. H. L.
Huck, Mrs. C. M.
Huck, Mrs. C. T.
Hudson, Mrs. H. N.
Hulbert, Mrs. E. D.
Hulbert, Mrs. P. S.
Hull, Mr. Denison B.
Humphreys, Mrs. W. A.
Huncke, Mrs. Olga
Hunneman, Miss Alma M.
Hunt, Mr. George P.
Hunt, Mrs. William O.
Hurst, Miss Frances
Hurst, Mrs. J. F.
Hussey, Mrs. Rush E.
Huston, Mrs. Frank M.
Hutchins, Mr. & Mrs. James C.
Hutchins, Mrs. J. S.
Hutchinson, Mrs. Buel E.
Hyde, Mr. Herbert E.
Hyman, Mrs. David A.
Hymers, Mrs. Edward
Hypes, Mr. W. F.
Ibsen, Mrs. Norman
Ichenhauser, Mrs. Silas
Illsley, Mrs. William A.
Ince, Mrs. E. G.
Inderrieden, Miss Lillian H.
Innes, Mrs. Alex J.
Innes, Mrs. John
Insull, Mrs. Samuel
Irons, Mrs. E. E.
Irwin, Mrs. David D.
Isham, Mrs. Henry P.
Ives, Mrs. Kenneth
Jackson, Mrs. Howard K.
Jackson, Mrs. Jefferson
Jackson, Miss Nora
Jackson, Mrs. W. H.
Jackson, Mrs. William C.
Jacobs, Miss Anna F.
Jacobs, Mr. Wyatt
Jaeger, Mrs. H. H.
Jarratt, Mrs. Walter J.
Jelke, Mrs. John F.
Jenkins, Mrs. J. E.
Johnson, Mrs. Arthur L.
Johnson, Mrs. C. N.
Johnson, Mrs. David L.
Johnson, Mrs. Elmer A.
Johnson, Mrs. Ethel
Johnson, Mrs. Hobart
Johnson, Mrs. James B.
Johnson, Mrs. Joseph F.
Johnson, Mrs. Malcolm
Johnson, Miss Muriel
Johnson, Mrs. W. O.
Johnston, Mr. Lynn
Johnston, Mrs. Morris
Johnston, Mr. Richard
Jones, Miss Ann K.
Jones, Mrs. Annete R.
Jones, Mr. George H.
Jones, Mrs. George R.
Jones, Miss Gwethalyn
Jones, Mrs. N. B.
Jones, Mr. Paul
Jones, Miss Sara Frances
Jones, Mrs. W. C.
Jordan, Mr. Sam
Judson, Mrs. Clay
Juergens, Mrs. Richard K.
Jump, Mr. E. B.
Junkin, Mrs. Francis T. A.
Kahl, Miss Marie
Kahn, Miss Ethel
Kahn, Mrs. Henry
Kahn, Mr. Philip
Kahn, Mrs. S. W.
Kaiser, Mrs. A. R.
Kales, Miss Ann
Kaplan, Mr. Marshall
Katz, Mrs. Herman
Katzenstein, Mrs. George
Kauffman, Mrs. Theodore
Kay, Mr. W. B.
Kennedy, Mr. & Mrs. M. B.
Kehler, Mr. Gordon
Keith, Miss Betty
Keith, Mrs. H. A.
Keith, Mrs. R. J.
Keith, Mr. Stanley
Kelley, Mr. Harry
Kelley, Mrs. Phelps
Kelley, Mr. Russell
Kellner, Miss Janet
Kelly, Hon. Edward J.
Kelly, Mrs. G. W.
Kelly, Mrs. T. Lloyd
Kelly, Mrs. W. A.
Kemper, Mrs. Alfred
Kemper, Mr. James S.
Kempner, Mr. H. B.
Kenly, Mrs. William K.
Kent, Miss Jessie
Kenworty, Mrs. H. C.
Kern, Mrs. J.
Kerner, Mrs. Otto
Kersting, Mrs. Eva
Kerwin, Mr. Edward M.
Kestnbaum, Mr. Meyer
Ketcham, Mrs. Frank W.
Kettering, Miss Marie
Kidston, Mrs. R. H.
Killough, Mrs. Wilson
Kilpatrick, Miss Lula
Kimball, Mrs. David W.
Kimball, Mr. Ernest M.
Kimball, Mrs. T. Weller
King, Mr. Alfred T.
King, Mrs. Charles G.
King, Mrs. Joseph H.
King, Mrs. Mabel M.
Kirby, Ethel L.
Kirchheimer, Mrs. Sigmund
Kirk, Mr. Walter
Kirk, Mrs. W. R.
Kirkland, Mrs. E. A.
Kirkland, Mr. & Mrs. Weymouth
Klamsteiner, Mr. George
Klee, Mrs. Herbert
Klein, Mrs. A. S.
Klein, Dr. David
Klein, Mrs. Louis
Klein, Mr. M.
Kneeshaw, Miss Gladys
Kniffin, Mr. Ogden
Knight, Mr. Francis M.
Knight, Miss Louise
Knight, Miss M. K.
Knight, Mrs. N. C.
Knock, Mr. M.
Knupfer, Miss H.
Knupfer, Mrs. Walter
Koch, Mr. F. C.
Koch, Mr. Fred J.
Koch, Miss Helen L.
Koch, Mrs. Raymond
Koester, Miss Frances
Kohlhaas, Miss Mary
Kohout, Mrs. George A.
Kohn, Mrs. Louis H.
Kopp, Mr. Leo
Kornbloth, Mrs. Howard
Kostbade, Mrs. Charles J.
Krafft, Mrs. Walter
Kransz, Mr. Alois M.
Krawetz, Mrs. J.
Kreis, Mrs. Charles
Krensky, Mrs. M.
Krinsky, Miss Helen
Krinsley, Mrs. L.
Krippner, Mr. R. B.
Kroeschell, Miss Erma
Krom, Mr. A. D.
Kronenberg, Mr. F. P.
Kropf, Mr. C. G.
Kruetgen, Mrs. Ernest J.
Kubec, Mrs. A.
Kuehn, Miss Catherine
Kuh, Mrs. E. J., Jr.
Kulieke, Mr. Alvin L.
Kuppenheimer, Mr. Louis B.
Kupper, Mr. Harold
Kyes, Mr. Preston
Lacey, Miss Edith M.
Lachman, Mrs. Harold
Lackner, Mrs. J. E.
Lackritz, Mr. Harry
Laflin, Mrs. Louis E.
Laing, Mrs. Grant H.
Laird, Miss Mary Lou
Laird, Mrs. R. S.
Lammers, Mrs. A. W.
Landis, Mrs. Reed
Landon, Mrs. Frank H.
Landreth, Mr. J. T.
Lange, Mrs. August
Lange, Mrs. Homer
Langborne, Mrs. Geo. T.
Lannan, Mr. J. Patrick
Larsh, Mrs. Jack
Lasker, Mr. A. D.
Lauing, Mr. Walter
Lauritzen, Mrs. Cornelia M.
Lawrence, Mr. & Mrs. Clark J.
Lawson, Mrs. D. A.
Laycock, Mrs. Washington
Lazard, Mrs. Ben

Lebold, Mrs. Samuel N.
Lebolt, Mrs. J. M. H.
Lederer, Mrs. Charles
Lederer, Dr. Francis L.
Lee, Mrs. Frances Glessner
Lee, Mr. Irving J.
Lee, Mrs. H. J. S.
Lee, Mrs. S. G.
Leeds, S.
LeFohn, Dr. Rose C.
Leight, Mr. & Mrs. Edward A.
Lelewer, Mrs. Seward
Leman, Mr. E. A.
Leneschesi, Mrs. Rudolph
Leopold, Mrs. Louise, M.
Lepman, Mrs. Lewis W.
Lerner, Mr. Al
LeRoy, Dr. George V.
Lesch, Mrs. R. N.
Levens, Mr. M. A.
Leverone, Mr. & Mrs. Nathaniel
Levin, Mrs. Justin A.
LeVine, Miss J.
Levinson, Miss L.
Levitan, Mr. Moses
Levitas, Miss R.
Levy,Mrs. Arthur K.
Levy, Mr. Jack
Lewin, Mr. L.
Lewis, Mrs. F. W.
Lewis, Mrs. Ralph C.
Libe, Mrs. Sarah A.
Lichtenstein, Mrs. M. A.
Liegl, Mr. Ernest
Lilienfield, Mrs. E. D.
Lindsay, Mrs. C. H.
Lingle, Mrs. Bowman
Link,Mr. George K.
Linn, Mrs. J. W.
Linn, Mrs. W. Scott
Lipson, Mr. H. I.
Litsinger, Mrs. Edward R.
Little, Mrs. C. G.
Livingston, Mr. A. K.
Livingston, Mrs. Irvin
Lizars, Mrs. Rawson
Llewellyn, Mrs. E. B.
Lobdell, Mrs. Charles
Lobdell, Mrs. E. L.
Lobdell, Mrs. H. H.
Loeb, Mrs. A. H.
Loeb, Mrs. J. M.
Loeb, Mrs. James
Loeb, Mrs. L. A.
Loesch, Mr. & Mrs. Frank J.
Loewenstein, Mrs. Sidney
Loewenstein, Miss
Lofquist, Mr. M. E.
Longhorne, Mr. & Mrs. George
Lord, Mrs. Thomas
Loring, Mrs. E. D.
Loud, Mrs. Gordon
Love, Mr. J. E.
Love, Mr. Mark
Lozier, Mrs. Horace G.
Luhnow, Mrs. Fred A.
Lustgarten, Mrs. S.
Lutz, Miss Louise
Luxmore, Mrs. William
Lyman, Mrs. D. S.
Lyman, Mrs. Helen C.
Lynch, Mr. J. J.
Lyon, Mrs. Charles
Lyon, Mrs. William H.
Lyon, Dr. W.
Mabbatt, Mrs. Richard H.
Mable, Mabelle Howe
MacChesney, Mrs. C. M.
MacDonald, Mrs. D. W.
MacDonald, Mrs. Robert
MacDuff, Miss Nancy C.
Mack, Mr. & Mrs. Robert T.
MacKenzie, Mrs. Wallace
MacLean, Mrs. M. H.
MacLeish, Mrs. Andrew
MacLeish, Mrs. Bruce
MacLeish, Mrs. John E.
MacMurray, Mrs. Donald
MacNamara, Mrs. J. H.
MacNamara, Miss Nellie
MacNeille, Mrs. C. C.
Macomb, Mrs. J.
Madlener, Mrs. Albert F.
Madlener, Mrs. Albert F., Jr.
Magan, Miss Isabel
Magerstadt, Miss Madeline
Magnus, Mrs. Edward
Magnuson, Mrs. Paul B.
Mahan, Miss Betty
Mahan, Mrs. James S.
Mahan, Miss Lucile
Maher, Mr. & Mrs. Phillip
Malloy, Mrs. Frederick H.
Malzen, Miss Melanie
Mandel, Mrs. Robert
Mandelbaum, Mrs. M. H.
Mandl, Mrs. Minnie
Marchand, Mrs. Horace G.
Marder, Mrs. Mortimer
Margolis, Miss Estelle
Markham, Mrs. H. I.
Marks, Mrs. Harold
Marks, Mrs. N.
Markus, Mr. N. L.
Marquette, Mrs. Arthur
Marquis, Miss E. N.
Marsh, Mrs. Hildegard L.
Marsh, Mrs. James B.
Marston, Miss F.
Marston, Mrs. Thomas
Martin, Mrs. A. R.
Martin, Mrs. Franklin
Martin, Miss Katherine
Martin, Mrs. W. B.
Marx, Mrs. Sam
Masacek, Mr. E.
Mason, Mrs. Roswell B.
Massey, Mrs. George B.
Mathews, Mrs. E. W.
Matter, Mrs. John
Maupin, Mr. Rex
Maverick, Mrs. Manton
Maxey, Miss Dorothy
Mayer, Mrs. Herbert
Mayer, Mrs. Isaac H.
Mayer, Mrs. Levy
Mayer, Mrs. Nat. A.
Mayer, Mrs. Oscar G.
Mayer, Mrs. Oscar F.
Mayer, Mr. Paul
Mayer, Mrs. S. C.
Mayo, Mrs. E. A.
McArthur, Mrs. Ann
McArthur, Mr. J. J., Jr.
McArthur,Mr. Lewis L., Jr.
McArthur, Mrs. S. W.
McAuley, Mr. J. E.
McAuliff, Dr. George R.
McAuliff, Marya
McAyeal, Miss Elvira
McBain, Mr. H. M.
McBride, Mrs. H.
McCahey, Mr. & Mrs. James B.
McClure, Mrs. L. S.
McCormick, Mr. & Mrs. Chauncey
McCormick, Mr. & Mrs. Cyrus
McCormick, Miss Elizabeth
McCormick, Mr. & Mrs. Harold F.
McCormick, Mr. & Mrs. Leander
McCormick, Mr. & Mrs. Robert Hall
McCormick, Mr. & Mrs.
McCormick, Mrs. Stanley
McCrea, Miss Elizabeth
McCready, Mrs. Edward W.
McCulloh, Mrs. J. W.
McDermid, Mr. Ferdinand
McDermott, Mrs. Martin
McDermott, Mrs. W. R.
McDonald, Mrs. John M.
McDougal, Mr. E. D., Jr.
McDougal, Mrs. Robert, Jr.
McDougal, Mrs. Robert
McEnany, Miss Marguerite
McEwen, Dr. Mary
McFarland, Miss Frances
McIntosh, Mrs. W. G.
McKeever, Mrs. R. Townsend
McKenzie, Miss Marian
McKenzie, Mrs. Wm. D.
McKinstry, Mrs. R. W.
McLaughlin, Mrs. George
McLaury, Mrs. C. W.
McLean, Dr. Franklin
McLennan, Mr. D. R.
McMillan, Mr. & Mrs. James G.
McNabb, Mrs. Jos. H.
McNair, Mr. Frank
McNamara, Mrs. R. C.
McNulty, Mrs. Joseph
McPherson, Mrs. Donald
McRoberts, Miss Maud V.
McSurely, Mrs. William H.
Mead, Mrs. Fergus
Mead, Dr. H. C.
Meadowcroft, Mrs. F. R.
Mears, Mrs. Charles
Meeker, Mrs. Arthur
Mehlhop, Mrs. Thomas P.
Meigs, Mrs. M. C.
Meloy, Miss Gladys H.
Meloy, Mrs. Robert
Meltzer, Mr. Edward J.
Melvin, Miss Gene
Menaul, Mrs. J. A.
Meredith, Miss Catherine
Merrell, Mrs. John
Merritt, Mrs. T. W.
Mettger, Mrs. A.
Metzel, Mrs. Truman
Meyer, Mr. Albert
Meyer, Mrs. C. Fred
Meyer, Mr. Carl
Meyer, Miss Gertrude
Meyer, Mr. Paul
Meyne, Mr. Gerhardt F.
Mezarus, Miss Gazelle
Michel, Mr. John A.
Michele, Mrs. George
Middlegge, Miss Elizabeth
Middlekauff, Mr. J. E.
Miles, Mrs. B. F.
Millard, Mrs. Everett Lee
Millard, Miss Helen
Miller, Mrs. A. Drake
Miller, Mrs. C. B.
Miller, Mrs. F. C.
Miller, Mr. Frank E.
Miller, Mrs. Phillip
Miller, Mr. Tom
Miller, Mrs. William S.
Miller, Miss Zula
Mills, Mrs. A. Lawrence
Mills, Mr. & Mrs. Edwin S.
Mills, Mrs. I. M.
Minkus, Mr. David
Mitchell, Mrs. D. C.
Mitchell, Mrs. John J.
Mitchell, Mrs. King
Mitchell, Mrs. Leeds
Mitchell, Mr. William
Mock, Mrs. Harry E.
Molter, Mrs. Isabel
Monheimer, Mrs. Henry
Montgomery, Mrs. F. H.
Moon, Mr. & Mrs. Peter
Moore, Miss Catherine A.
Moore, Miss Dona
Moore, Mrs. J. H.
Moore, Mrs. James S.
Moore, Mrs. P. W.
Moran, Miss Alice
Moran, Mrs. Harold B.
Moran, Miss Margaret D.
Mordock, Mrs. C. T.
Morgan, Mrs. Alden
Morgan, Mrs. K. E.
Morgan, Mrs. Marjorie
Morrell, Mrs. E. E.
Morris, Mrs. Edward
Morris, Mr. & Mrs. Ira N.
Morris, Mr. J. Bingham
Morris, Mr. Nelson
Morris, Mrs. Seymour
Morris, Mrs. Thomas M.
Morrison, Mr. & Mrs. C. C.
Morse, Mr. & Mrs. Charles, H.
Morse, Mrs. Charles J.
Morse, Mrs. Eleanor C.
Morsman, Mrs. Joseph J.
Morton, Mrs. Mark
Morton, Mr. Meyer
Morton, Mrs. Wirt
Moses, Mrs. Hamilton
Moss, Mrs. A. P.
Moysey, Mrs. A. C.
Mueller, Dr. A. H.
Mueller, Mr. F.
Mueller, Dr. George
Mulford, Mrs. F. B.
Munch, Mrs. C. H.
Mundt, Mrs. G. Henry
Munsert, Mrs. Kenneth W.
Munster, Miss Virginia
Murdough, Mrs. Andrew
Murphy, Mrs. Henry

Murphy, Mr. John C.
Murphy, Miss Mary E.
Murphy, Mr. P. F., Jr.
Murphy, Miss Veronica
Myers, Mrs. P. H.
Nachman, Mrs. Fred
Naef, Mr. U. G.
Nahser, Mrs. Frank
Neilson, Mrs. Francis
Nelson, Mr. Loring
Nethercut, Dr. Glenn W.
Neumann, Mrs. A. B.
Neville, R. W.
Newcomb, Miss Virginia
Newell, Miss Madeline
Newlander, Miss Sylvia
Newman, Miss L. Ada
Newman, Mrs. Jacob
Newton, Mrs. Meta
Nichols, Mrs. G. R.
Nicholson, Mrs. John R.
Nikolas, Mrs. G. J.
Nilsson, Mrs. G. M.
Nitze, Mrs. William
Nix, Mrs. Roy F.
Normile, Miss Mary
Norris, Mr. E. H.
Norris, Mrs. James
North, Mrs. Francis S.
North, Miss Lois Watt
Norton, Mrs. James H.
Norton, Mr. Ralph H.
Norton, Mrs. Richard
Notter, Miss L.
Notz, Mrs. John
Noyes, Mrs. M. P.
Nuelson, Mrs. W. G.
Nuveen, Mrs. John
O'Brien, Mr. Fred
O'Brien, Mr. Harold
O'Brien, Mrs. Maurice
Oestmann, Mrs. A. G.
Offield, Mrs. James R.
O'Hanley, Miss Margaret
Oldberg, Mr. Arne
Oldberg, Dr. Eric
Olf, Mr. Julius
Oliver, Mrs. Gertrude
Olmsted, Mrs. Conway
Orb, Mrs. John A.
Orcutt, Mrs. Dwight C.
Orr, Mrs. R. C.
Orr, Mrs. W. G.
Ortmayer, Dr. Marie
Osborne, Mrs. Bartholomay
Osborne, Mrs. W. Irving
Osborne, Mrs. W. V.
Osgood, Miss Imogene
Ostrom, Mrs. C. L.
Ostrom, Mrs. J. A.
Otis, Mr. Joseph E.
Otis, Mrs. Philo A.
Owen, Mrs. A. R.
Owsley, Mrs. Randolph G.
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Pabst, Mrs. Rudolf
Paddock, Mrs. Charles E.
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Pagin, Mrs. F. S.
Paine, Mr. Harry A.
Palmer, Mr. James L.
Palmer, Mr. John
Palmer, Mr. L. O.
Palmer, Mrs. P. B., Jr.
Palmer, Mrs. Potter
Palageorge, Miss Ismene
Papas, Mrs. John
Pardridge, Mrs. E. W.
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Parker, Miss Belle M.
Parker, Mr. Norman
Parker, Mr. P. D.
Parks, Miss Florence
Parmelee, Dr. A. H.
Patterson, Mrs. A. H.
Pattison, Mrs. William L.
Patzer, Mrs. William
Payne, Miss Elinore
Payne, Miss Emma
Payson, Mrs. George S.
Peabody, Mrs. Stuyvesant
Peabody, Miss Susan
Peace, Mrs. Charles
Peacocke, Mrs. Walter C.
Pearse, Mrs. Langdon
Peck, Mr. D. B.
Peck, Mrs. Philip
Peickert, Miss Frances
Peirce, Mrs. C. A.
Peirce, Mrs. R. S.
Pellet, Miss Eleanor J.
Pembroke, Mrs. M. Budd
Pendexter, Mrs. Frank
Penfield, Miss Harriet E.
Pepple, Mrs. E. D.
Percy, Mrs. Nelson M.
Perkins, Mrs. H. F.
Perkins, Mrs. H. Orr
Perlstein, Mrs. H.
Perry, Mrs. Joseph A.
Peters, Miss Freda
Petersen, Mrs. Paul Willer
Peterson, Mrs. William F.
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Pfaelzer, Mrs. Leonard
Pfaelzer, Mrs. Monroe
Phelps, Mr. Mason
Phillips, H. A.
Phillips, Mrs. H. C.
Picher, Mrs. Oliver
Pick, Mr. Adolph
Pick, Mrs. Albert, Jr.
Pierce, Mr. H. N.
Pifer, Miss Isabel
Pike, Mr. Charles
Pike, Mr. John
Pillsbury, Mrs. C. S.
Pines, Miss Madeline
Pirie, Mrs. John T.
Platt, Mrs. H. R.
Plochman, Mrs. C. M.
Plummer, Miss Nancy
Pocius, Mrs. Anthony
Podd, Mr.
Polasek, Mr. A.
Polemi, Mrs. Anthony
Polk, Mrs. Wesley W.
Pollack, Mrs. Sidney
Pollak, Miss Gladys J.
Pollock, Mr. E. J.
Pollock, Mrs. G. L.
Pompa, Mr. James P.
Pond, Mrs. George F.
Pontius, Mrs. Ruth T.
Pool, Mr. Marvin B.
Poole, Mrs. R. H.
Poppenhusen, Mr. & Mrs. Conrad H.
Porter, Mr. Charles
Porter, Mrs. Frank
Porter, Mrs. John L.
Porter, Miss Marie
Pottag, Mr. Max
Potter, Miss M. B.
Potter, Mrs. T. Albert
Powell, Mrs. T. L.
Powers, Mr. Dudley
Prall, Mrs. B. R.
Pratt, Miss Mary Porter
Pratt, Mrs. W. E.
Prentice, Mr. Clarence
Prentice, Mrs. Clarence C.
Preston, Mrs. Frank
Preston, Mrs. Fred A.
Preston, Mrs. Howard P.
Preves, Mr. M.
Price, Miss A. M.
Price, Mrs. E. E.
Pritchard, Mr. John, Jr.
Prosser, Mrs. E.
Prutsman, Miss Eunice
Puhlman, Mrs. C. M.
Purcell, Miss Dorothy
Purvin, Mrs. M. L.
Quinn, Miss Demise
Quisenberry, Mrs. L. E.
Rabe, Mr. Hjalmar
Racansky, Geo. J.
Raeth, Mr. Claire
Raff, Mrs. Pauline
Raff, Rubin
Ragland, Edith Mason
Randolph, Mrs. Robert
Ranney, Mr. George A.
Ranney, Mr. George A., Jr.
Ranney, Mrs. W. B.
Rasmussen, Mr. G. F.
Ratcliff, Mrs. E. W.
Ravenscroft, Mrs. E. H.
Rawson, Mrs. F. H.
Raymond, Mrs. J. N.
Reach, Mrs. Benjamin
Read, Mrs. Gardner
Reay, Mr. W. M.
Redington, Mrs. F. B.
Reed, Mrs. Allen M.
Reed, Mrs. Charles S.
Reed, Mr. George
Reed, Mrs. Kersey Coates
Reeves, Mrs. C. J.
Regenstein, Mrs. Joseph
Reid, Mrs. Byron S.
Reid, Mrs. Leonard
Reid, Mrs. Robert H.
Reiners, Mr. Rudolph
Renshaw, Mrs. Wilson
ReQua, Mrs. Fred N.
Reum, Mrs. O. A.
Rew, Miss Ada K.
Rew, Mrs. Irwin
Rice, Mrs. George H.
Rice, Mrs. L. M.
Rice, Miriam
Rich, Mr. Gene
Richards, Miss Kate P.
Richards, Miss Ruth H.
Richmond, Mr. Lawrence
Rieser, Mr. Leonard M.
Rinaker, Mrs. S. M.
Rinaldo, Mr. P. S.
Rines, Mrs. Edward F.
Rinquist, Miss Dorothy
Rink, Mr. Carl
Ripley, Mrs. B. W.
Ritchie, Mrs. Thomas W.
Robertson, Mrs. Charles H.
Robeson, Miss K.
Robin, Miss Luba J.
Robinson, Mrs. Paul
Robinson, Mrs. R. E.
Robinson, Mrs. Snelling
Robinson, Mrs. Theodore
Robinson, Mrs. Warner H.
Robson, Miss Alice
Robson, Mrs. Oscar
Robuck, Mrs. Samuel
Roche, Miss Emily
Rockwood, Mrs. Charles P.
Roda, Mr. Joseph
Rodey, Miss Sheila
Rodman, Mrs. T. Clifford
Rogers, Mrs. Arthur W.
Rogers, Mrs. Bernard F.
Rogers, Miss Lucile
Rogerson, Mr. Everett E.
Root, Mrs. Arthur
Root, Mrs. Frank
Rosen, Mrs. M. R.
Rosenbaum, Mrs. E. S.
Rosenberg, Mrs. A.
Rosenberg, Miss Amy G.
Rosenberg, Mrs. Bernhard
Rosenberg, Mrs. Leo H.
Rosenblum, Mrs. Philip
Rosenfels, Mrs. Clarence
Rosenfield, Mrs. Morris
Rosenthal, Mr. Ernest J.
Rosenthal, Mrs. Lessing
Rosenthal, Mr. S.
Rosenwald, Dr. & Mrs. Hans
Rosenwald, Mrs. Richard
Ross, Mrs. Blanche S.
Ross, Mr. Robert E.
Ross, Mrs. Samuel
Roth, Mrs. Armand
Rothschild, Miss Amy
Rothschild, Mrs. Felix
Rothschild, Mrs. Isaac S.
Rothschild, Mr. & Mrs. M. L.
Rothschild, Mrs. Melville N.
Rothschild, Miss Nancy M.
Rothschild, Miss Susan
Rowe, Mr. A. Loring
Rowley, Miss Ruby E.
Rubel, Mrs. Isaac
Rubens, Mrs. Charles
Rubin, Miss Augusta
Rubin, Mr. Seymour
Rubovitz, Miss Clara
Rudolph, Mrs. Charles
Rumsey, Mrs. Henry A.
Runnells, Mrs. Clive
Ruskin, Mr. Lewis J.
Russell, Mrs. Edmund A.
Russell, Miss Florence
Russell, Miss Virginia

Ruthhart, Mrs. W. E.
Rutledge, Mrs. Harriet
Ruttle, Mrs. C. H.
Rutzky, Mr. Harry
Ryerson, Mrs. Donald M.
Ryerson, Mr. & Mrs. Edward L., Jr.
Ryerson, Mrs. Edwin W.
Ryerson, Mrs. John A.
Sachs, Mr. & Mrs. Morris B.
Sage, Mrs. William G.
Sagers, Mrs. L. W.
Sakanoff, Mr. M.
Salinger, Mrs. E. D.
Salisbury, Mr. K.
Salmon, Mrs. E. D.
Saltiel, Mrs. William D.
Salzman, Mr. Philip H.
Sample, Mrs. Fannie
Samuels, Miss Reva
Sandberg, Mrs. Florence
Sanford, Mrs. Heyworth N.
Saphir, Mrs. Otto
Sargent, Mrs. Chester
Saron, Mrs. Alberta M.
Sarver, Miss Martha M.
Saunders, Miss Helen C.
Sauter, Mrs. F. J.
Saxe, Mr. Philip O.
Scaer, Mrs. C. H.
Scarborough, Mrs. Henry, Jr.
Schaack, Mrs. F. A.
Schaaf, Mrs. Clarence W.
Schaar, Mr. B. E.
Schaefer, Miss Lillian L.
Schaffner, Mrs. Joseph
Schaffner, Mrs. Rachel M.
Schaller, Mrs. L.
Scharf, Miss Bertha D.
Schaus, Mrs. Carl J.
Schevill, Mr. Ferdinand
Schild, Mr. Gerhard
Schild, Mrs. William
Schilke, Mrs. R. O.
Schiller, Mrs. H.
Schirerbaum, Miss E.
Schlesinger, Mrs. Herman
Schletzbaum, Mr. Edward
Schlordt, Mrs. W. J.
Schmidt, Dr. Frederick R.
Schmidt, Mrs. Karl P.
Schmidt, Mrs. Mae Doelling
Schmidt, Mrs. O. L.
Schmidt, Mr. Theodore
Schmidtbauer, Miss Elizabeth
Schneider, Mr. Franklin
Schneider, Mrs. G. D.
Schneider, Mr. Paul W.
Schnering, Mrs. Otto Young
Schnitzer, Mr. E. W.
Schoen, Mrs. J. E.
Schoenberg, Mrs. A.
Schoenbrod, Mr. & Mrs. Stanley G.
Schoenbrun, Mrs. Leo
Schoeneman, Mrs. S.
Schoenfeld, Mr. Merritt R.
Scholes, Mr. D. R.
Schonlau, Mrs. Agnes
Schonthal, Mr. B. E.
Schrager, Mrs. M. K.
Schram, Mrs. Jack
Schreiber, Mrs. L. D.
Schuette, Miss Werra
Schultz, Mr. Louis R.
Schuttler, Mrs. Peter
Schuyler, Mrs. Daniel
Schur, Mrs. Irving C.
Schwab, Mrs. Alfred C.
Schwartz, Mrs. C. K.
Schwartz, Mrs. U. S.
Schwartzenstein, Mrs. H.
Schweppe, Mr. Charles H.
Scolnik, Mr. A.
Scott, Mrs. Bruce
Scott, Miss Dorothy
Scott, Mrs. Frederick H.
Scott, Mrs. Harry V.
Scott, Miss M. G.
Scott, Mr. Robert L.
Scribner, Mr. Gilbert
Seabury, Mr. Charles Ward
Seaman, Mr. R. P.
Seavey, Mr. Harry R.
Sedlack, Miss Rita
Seely, Mrs. H. G.
Seipp, Mrs. Edwin A.
Selz, Mr. E. F.
Senescu, Mr. B. M.
Seville, Mrs. Florence
Seymour, Mrs. Herbert
Schaffer, Mr. John C.
Shakman, Mrs. J. G.
Shambaugh, Dr. George E.
Shambaugh, Mrs. Philip
Shambaugh, Mrs. Sam
Shapiro, Miss Eva
Shaw, Mrs. A. W.
Shaw, Mr. & Mrs. Arch
Shaw, Mrs. Connor
Shaw, Mrs. T. A.
Shesby, Mrs. H. A.
Shedd, Mrs. C. C.
Sheldon, Miss Elizabeth
Sheldon, Mrs. Theodore
Sherman, Mrs. Harold
Sherman, Mrs. Lucius B.
Sherratt, Mrs. A. H.
Sherrick, Mr. Paul H.
Sherritt, Mrs. Robert M.
Sherwin, Mrs. F. J.
Sherwood, Mrs. E. A.
Sherwood, Mrs. Katherine L.
Sherwood, Miss Maureen
Shetnitz, Mrs. David
Shields, Miss M. E.
Shipman, Mrs. George E.
Shipman, Miss Jennie
Shire, Mrs. M. E.
Shoemaker, Mrs. Frances
Short, Mr. Jeffrey R.
Shulman, Mrs. Charles E.
Schultz, Miss Hazel
Shumway, Mrs. Edward D.
Siddall, Mrs. J. J.
Sidley, Mr. William P.
Siff, Mr. Morton F.
Siebel, Miss Bernice
Siebel, Mrs. Ewald H.
Silber, Mrs. Fred D.
Silberman, Mrs. David R.
Silberman, Mrs. Hubert S.
Silverthorne, Mrs. George
Silvey, Mr. C. T.
Simmons, Mrs. H.
Simon, Mrs. Milton
Simon, Mrs. William
Simonds, Miss Katherine
Simpson, Mrs. Frank
Simpson, Mrs. G. Elden
Simpson, Mrs. James
Simpson, Mrs. William C.
Sims, Mrs. Edwin W.
Sisson, Mrs. F. M.
Skelly, Miss Jean M.
Skiles, Dr. J. H.
Slaughter, Mrs. G. F.
Sloss, Mr. James
Slott, Mr. D.
Slye, Miss Maud
Small, Mrs. Alvah
Smith, Mr. Durand
Smith, Mrs. E. Payson
Smith, Mrs. Emma G.
Smith, Mr. Francis B.
Smith, Mrs. George Grammer
Smith, Mr. George H.
Smith, Mrs. Gilbert
Smith, Mr. & Mrs. H. T.
Smith, Miss Harriet W.
Smith, Mr. Herbert W.
Smith, Mrs. Hermon Dunlap
Smith, Miss Kate
Smith, Mrs. Kenneth G.
Smith, Miss Phoebe
Smith, Mr. W. S.
Smith, Mr. Willard Albion
Smith, Mr. William C.
Smrz, Mrs. Emil F.
Snite, Mr. Frank J.
Snow, Mrs. Edgar M.
Snow, Mrs. Sydney
Snydacker, Dr. Daniel
Snyder, Mrs. Erwin P.
Snyder, Dr. & Mrs. Franklin Bliss
Sollitt, Mrs. George
Sollitt, Mrs. S. S.
Solomon, Mrs. A. P.
Solomon, Mr. & Mrs. Izler
Somerville, Miss Esther
Sopkin, Mr. George
Sorkin, Mr. Leonard
Sowerby, Mr. Leo
Spachiner, Mrs. Jack V.
Spalding, Mrs. Charles F.
Spalding, Mrs. Evans
Spalding, Mr. Vaughan
Spalding, Mrs. V. C.
Sparrow, Mrs. W. W. K.
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Spiegel, Mrs. Arthur
Spiegel, Mrs. Frederick
Spiegel, Mr. M. J.
Spiesberger, Mrs. Herbert
Spiro, Mr. Robert
Spitz, Mrs. Joel
Spitzglass, Leonard
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Sprague, Mr. & Mrs. A. A.
Sproule, Mrs. C. D.
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Stafford, Mrs. C. B.
Staneff, Dr. D.
Stanley, Mrs. William H.
Stanton, Mrs. Edgar
Stanton, Mr. Edgar, Jr.
Stanton, Mr. Francis R.
Stanton, Mr. Henry
Starr, Mrs. Paul
Stearns, Mrs. R. I.
Steele, Mrs. Henry B.
Steele, Mrs. Meda Zarbell
Steele, Mrs. Samuel B.
Steele, Mr. W. D.
Steen, Mr. Richard
Steere, Mrs. Lloyd R.
Stefanelli, Miss Lucy
Stein, Miss Bernice
Stein, Mrs. Henry
Stein, Mrs. Samuel A.
Stein, Mrs. Sidney
Stein, Mrs. Sydney, Jr.
Stein, Mrs. William D.
Steiner, Mr. P. E.
Stephens, Mrs. W. L.
Stern, Mrs. Alfred E.
Stern, Mrs. D. B.
Stern, Mrs. Emil
Stern, Mrs. H. L.
Stern, Mr. Henry H.
Stern, Mr. & Mrs. Lee
Stern, Mrs. Walter
Sternpfel, Mrs. Ed
Stetson, Mrs. Clark
Steven, Mrs. W. W.
Stevens, Mrs. Edgar A.
Stevens, Miss Nettie M.
Stevenson, Mrs. Adlai E.
Stevenson, Mr. William H.
Stewert, Mrs. W. Herbert
Stibolt, Mr. Carl
Stieglitz, Mrs. I. E.
Stiles, Mr. L. G.
Stilwell, Mr. Abner J.
Stimson, Mrs. Henry
Stirling, Miss Dorothy
Stock, Dr. Frederick
Stockman, Mrs. Charles
Stolz, Mr. Leon
Stone, Mrs. Fred D., Jr.
Stone, Mrs. Howard R.
Stone, Mr. & Mrs. J. McWilliams
Stone, Mrs. R. I.
Storey, Mr. & Mrs. W. B.
Stover, Mrs. I. K.
Strasser, Mr. C.
Straus, Mrs. S. J.
Strauss, Mrs. Emilie A.
Strauss, Mrs. Henry X.
Strauss, Mr. John L.
Strawbridge, Mrs. Charles H.
Strawn, Mr. & Mrs. Silas
Strong, Mrs. Walter A.
Stuart, Miss Harriet
Stuart, Mrs. John
Stuart, Mrs. R. Douglas
Stuart, Mrs. Robert
Sturtevant, Mrs. R. E.
Sudler, Mrs. Carroll
Sullzberger, Mrs. Frank L.
Sunny, B. E.
Swadener, Mrs. Edward F.
Swain, Miss Frances L.
Swanson, Mr. Bernard
Swanson, Mr. Robert W.
Swanstrom, Mrs. Mabel B.

Swartchild, Mrs. W. G.
Swartchild, Mrs. W. G., Jr.
Swift, Mrs. Alden B.
Swift, Mr. & Mrs. Charles H.
Swift, Miss Evelyn
Swift, Mrs. G. F.
Swift, Mrs. George L.
Swift, Mr. Harold H.
Swift, Mr. & Mrs. Phillip
Swift, Mrs. S.
Swigert, Mrs. Harry A.
Swing, Miss Martha L.
Sukes, Mrs. Bernard G.
Sylvester, Miss Ada I.
Taft, Mrs. O. E.
Talbot, Miss Marion
Tatge, Mrs. E. W.
Tatman, Mrs. J. H.
Taylor, Mrs. Daniel
Taylor, Mrs. Ezra Sherman
Taylor, Mr. F. F.
Taylor, Mrs. Harry J.
Taylor, Mrs. Louis Sherman
Taylor, Mrs. Orville
Taylor, Dr. Ruth E.
Tellander, Mrs. Frederic
Teller, Mrs. C. A.
Tenhoer, Mr. & Mrs. Perry
Tenney, Mrs. Henry F.
Tenney, Mrs. W. W.
Terzakes, Mrs. Gust C.
Thal, Miss Elsie
Theis, Mrs. Frank B.
Thoman, Miss Esther
Thomas, Mrs. E. A.
Thomas, Mrs. F. W.
Thomas, Mr. Kenneth
Thomasson, Mrs. Nelson
Thomson, Mr. Charles M.
Thomson, Mr. James C.
Thomson, Mr. John M.
Thorek, Dr. & Mrs. Max
Thoren, Mrs. James Ward
Thorne, Mr. & Mrs. George A.
Thorne, Mrs. Robert J.
Thorsh, Mrs. Victor
Throop, Mrs. G. E.
Thwartz, Mr. Fred
Tideman, Mrs. Harold
Tieken, Mr. & Mrs. Theodore
Tiffany, Miss Maude
Tilden, Mr. Bruce
Tilt, Mrs. C. A.
Timmons, Mrs. John M.
Timson, Mr. Charles E.
Tomlinson, Mrs. E. B.
Tourellot, Mrs. Gair
Townsend, Miss Elizabeth
Townsend, Mr. F. H.
Trace, Dr. I. M.
Traver, Mrs. George W.
Trilling, Miss Sylvia
Trinder, Miss Anne
Trinder, Mrs. N. Page
Tripp, Mr. & Mrs. Chester D.
Trnka, Mr. A.
Trude, Mrs. Mark W.
Truesdale, Mrs. W. D.
Truman, Mr. Percival H.
Trumbull, Mrs. Charles
Tudor, Mrs. R. L.
Tunnicliff, Miss Ruth
Tunnicliff, Miss Sarah B.
Turck, Mrs. Joseph W.
Turek, Mr. J.
Turner, Mrs. LeBaron
Tuthill, Mrs. C. E. G.
Tuttle, Mrs. Henry N.
Twyman, Mrs. Robert
Tyson, Mrs. H. N.
Tyson, Miss Ohmie
Tyson, Mr. Russell
Uhlmann, Mrs. Frederick
Uihlein, Mr. Edgar J.
Ullman, Miss Blanche
Ullman, Mrs. Percy B.
Ullrich, Mrs. A. H.
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Underwood, Mrs. Thomas I.
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Upham, Mrs. Robt. E.
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Valentine, Mrs. P. A.
Vallens, Miss Charlotte
Valos, Miss Didi
Valos, Mrs. T. K.
VanCleef, Mrs. Noah
VanEman, Edith K.
VanHorne, Mr. Harold
VanVactor, Mr. David
VanVlack, Mrs. P. A., Jr.
VanVleck, Mrs. James B.
Vanzwoll, Mr. & Mrs. H. B.
Vaught, Mrs. G. W.
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Veeder, Mr. Henry
Velek, Mr. John
Verblin, Mr. Jack
Vial, Mrs. Charles H.
Vial, Miss Mary M.
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Vissering, Mrs. Harry
Vito, Mr. J.
Vogel, Mr. H. C.
Vogelback, Mr. William
Vollertsen, Miss Beth
Von Glahn, Mrs. August
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Wagner, Mr. R.
Wahler, Mr. J. C.
Waite, Mrs. R. E.
Wakeman, Mr. S. A.
Waldeck, Mr. Herman
Walker, Mr. Charles
Walker, Mrs. J. K.
Walker, Mrs. James R.
Walker, Mr. James
Walker, Mr. S. V., Jr.
Walker, Mr. William
Wallace, Mr. Florian D.
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Waller, Mrs. F. C.
Waller, Miss Judith C.
Wallerich, Mrs. George W.
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Walls, Mrs. Ewert
Walsh, Miss Mary
Walters, Mrs. F. W.
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Ware, Mrs. Ralph
Warfield, Mrs. Robert G.
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Warner, Mrs. Lansing B.
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Waterman, Miss Jane
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Watson, Mrs. Frederick J.
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Watson, Mrs. Harold E.
Watters, Miss Allyn
Waud, Mrs. Morrison
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Weaver, Mrs. C. A.
Weber, Mr. & Mrs. Henry
Wehrle, Mr. Andre
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Weil, Miss Dorothy
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Welles, Mrs. E. K.
Welling, Mr. John Paul
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Wells, Mrs. T. E.
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Wentworth, Mrs. Sylvia B.
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Wetzler, Miss Adelaide
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Wheeler, Mrs. E. E.
Wheeler, Mrs. H. A.
Wheeler, Mrs. H. E.
Wheeler, Mr. John H.
Wheeler, Mrs. John T.
Wheeler, Mrs. Ward
Wheeler, Mr. W. R.
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Whiting, Mrs. Clayton
Whiting, Mrs. Edward N.
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Whitney, Mr. & Mrs. Jason
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Wieboldt, Mrs. R. C.
Wieboldt, Mrs. W. A.
Wieboldt, Mrs. Werner A.
Wiffler, Mr. F. J.
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Wigmore, Miss Emma H. V.
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Wilde, Mr. Ed.
Wilder, Mrs. T. E.
Wilhelm, Mr. & Mrs. F.
Wilhelm, Mrs. Frank E.
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Willard, Mrs. N. W.
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Willett, Mrs. Robert L.
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Williams, Miss Anna P.
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Williams, Miss Eveline
Williams, R. L.
Williams, Mrs. R. V.
Williams, Mrs. Robert V.
Williams, Mrs. W. C.
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Willis, Mrs. T. H.
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Winston, Mr. Fred
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Wright, Mrs. Theron
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Zeisler, Dr. Ernest B.
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Zimmerman, Mr. Edward A.
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Zimmerman, Mr. Walter P.
Zoivius, Mr. L. W.
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Allen, Mr. & Mrs. Marston
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Alter, Rebekah W.
Alter, Mrs. Robert
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Andraud, Andre
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Attl, Vojmir
Avril, Geo. A.
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Cist, Gertrude M.
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Colf, Howard
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Cox, W. Howard
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Darnall, Mrs. John P.
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De Camp, Mrs. B. C., Jr.
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Foy, Alice Carter
Frame, Wm.
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Frank, Martha
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Freiberg, Harry A.
Freiberg, Mrs. J. Arthur
Freiberg, Mrs. J. Walter
Freiberg, Mrs. J. Walter, III
Freiberg, Dr. & Mrs. Joseph A.
French, Herbert G.
Friedlander, Mr. & Mrs. Alfred J.
Friedlander, Edgar
Friedrich, Jeanette E.
Friend, Mrs. J. E.
Fritze, Louis P.
Froehlich, Peter
Fuller, W. J.
Gabor, Nicholas
Gantz, Joseph M.
Gardner, Mrs. Colin
Gay, Thomas
Geier, Mrs. Fred A.
Geier, Mr. & Mrs. Frederick
Geier, Norma Elizabeth
Geier, Mrs. Otto P.
Gerhardt, G. A.
Gerstenberger, Katherine
Ginter, Mrs. G. A.
Gleason, Mr. Elmer Frank
Gleason, Frances E.
Glueck, Helen
Goehlich, Herman
Goldsmith, Alva, Jr.
Goldsmith, Mr. & Mrs. Hugo
Goltra, Mrs. S. Ellison
Goodman, Timothy S.
Goodrich, Mrs. R.B.
Goodyear, Dr. & Mrs. Henry M.
Goossens, Mr. & Mrs. Eugene
Gore, Mrs. Frederick
Graf, Mrs. Bruno
Graf, Mrs. Wm. J.
Grassmuck, Louis B.
Graupner, Fritz
Graydon, Joseph S.
Green, Georgia B.
Greenebaum, Mrs. J. Victor
Gugenheim, Mrs. A.
Gugenheim, Mr. & Mrs. Robert E.
Guiterman, Miss Elizabeth
Hadrika, Max
Haigh, E. L.
Hall, Mr. & Mrs. Joseph A.
Halmi, Mrs. Eugene
Hanlon, Thomas E.
Hansen, Herman
Harrison, Wm. Henry, II
Hauck, Cornelius J.
Hauck, Frederick A.
Hauck, Louis J.
Haussermann, Mr. & Mrs. J. W.
Hawley, H. B.
Heakin, Jeanne
Heavener, James
Heermann, Walter
Heensheimer, Mrs. Edward L.
Hegner, Mrs. Wm.
Heister, Pearl
Hendrickson, Fred
Henych, Milton
Herfurt, Miss Tecla
Hermann, Mrs. J. C.
Herr, Irving
Hill, Mr. & Mrs. W. Webb
Hines, Mrs. Harry H.
Hobson, Rev. Henry W.
Hoenig, S.
Howe, John E.
Hunting, Elva
Hutton, J. M.
Jacobs, Mrs. George B.
James, Dorothy L.
Jenkel, Herbert
Johnston, Mary E.
Jones, E. Laurence
Jones, Mrs. Stephen W.
Kabbes, Katherine
Kablson, Erick
Kaltenborn, George H.
Kasfer, Leah
Kaufman, Mr. & Mrs. Louis L.
Kehoe, Robert A.
Kennedy, W. Maxwell
King, Eward M. D.
King, Elizabeth Allen
Kinsey, Mrs. Boyden
Knecht, Arthur
Knox, Wm. M.
Knowles, Harvey
Koester, Laura
Kolmschlag, Joseph
Kopald, Mrs. Louis T.
Kountz, Mrs. Marion Hartzel
Krehbiel, Miss Marie
Kroger, Chester
Kronacker, Ella M.
Krug, Mrs. Frank S.
Kruse, Mrs. Wm. A.
Kryn, Jeanette M.
Kuhn, Edward
Kuhn, M. J.
Kuhn, Mr. Robert, Jr.
Kupferschmid, Mrs. Hugo L.
Laffoon, Polk
Langenbeck, Anna
LaRue, Mrs. W. S.
Laurence, Daniel
Lawson, Reuben
Lazarus, Fred, III
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Leighton, Mrs. George
Leipniker, Felix
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Levy, Mr. & Mrs. August
Liebhold, G.

Lincoln, Miss Charlotte E.
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Lindeman, Bertha K.
Littleford, Margaret E.
Long, Helen A. C.
Lorenz, Ernest
Lotspeich, Mr. & Mrs. C. M.
Low, Mr. & Mrs. Martin
Lowenberg, Mrs. A. S.
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Luther, Mr. & Mrs. Howard B.
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Malone, Edw. F.
Marks, Mr. & Mrs. Edw. M.
Marx, Werna
Mastropaolo, Carlo
Mastropaolo, Renato
Matthews, Miss Elizabeth
Matthews, Mrs. Mortimer
May, Mrs. David
Mayer, Mrs. Emil I.
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McIntire, Mrs. Vivien
McKim, Mrs. Gordon
McNeille, Esther G.
Mead, Edward G.
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Merkel, J. Henry
Merrell, Mrs. Stanley W.
Meuser, Hans
Meuser, Harry
Meyer, Mrs. Edward
Meyer, George W.
Miller, Miss Merle G.
Millikin, Mrs. Mark
Minster, L. R.
Mithoefer, Wm.
More, Louis T.
Morgan, Urban
Morrill, Albert H.
Moses, Lillie
Moss, Mrs. Charles
Muhlberg, Dr. Wm.
Muhlhauser, Mr. & Mrs. Albert F.
Myers, Mrs. Robert P.
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Noak, Fred
Oettinger, Mrs. Myer
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Osborn, Mrs. Louis E.
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Palmer, Dudley W.
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Paul, Robert J.
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Phillips, Miss Rosalie
Phillips, Rubin
Pieper, Carl
Pogue, Mr. & Mrs. John C.
Pollak, Julian A.
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Poole, Miss Emily
Pritz, Walter H.
Pulikowski, Julian
Punshon, Mrs. Louise S.
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Rauh, Mrs. Frederick
Rauh, Mrs. Louis
Rauh, Morton
Rawson, Dorothy
Rawson, Gwendolyn
Rawson, Marion
Rawson, Marjorie
Rawson, Martha
Rebner, Adolph
Reifert, Miss Anna H.
Reines, Leo
Reis, Mrs. Gordon
Renschler, G. A.
Resor, Eunice S. T.
Rheinstrom, James A.
Rice, Victor
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Robertson, Phyllis S.
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Ronka, Elmer
Rosenberg, Adolph
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Roth, Florence J.
Roth, Mrs. Jack L.
Rothenberg, Robert
Rothenberg, Mrs. Samuel
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Ryan, Elinor C. Droppelman
Saverne, Louis
Schaenble, Mary Frances
Schaffer, Frank H., Jr.
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Schiff, Sigmund
Schleue, Mrs. Adolf
Schlicht, Mrs. Chas. J.
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Schneider, Amelia
Schock, Hobert
Schoenle, Walter M.
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Schulte, Florence C.
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Sheffield, Mrs. S. S.
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Silversack, Herbert L.
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Siving, Mrs. Philip C.
Slingluff, K. K.
Smith, Mrs. Beatrice B.
Smith, Mrs. Benedict
Smith, Mrs. C. Kenneth
Smith, Mr. H. Christa
Smith, Mrs. Nina P.
Smith, H. W.
Soendlin, A. E.
Spritz, Mrs. S. D.
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Stemler, Mr. Emil W.
Stern, Frederick W.
Stern, Joseph S.
Sterne, Miss Alice
Sterne, Eugene H.
Stix, Mrs. Charles N.
Stix, Frederick W.
Stix, Mrs. Nathan
Stolarevsky, Michael
Stone, Mr. L. M.
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Strauss, Therese A.
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Sutphin, Mr. & Mrs. Stuart B.
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Taft, Hulbert T.
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Tate, Mrs. Louise F.
Taylor, Corwin M.
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Teegarden, Lorene
Ten Have, Jean
Thayer, Mrs. Abbot A.
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Thomson, Mrs. Logan G.
Thornton, James P.
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Topie, Karl
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Upson, Mrs. Charles H.
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Van Reck, Jos.
Victor, Miss Stella
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Wagner, Dr. E. A.
Wahl, Louis W.
Warrington, Geo. H.
Wasserman, Herman
Watson, Leonard
Webb, L. M.
Weiler, James
Weiler, Mrs. Leo
Weis, Herbert
Weiss, Ferd R.
Weissleder, Elsie
Werner, James
Werner, Walter G.
Wernicke, Clara
Westheimer, Mrs. David F.
Westheimer, Mr. & Mrs. Irwin F.
Westheimer, Mr. & Mrs. Leo
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Wilbur, Mr. & Mrs. James
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Williams, Charles F.
Wilson, Helen
Wilstee, Lee
Winans, W. D.
Windisch, Mrs. Chas. F.
Windisch, Mrs. Wm. H.
Winsel, Louis
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Wohlgemuth, Henry
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Wurlitzer, Mr. & Mrs. Rudolph
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Yeiser, Frederick
Yerkes, Mrs. Charles T.
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Andrews, Mr. Fletcher R.
Andrews, Horace, Jr.
Andrews, Mrs. Matthew
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Bickford, Mr. Geo. P.
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Blossom, Mrs. S. D.
Blossom, Mr. D. S., Jr.
Blossom, J. T.
Blossom, P. H.
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Bolton, Kenyon C.
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Briggs, Mrs. Pierson D.
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Brown, Mr. & Mrs. Fayette
Brown, Mr. & Mrs. Percy W.
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Brudno, Mr. & Mrs. Ezra
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Budd, Dr. W.
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Calhoun, Tracy J.
Campbell, Mr. D. A.
Canfield, H. H.
Caplin, Rubin
Carle, Mrs. Ray A.
Carlisle, T. W.
Carlson, Mr. G. W.
Carpenter, H. K.
Carr, Eugene
Carran, Mrs. E. F.
Case, Mr. Eckstein
Cashman, Mr. & Mrs. E. R.
Cashman, Mrs. Wm. T.
Cass, Mr. Robert
Chamberlin, Dr. & Mrs. W. B.
Chapman, Mrs. Geo. J.
Chidester, Roy
Chisholm, Mrs. A. S.
Chisholm, Mr. Corning
Chisholm, Mrs. Laura Brown
Chisholm, Mrs. William, II.
Chisholm, Mrs. Wilson B.
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Clark, Mr. & Mrs. Henry Hunt
Clark, Miss Norah M.
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Cobb, Mrs. Richard
Cobb, Mr. Richard H., Jr.
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Cockley, Mr. & Mrs. Wm. B.
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Cole, Dr. H. N.
Cole, Mr. Raymond S.
Cole, Mrs. Thomas J.
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Cox, Oscar L.
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Eells, Mr. Howard P.
Eells, James
Eells, Samuel
Egan, Mark
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Kraft, Marie Simmelink
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Peckham, Miss Phyllis
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Price, Dorothy
Quimby, Mr. & Mrs. Arthur
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Remenyi, Dr. Jos.
Reynolds, Sheldon S.
Richmond, Russell
Riemenschneider, Albert
Riemenschneider, Carl
Riley, Miss Mae
Robeson,Lila
Robinson, Mr. & Mrs. A. C., III.
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Rockefeller, Mr. John D., Jr.
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Rorimer, Mr. Louis
Rorimer, Mrs. Louis
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Rosenfeld, Mr. & Mrs. E. L.
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Roth, Richard G.
Rubinstein, Beryl
Ruddick, J. Leon
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Ruffini, Mrs. E. F.
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Rychtarik, Richard
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Stewart, W. B.
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Stratton, Mr. & Mrs. Clarence
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Strauss, Miss Isabelle
Strong, Mr. & Mrs. Charles H.
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Suhr, Mr. Robert C.
Sullivan, Miss Adaline T.
Sullivan, Mrs. C. E.
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Svoboda, Frank J.
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Taplin, Mrs. Frank E.
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Taylor, Miss Ellen E.
Taylor, Dr. Lester
Taylor, V. C., II.
Teagle, Mrs. Frank H.
Templeton, Miss Cora M.
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Thomas, Dr. C. V.
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Webb, Mr. Abner G.
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Alexander, Mabel
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Brunk, Dr. Walter C.
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Chesnut, Mr. & Mrs. Chas. O.
Christian, Wm.
Church, Mr. & Mrs. Earl
Clark, Elmer A.
Clark, Dr. & Mrs. Geo. B.
Clark, Mrs. Lee Hinchman
Clarke, Mr. Carl F.
Clarkson, Mr. E. S.
Clay, Mrs. Eliza Hudson
Clayton, F. G.
Clements, Mr. & Mrs. F. O.
Clifford, Mrs. E. L.
Clifford, Ernest L.
Clippert, Chas. F.
Clippert, Harrison F.
Cody, Frank
Collin, Howard A.
Cogsdill, S. A.
Cohn, Mr. Richard
Colburn, Mrs. Wm. B.
Cole, Mrs. Fred
Collins, Bruce D.
Condit, Dr. L. Irving
Connable, A. B., Jr.
Connolly, Mrs. Wm. F.
Cook, Chas. S.
Cook, Mr. & Mrs. Geo. S.
Cook, Miss Lucy R.
Cooksey, Dr. & Mrs. Thos. B.
Cooley, Mrs. Thomas B.
Cooley, Rutger N.
Coolidge, Miss Elizabeth
Cooper, Mr. & Mrs. Abraham
Cooper, Miss Faith
Cooper, Mrs. G. W.
Cooper, Miss Harriet
Copland, Mrs. A. W.
Copland, Miss Suzanna
Corbett, Vincent
Cornell, Miss K.
Cottington, Mrs. L. G.
Couzens, Mr. &. Mrs. Frank
Crawford, Dr. Albert S.
Crawford, Andrew J.
Creamer, Rev. Francis B.
Creswell, Mrs. T. W.
Crowe, Mr. & Mrs. Chas. B.
Crowe, Mrs. Allen B.
Culhane, Dr. W. F.
Cunningham, K. W.
Currie, Mr. & Mrs. Cameron
Currier, Mr. P. J.
Curtis, Glenn D.
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Davis, Mrs. John R.
Davis, Mrs. Lee J.
Davock,Mr. Clarence
Dean, Mr. & Mrs. Chas. A., Jr.
Dean, Hugh
Dean, Mrs. S. M.
Dear, Kelly
DeBaeke, Mrs. E. J.
Decker, Mrs. John R.
Defnet, Dr. W. A.
DeGree, Mrs. Edw. G.
DeHoratiis, Dr. Jos.
Delaney, Mrs. G.
Delbos, Mr. & Mrs. C. E.
D'Emillio, Jos.
Demeng, Miss Celia
deMolnar, Mme. Rose
Denyes, Mrs. Harry M.
Dewar, Miss Ada G.
Dewey, Mr. & Mrs. F. G.
Dewey, Mrs. Franklin H.
DeWitt, Mrs. A. S.
Deyo, Mr. & Mrs. W. B.
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Dickinson, H. H., Jr.
Dickinson, Selden S.
Dillman, Mrs. H.
Dingeman, Judge H. J.
Dinger, Charles M.
Dodge, Horace E.
Dodge, Mr. & Mrs. Percival
Donald, Mrs. Wm. M.
Donnelly, Chas. H.
Donovan, Frank
Donovan, Percy J.
Douglas, Mr. D. Dwight
Douglas, Mrs. Gilbert
Douglas, Miss Martha
Douglas, Mr. & Mrs. M. D.
Douglass, A. S.
Douglass, L. Kirke
Dowley, Michall F.
Doyle, Miss Mary E.
Drummond, Dr. Donald L.
DuCharme, Mr. & Mrs. F. T.
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Duffield, Mr. & Mrs. M. B.
Duncan, Roy T.
Dyar, Mrs. John W.
Dykema, Mr. & Mrs. Raymond
D'Agostine, Albertus
Davidson, Dr. H. O.
Davis, Miss Beulah
Davis, Mr. & Mrs. C. R.
Eaman, Frank D.
Earle, Mr. & Mrs. Harley J.
Eaton, Mr. & Mrs. Berrien
Edlen, B. D.
Ecclestone, Edwin C.
Eckert, Chas. R.
Eddy, Mrs. Frank W.
Eksergian, C. L.
Ellis, C. T.
Ellis, Mrs. Roy A.
Ellmann, James I.
Emerson, Mrs. Dean
Engel, George
Engel, Mrs. John H.
England, Grace A.
English, Mr. & Mrs. R. G.
Ensley, Mrs. Fred B.
Epsteen, Alfred
Errington, Miss Mabel
Erwin,Mrs. Sid. A.
Essery, Carl V.
Evans, Mr. & Mrs. Edw. S.
Evans, Mr. & Mrs. E.S., Jr.
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Falkenberg, Ann
Fall, L. W.
Farbsten, Mr. & Mrs. Harry
Farley, I. J.
Farr, Mr. & Mrs. Harry
Fead, M. E.
Fellman, Aaron
Fenton, Mr. Benj. B.
Fenton, Miss Helen A.
Fenton, Dr. Russell
Ferguson, Judge & Mrs. Homer
Ferry, Miss Jean
Field, Mr. & Mrs. E. R.
Fikes, Mrs. Maurice
Fink, Mr. & Mrs.
Finkenslaedt, Harry S.
Finley,Mrs. J. Edgar
Finnie, Mr. & Mrs. Haldeman
Firetog, Max
Fish, Miss Augusta A.
Fish, Miss Julia M.
Fisher, Mrs. Chas. T.
Fisher, Daniel C.
Fisher, Mr. & Mrs. O. E.
Fitt, Rev. & Mrs. Frank
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Fitzgibbons, Irwin S.
Fitzxemona, Sherman Jr.
Fixel, Mrs. Arthur
Fleck, Mrs. Jesse
Fleischer, Miss Louise
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Fleming, Mr. & Mrs. J. C.
Fletcher, Mrs. T. G.
Fogel, Mrs. Simon
Foley, Mrs. J. Wm.
Forbush, Mrs. Frank D.
Ford, Mr. & Mrs. Edsel B.
Ford, Mr. & Mrs. Emory L.
Ford, Mr. &Mrs.Henry
Ford,Mr. John B.
Ford, Mr. & Mrs. J. B., Jr.
Ford, Richard
Ford, Mrs. Walter B.
Fortune, Mrs. J. Robert
Foster, Payson D.
Fox, Mrs. Emma A.
Fram, Rabbi Leon
Frank, Mr. & Mrs. Harry
Frank, Mrs. Leon H.
Frank,Mrs. Wm. H.
Franklin, Dr. Leo M.
Franklin, Leo I.
Frary, Wayne
Fraser, Mrs. R. P.
Frazer, Miss Aerielle
Frazer, Mrs. J. W.
Fredericks, Mrs. Marshall
Freedman, Harry H.
Freese, Jennie
French, Mrs. John H.
Friedman, William
Fritsch, Homer C.
Fromn, Mrs. Eric
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Frostie, Supt, F. W.
Freehauf, Max H.
Fuger, Frederick W.
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Gage, Mrs. Wm. T.
Gallagher, Wm. Henry
Galloway, Miss Anna
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Gardner, Mr. & Mrs. Arthur
Gehlert, Mr. Richard Jr.
Gehrke, Walter
Ghione, Mr. & Mrs. Franco
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Gigante, Ostillio
Gilbert, Mrs. C. C.
Gilbert, Mrs. Isaac
Gilbert, Mrs. Samuel
Gillis, Gaylord W.
Gillis, Mrs. Gaylord W.
Gilman, Mrs. M. M.
Gilmore, W. Steele
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Glock, Mrs. E. F.
Glock, Mr. Mayne F.
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Gordon, Mrs. David
Gordon, Mrs. Thomas
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Goschenhofer, Mrs. John
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Granacher, Mr. Carl G.
Grann, Mr. Alfred E.
Grant, Jacob H.
Grant, Wm. D.
Grawn, Mr. Carl B.
Grawn, Mrs. Carl B.
Gray, Mrs. Paul
Gray, Mrs. R. Philip
Green, Mrs. Julius
Green, Mr. L. H. & Mrs.
Greene, Mrs. Sam
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Grierson, Elmer P.
Gries, Mr. Geo. G.
Griffith, Mrs. John J.
Grinnell, Albert A.
Grob, Dr. & Mrs. Otto
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Grossman, Mrs. Harry
Grow, Mr. J. Alfred
Gruber, Dr. T. K.
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Gumpper, Mr. & Mrs. H. D.
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Gushee, Mr. & Mrs. Edw. T.
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Hack, Mr. Nathan
Haeussler, Hubert R.
Hager, Mrs. Julius N.
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Hamilton, Mrs. Wm. R.
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Handy, Mrs. Mabel V.
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Hardie, Katherine
Harlan, Mrs. M. Scribner
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Harper, Dr. & Mrs. J. T.
Harris, Mrs. Earl
Harris, Mrs. Geo. G.
Hart, Mrs. Paul M.
Hartman, Dr. & Mrs. Frank
Hartwick, Mr. & Mrs. Edw. N.
Hartwick, Mrs. Robt. G.
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Hatch, Mrs. E. C.
Hatcher, Mr. Leslie C.
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Heavenrich, Miss Edith
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Hedke, Mr. Richard C.
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Heffman, John
Helsel, Mrs. C. L.
Hendee, Mr. & Mrs. Searle
Henderson, Mrs. John
Henderson, Dr. Harold
Hendriek, Mrs. Wm.
Henkel, Mr. Frederic Y.
Henry, Dr. Fred
Hepburn, Miss Alice
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Heron, Dr. David F.
Hesse, Mr. Hugo J.
Hewitt, J. Stephenson
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Hitchcock, Floyd G.
Hoag, Edwin R.
Hoban, Mrs. Stella
Hobbs, Mr. & Mrs. Cecil
Hobbs, Mr. H. H.
Hodges, Hazel L.
Hoff, Mrs. E. C.
Hofmann, Mrs. U. S.
Holden, Mr. & Mrs. James S.
Holler, Mr. & Mrs. W. E.
Holley, Danforth
Holley, Mr. Earl
Holley, Mr. Earl, Jr.
Hollister, Henry C.
Holmes, Miss Agnes
Holmes, Miss Barbara
Holmes, David L.
Holmes, Ralph F.
Holmes, Mrs. Wm. H.
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Hornbrook, Mrs. John
Horton, Mr. & Mrs. B. D.
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Hosier, Lynn L.
Hosmer, Dr. H. L.
Hosom, Dr. E. B.
Hostler, Mrs. Marie C.
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Howland, Mr. & Mrs. Wm.
Hubbard, Mr. & Mrs. F. W.
Huck, Mrs. Louis C.
Hudson, Mrs. J. Stewart
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Hughes, Rev. C. Wellington
Hughes, Mr. Victor W.
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Hulbert, Mary E.
Hulbert, Mr. & Mrs. P. M.
Hummel, Miss Frances Cope
Humphrey, Miss Mildred
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Huntington, Mr. & Mrs. Geo. D.
Hutchinson, Mr. & Mrs. B. E.
Hutton, William E.
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Hyde, Francis
Ide, O. Q.
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Jacobs, Mr. & Mrs. Rex C.
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Jandus, Herbert S.
Jeffs, T. R.
Jennings, Donald B.
Jewell, Mrs. Frank
Jewell, Mrs. Winfield S., Jr.
Jillson, Oren B.
Jillson, Mrs. Oren
Jinnette, Mr. & Mrs. Chas. W.
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Johnson, Mrs. A. E.
Johnson, Mr. E. F.
Johnson, Miss Elizabeth
Johnson, Mr. Harry H.
Johnson, Mr. & Mrs. L. P.
Johnston, Geo. C.
Jolstad, Sigrid
Jones, Bernice M.
Jones, Edwin Olney
Jones, Elroy O.
Jones, H. W.
Jones, Dr. Horace C.
Jones, Jos.
Jones, Mrs. Louis H.
Joy, Miss Ella
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Joy, Mrs. R. P.
Kahn, Mr. & Mrs. A.
Kahn, Mr. & Mrs. Moritz
Kales, Mr. & Mrs. R. G.
Kales, Mr. & Mrs. Wm. R.
Kamperman, Dr. & Mrs. Geo.
Kanzler, Mr. & Mrs. Ernest
Karmazin, Mrs. John
Kass, Dr. J. B.
Kay, S. T.
Keenan, Mrs. Lewis C.
Keina, John O.
Kelley, Mr. & Mrs. Edw. T.
Kennard, Miss M. R.
Kennedy, Dr. Chas. S.
Kennedy, Mrs. Frank J.
Kennedy, W. J.
Kenower, J. L.
Kern, Mr. Otto
Kerr, Mr. & Mrs.
Kessberger, Geo. P.
Kettering, Mrs. Chas. F.
Kidner, Dr. & Mrs. F.
Kileen, W. G.
Kilkka, Mrs. Kartin
King, Mrs. Paul H.
Kingstan, Mr. S. B.
Kinnear, Mr. L. W.
Kinnucan, Mr. & Mrs. J. Dwyer
Kitch, Mrs. F. B.
Kling, Kurt
Klingheil, Frank L.
Klingensmith, Miss Betty
Knapp, Frank L.
Knight, Mrs. Hale G.
Knight, Mr. & Mrs. W. W., Jr.
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Koether, Mr. & Mrs. B. G.
Kohn, Dr. M. E.
Kolar, Mr. & Mrs. Victor
Krapfel, Mr. & Mrs. U. G.
Kreinheder, Arthur Carl
Krentz, Dr. Geo.
Kresge, Mrs. Anna E.
Kritt, Max
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Krolik, Mrs. Grace Shayer
Krum, Miss Gracis B.
Kuhn, Mr. & Mrs. Frank
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Landau, Maurice
Lang, Alice H.
Langdon, Miss Mary E.
Lange, Mr. Otto H.
Larkin, Wm. H.
Larned, Mrs. Cortland
Larrowe, Mr. & Mrs. James
Laub, Miss Ann Gaynor
Laub, Mrs. D. Kenneth
Lautmann, Mrs. A. J.
Lawson, Mrs. Chas. F.
Leach, Mr. H. W.
Leaver, Dr. L. Ross
Leckie, Dr. Geo. C.
Ledyard, Augustus C.
Ledyard, Miss Mary H.
Ledyard, Mr. Wm. H.
Lee, Mrs. Gilbert
Leech, Frederic C.
Leete, Miss Margaret
Leggette, Mrs. R. E.
Le Gio, Mrs. F. F.
Lehman, Robert C.
Leinoff, Florence
Leithauser, Dr. & Mrs. D. J.
Leland, Mr. & Mrs. Thad E.
Lemke, Mr. & Mrs. John
Lennane, Mrs. Wm. E.
Leonard, Miss Mary E.
Leonard, Mr. & Mrs. T. O., Jr.
Leonard, Mrs. T. Y.
Lepard, Dr. Cecil Ward
Lerchen, Mr. & Mrs. W. G.
Letts, Mr. & Mrs. Chas. E.
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Lewis, Mr. & Mrs. A. I.
Lewis, Mr. & Mrs. A. I., Jr.
Lewis, Mr. Edwin C.
Lewis,Mr. & Mrs. Leonard T.
Lewis, Dr. & Mrs. Samuel J.
L'Hommedieu, Mr. C. H.
Liggett, Miss J. M.
Limbocker, Mrs. L. E.
Ling, Louis C.
Linerois, Theodore
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Lowrie, Mrs. Fred
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Macauley, C. A.
Mac Bain, Jessie
Mac Beth, Mrs. Kenneth
Mac Donald, Mrs. Alexander
Mac Donald, Mr. & Mrs. Clay C.
Mac Donald, Mr. E. A.
Mac Ivor, Mr. J. A.
Mac Kenzie, Dr. J. W.
Mac Kenzie, Mrs. R. D.
Mac Kenzie, Mr. & Mrs. W. S.
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Malbin, Dr. Barnett
Malow, Mrs. Arnold
Mancuso, Dr. Vincent S.
Mannebach, Margaret
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Mans, Mrs. N. A.
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Marquis, Rogers
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Marshall, A. C.
Martin, Mr. John
Masters, Marion
Mateer, Dr. & Mrs. John G.

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Maxon, Mrs. Lou R.
Mayer, Dr. & Mrs. W. D.
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McClinton, Mr. Harold L.
McColl, Dr. Clarke
McCrea, Adalia
McCullough, Mrs. C. B.
McEachren, John W.
McFawn, Jos. J.
McGann, Mr. D. Carl
McGinnis, Mr. Frank
McGraw, Dr. & Mrs. A. B.
McGraw, Mrs. Arthur
McGraw, Mrs. Dickinson
McGregor, Mrs. Malcolm
McGregor, Mrs. Tracy
McGregor, Mr. & Mrs. Wm.
McKay, Mr. & Mrs. Arch T.
McKee, Mrs. Forest
McKee, Mrs. Max
McKensie, Janet
McKinney, Mrs. Francis F.
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McLeod, Mr. & Mrs. N.
McLucas, Mr. & Mrs. Walters
McMath, Mr. & Mrs. Francis C.
McMath, Mrs. Neil C.
McMillan, Miss Elizabeth
McMillan, Mr. & Mrs. James T.
McNabb, Mrs. Duncan
McNally, J.
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McQueen, Mr. & Mrs. Harry S.
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Meiser, E. A.
Melcher, Mrs. A.G.
Mendelssohn, Mr. Gordon
Mendelssohn, Mrs. Louis
Melville, Mrs. Donald
Mercer, Mrs. Wm.
Meredith, Wm. H.
Merriam, Mrs. DeWitt
Mertz, Wm. M.
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Meyer, Miss Nancy C.
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Miller, Mr. R. Boyer
Miller, Ruby B.
Miller, Sidney T.
Mills, Jos. B.
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Mitchell, Dr. Leslie
Mitchell, Miss Magene
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Moore, Stephen P.
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Moreing Mr. & Mrs. David B.
Morgan, Miss Lucy L.
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Morley, Dr. & Mrs. Wm. H.
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Morrison, Mary
Morse, Charles Frederick
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Mullaly, Mr. & Mrs. R. J.
Mullen, Mr. & Mrs. F. J.
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Mundy, Mrs. Wm. O.
Munro, Mr. Edward N.
Munson, Dr. F. T.
Murfin, Mrs. James O.
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Murphy, Mr. J. Harold
Murphy, Mr. & Mrs. C. Hayward
Murphy, Miss Margaret H.
Murray, Mrs. Claude J.
Murray, Dr. G. M.
Muzzy, H. G.
Nablo, Grant H.
Nagle, Dr. & Mrs. John
Neebe, Mr. J. H.
Nelson, Mr. & Mrs. J. W.
Netting, Mrs. C. J.
Neuman, Dorothy
Neville, Mr. & Mrs. C. B.
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Newberry, Mr. & Mrs. Truman H.
Newberry, Mr. O.
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Newman, Robert J.
Nicol, Mrs. Henry G.
Nixon, Mr. & Mrs. A. W.
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Norton, Mr. Wm. J.
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O'Brien, Mrs. M. Hubert
O'Brien, Mr. & Mrs. J. J.
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Otter, Miss Doris
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Page, Mrs. Herman
Page, Mrs. Jos. F.
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Panzer, Miss Rose A.
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Parker, Mr. Henry L.
Parker, Mr. James W.
Parker, Mr. Thomas M.
Parker, Mrs. Thomas S.
Parker, Dr. W. R.
Patch, Geo. W.
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Paterson, Mrs. Edmund
Paterson, Hamilton H.
Paterson, Murray G.
Pearce, Fred W.
Peck, Ward H.
Pellman, Mrs. Pearl
Penberthy, Grover C.
Peralta, Mrs. J.
Perry, Mrs. D. N.
Peters, Esther
Peters, Mr. I. R.
Peters, Miss Ruth
Pettine, Nicola
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Phelps, Mrs. Francis
Phillips, Geo. E.
Philp, Arthur I.
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Pike, Mrs. Chas. S.
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Plate, Mrs. John
Polk, Mr. & Mrs. Ralph L.
Pope, Mr. & Mrs. G. D.
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Posselius, Mr. & Mrs. Edw. J.
Potts, Miss Bessie
Power, Mary F.
Powers, Mrs. M. A.
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Predmore, Chas. G.
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Prentis, Mr. & Mrs. M. L.
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Preston, Mrs. Horace G.
Prom, Mr. W. Peter
Protheroe, Mr. Frederick
Pucci, Mr. D. L.
Pullinger, Rev. Bertram W.
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Pyle, Mr. L. N.
Raatz, Rev. Arthur W.
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Raymond, Chas. L.
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Reese, Miss Dorothy
Reese, Mr. & Mrs. N.
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Reid, Mrs. W. G. Arthur
Reindel, Mr. Ira H.
Reinvaldt, Mrs. Otto
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Remick, Mrs. Jerome H.
Rese, G. Pearce
Restrick, Robt. C.
Revels, Mrs. Nicholas
Reynolds, Dr. Lawrence
Reynolds, Dr. R. P.
Riccardi, Mr. John
Rice, Mrs. E. L.
Rice, Dr. & Mrs. S. W.
Rich, Hampton
Rich, Herbert, M., Jr.
Richardson, Fred A.
Richardson, Mrs. R. H.
Richardson, Mr. W. H.
Rickman, Mrs. Paul D.
Ridge, Mrs. R. W.
Ridon, Frank J.
Ritter, Mr. Walter E.
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Bache Jules
Backer Mrs. George
Backus, Mrs. Dana C.
Bacon, Mrs. Robt. Lon.
Bagby, Mr. A.
Bagby, Mrs. George
Bailey, Mrs. Theodore
Baldwin, Mrs. W. Barton
Baldwin, Henry deForest
Baltz, Harry R.
Ballard, Mrs. Edward L.
Barber, Mrs. James
Barclay, Mrs. Wright
Barker, Mrs. Alexander
Barlow, DeWitt D.
Barnes,Miss Carmen
Barnes, Mr. & Mrs. Courtlandt D.
Barney, Mrs. Charles
Barney, Mrs. Wells
Barrett, Mrs. Cecil
Barron, George D.
Barrows, Miss Louise
Barst, Louis I.
Bashkiroff, Mr. V. N.
Bartram, Miss Evelyn
Barwood, Miss Lydia
Barzun, Mrs. J. M.
Battle, George Gordon
Baum, Mr. Harry
Baumann, Mr. Emil J.
Baumann, S. J.
Bayne, Mrs. Lawrence P.
Bayne, Mrs. Jasper
Beal, Mr. Gerald F.
Beale, Mr. Blaine
Becher, Miss Hildegarde
Beck, Mrs. Walter
Beckhard, Martin
Beckman, Mrs. Frederick W.
Behr, Mrs. Vladimar
Bell, Gordon Knox
Bellamy, Mrs. F. Wilder
Beebe, Miss Carolyn
Beer, Walter E.
Berry, Dr. Edwin N.
Biel, Mrs. Gordon Knox
Binger, Mrs. Walter
Benidict, Mr. Elliot
Benjamin, Mr. W.
Benkard, Mrs. J. Philip
Bent, Miss Mildred
Berg, Mr. & Mrs. Aaron
Berkelhammer, Irving
Berkelhammer, Dr. I. E.
Bernays, Edward L.
Bernheim, Mrs. Henry J. H.
Bernheim, Leonard
Bernheim, Mrs. Max J.
Betts, Miss Dorothy L.
Betts, Mrs. Wyllys
Biggs, Mr. W. R.
Bingham, Mr. A. W., Jr.
Black, Mrs. Henry V. D.
Black, William H.
Blacque, Mrs. Valentine E. Bey
Blagden, Mrs. Dexter
Blair, Floyd G.
Blair, Mrs. Insley
Blaufarb, J.
Blauvelt, James H.
Bliss, Robert Woods
Bliss, Susan Swight
Block, Mrs. Isaac
Blogg, Miss Mattie
Blood, Mrs.
Bloom, Mrs. J. W.
Blossom, Mrs. Francis
Blum, Dr. Theodor
Bodin, Mr. Harry Sabbath
Boomer, Mr. & Mrs.
Boomer, Mr. Lucius
Booth, Miss Alexina G.
Booth, Mrs. Willis
Borchardt, Miss Iram M.
Borden, Mr. Bertram A.
Borg, Mrs. Sidney
Braganza, Princess d'Oputo
Brebner, Bartlet J.
Breckinridge, Mrs. Henry S.
Breed, William C.
Brereton, Mrs. Denny
Brickman, Jack
Brill, Dr. A. A.
Brill, Mrs. Maurice
Bristed, Mrs. C.
Bristed, Mrs. Symphowsa
Bronstein, Mr. Arthur J.
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Brooks, Hugh
Bros, Mrs. Robert
Brown, Mrs. Donald
Brown, Mrs. Harold
Brown, Miss Margaret
Brown, Mrs. Lewis
Brown, Mrs. Norton
Brownell, George A.
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Bulkley, Mrs. Edwin M.
Bulova, Arde
Burch, Mrs. M. H.
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Buren, Mrs. Michael Van
Burghard, Mr. George
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Burns, Mrs. Sincliar
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Bushnell, Mrs. E. F.
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Cabot, Mrs. Quincy S.
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Carson, Mrs. J. P.
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Cassebeer, Theodore
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Chadwick, Mrs. Elbridge Gerry
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Chanler, Mrs. Winthrop
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Clark, Donaldson
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Clark, Mrs. LeRoy
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Coffin, Mr. Wm. A
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Cohen, Louis
Cohn, Mrs. Alfred E.
Cohn, Mr. Arthur
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Colton, Mr. Arthur
Colton, Miss Harriette A.
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Cravath, Paul D.
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Davis, Dr. Thomas K.
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de Chelminski, Mme.
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des Renaudes. Madame Lisa
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de Yari. Mr. M.
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Eisner, Gustave
Eisner, Mark
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Eldridge, Mrs. Roswell
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Guggenheimer, Mrs. Randolph
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Hochschild, Walter
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Howard, Mrs. Eunice
Howard, Mrs. Sidney
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Huber, Miss Marion
Hudson, Mrs. Keirstade
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Humphreys, Mr. Lucius
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Irion, Mrs. Hermann
Iselin, Mrs. O'Donnell
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Jaeckel,Mr. Albert F.
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Jarcho, Mrs. Sidney
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Jaretzki, Mrs. A.
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Jennings, Miss Annie Burr
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Joline, Miss Dorothy E.
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Jones, Robcliff V.
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Kahn, Mrs. Otto
Kahn, Mrs. Otto H.
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Kohl, Mrs. E. T.
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Kornfeld, Alfred E.
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Koudascheff, Princess
Kovenko, Madame Nina
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Leventhal, Mrs. A. N.
Levy, Adele I. Fund, Inc.
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Lichtenstein, Mrs. A. F.
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Lynch, Miss Emily G.
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Marshall, Miss Edith
Marshall, James
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Marting, H. E.
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Marvin, Miss Silvia
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Rossin, Edgar L.
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Ryle, Mrs. Arthur

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Saks, Mrs. Joseph
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Saloma, Mrs. Riccardo
Salomen, Henry G.
Saltus, Miss Ethel
Samson, Mr. Chas. F.
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Sands, Mrs. Nellie
Satterlee, Mrs. Herbert
Savage, Mrs. Theodore F.
Savidge, Mrs. E. Coleman
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Scoville, Miss Grace
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Sears, Mrs. Helen N.
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See, Mrs. A. B.
See, Mrs. Alva B.
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Seligman, Mr. & Mrs. Eustace
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Steffanson, Mrs. Hokan
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Stein, Mrs. Rose F.
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Steiner, Sam S.
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Steinway, Mrs. Frederick T.
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Szechenyi, Countess

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Turner, Mrs. Bryce

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Untermyer, Alvin
Untermyer, Irwin
Untermyer, Mrs. Irwin

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Vanderbilt, Mrs. William K.
Vanderlip, Mrs. Frank
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Van Raalte, Mrs. Byron E.
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Vogel, Mrs. Guido C.
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Vondermull, George A.
Von Jeszensky, Mrs.
Von Lilienthal, Albert W.
Von Lilienthal, Mrs. Albert W.
Von Linde, Baroness E.

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Walker, Mrs. Elisha
Walker, Miss Miriam B.
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Weil, Mrs. Leon
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Wetmore, Miss Maude
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Wilson, Orme
Wilson, R. Thornton
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Wolfson, M.
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Wyle, Mrs. Wilton
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Young, Mrs. A. Murray
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Zinsser, August
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Lovejoy, Mr. & Mrs. L. Bentley
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McCord, Mr. Evan S.
McCreery, Ruth Allen
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McDonald, Miss Pearl
McEwan, Mr. & Mrs. A. F.
McEwan, Mrs. W. H.
McKay, Mrs. Wm. O.
McLaughlin, Mr. & Mrs. Frank
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Meisnest, Mr. & Mrs. Darwin
Merrill, Mr. & Mrs. R. D.
Mesdag, Dr. & Mrs. Tom
Middleton, Mr. Keith, Sr.
Milburn, Mrs. Anna T.
Miller, Dr. & Mrs. George
Miller, Miss Laura A.
Moore, Dr. Walter A.
Mosiman, Dr. & Mrs. Roscoe
Myers, Mrs. George T.
Nagelvoort, Mr. & Mrs. Floris
O'Brien, Colonel & Mrs. Arthur
Ostrander, Mrs. H. F.
Owen, Mr. & Mrs. Henry
Palmer, Dr. & Mrs. Don H.
Parks, Mrs. Frederick H.
Parsons, Mr. George
Parsons, Mr. & Mrs. Reginald B.
Parsons, Mr. & Mrs. Reginald H.
Paul, Mrs. Charles A.
Peacock, Dr. Alexander H.
Pelly, Mr. Thomas M.
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Peters, Mrs. W. A.
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Pigott, Mr. & Mrs. Paul
Pigott, Mrs. William
Price, Mr. & Mrs. Andrew
Primrose, Mrs. Phelps
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Radford, Mr. Frank McL.
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Reed, Mrs. William
Rhodes, Mrs. Albert J.
Richmond, Dr. & Mrs. Volney
Roberts, Dean Milnor
Roberts, Miss Milnora
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Rosen, Mr. Morris
St. Clair, Mr. & Mrs. William H.
Sanford, Mr. & Mrs. Rollin
Schmidt, Mr. Adolph
Schmitz, Mr. & Mrs. Dietrich
Schmitz, Mr. & Mrs. Ferdinand
Scruby, Mr. & Mrs. W. W.
Seely, Mrs. Claude M.
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Skeel, Mr. & Mrs. E. L.
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Smith, Rev. & Mrs. Edward Lincoln
Sprague, Mr. Hollister
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Stewart, Mrs. Donald D.
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Thomas, Mr. Christy
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Weber, Carbon
White, Mrs. Frederick H.
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Blank, Mrs. Carl
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Levis, Mrs. R. H.
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Love, Miss Martha
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Bliven, Sophia
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Braun, Mrs. Wm. P. M.
Braun, Mrs. John F.
Brecht, Mr. Wm. A.
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Bromley, Mr. & Mrs. E. P.
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Collins, Mrs. Irving A.
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Davis, Miss Eleanor B.
Davis, Mrs. Meyer
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Lewis, Mr. James H.
Lewis, Mrs. John L.
Lewis, Mr. & Mrs. Reeve
Lewison, Mr. Paul & Miss Jean Flexner
Lichtenstein, Miss Nellie
Lloyd, Mrs. Demarest
Lodge, Mrs. G. C.
Logan, Mrs. Geo. Wood
Longworth, Mrs. Nicholas
Loughlin, Mrs. Gerald F.
Lunsford, Miss Azolea
Lyhne, Mrs. Anker S.
Lyon, Mrs. Arthur T.
Lyon, Miss Helen
Macondray, Mrs. Atherton
Maddox, Mrs. Chas. H.
Marsh, Mr. & Mrs. H. N.
Marshall, Mr. Geo. P.
Marvin, Dr. & Mrs. Cloyd Heck
Mason, Mr. & Mrs. Geo. Grant
Matheson, Mrs. Malcolm
Maxwell, Mr. & Mrs. D. L.
McCartney, Mrs. Albert J.
McClellan, Dr. & Mrs. Wm.
McClintock, Mr. & Mrs. James K.
McCormick-Goodhart, Mr. & Mrs. L.
McInerney, Mrs. M. J.
McKenna, Mrs. Royal T.
McKenney, Mr. & Mrs. F. D.
McLean, Mrs. Ridley
McNierney, Miss Margaret
McNitt, Dr. & Mrs. H. J. Russell
McQuade, Miss Mary L.
Mechlin, Mr. Ernest F.
Mechlin, Miss Leila
Meem, Mr. Harry G.
Meredith, Mrs. Edwin
Merrill, Mr. & Mrs. Keith
Merritt, Mrs. E. A.
Merryman, Mrs. D. Buchanan
Messersmith, Mr. & Mrs. G. S.
Meyer, Mr. & Mrs. B. H.
Meyer, Mr. & Mrs. Eugene
Meyer, Miss Karlian
Meyer, Mr. Kenneth
Meyers, Mr. & Mrs. Emerson
Miller, Mrs. Adolph C.
Miller, Hon. & Mrs. Carroll
Miller, Mrs. Isabel

Miller, Mrs. L. M
Millholland, Mrs. James
Minnigerode, Mr. & Mrs. C. Powell
Minor, Dr. & Mrs. John
Moffat, Mr. & Mrs. J. Pierrepont
Molster, Miss Elizabeth F.
Moorhead, Mrs. Howell
Morgan, Mrs. Luman E.
Morgan, Mr. Thomas P., Jr.
Morgenthau, Mr. Henry, Jr.
Morley, Mrs. Felix
Morrill, Mrs. A. A.
Morris, Mr. & Mrs. Edgar
Morris, Mrs. Geo. Maurice
Morrison, Miss Nancy C.
Moseley, Mrs. Geo. Van Horn
Moyer, Miss Florence
Munroe, Capt. & Mrs. W. R.
Murchison, Miss Jennie
Murchison, Miss Lucia
Myers, Mr. & Mrs. Geo. Hewitt

Napier, Miss Eve R.
Nash, Mr. & Mrs. Walter H.
Neal, Mr. A. G.
Nelson, Mrs. Robt. E.
Nesbit, Mrs. Fred T.
Newell, Miss Bertha
Newlands, Mrs. Francis G.
Nichols, Mrs. Howard G.
Nicolay, Miss Helen
Niemann, Miss Minna
Nohowel, Mrs. Margaret
Nolting, Miss Elizabeth A.
Norris, Mr. & Mrs. Edw. R.
Noyes, Mr. Newbold
Noyes, M. Theodore

Ogilby, Mr. & Mrs. C. F. R.
O'Hara, Mrs. Eliot
Olenin, Miss Alice
Oppenheim, Mr. Burton
Ordway, Mr. Samuel, H., Jr.
O'Rourke, Mr. John T.
Ourisman, Mr. Benjamin

Page, Miss Helen
Parker, Mrs. B. W.
Parker, Mrs. Edwin B.
Parkins, Miss Amy M.
Parkins, Miss Eliza H.
Pasternak, Mr. M.
Patch, Mr. Buel W.
Patterson, Miss Elizabeth P.
Patton, Mrs. Geo. S., Jr.
Patton, Miss Jessie Dean
Payne, Mrs. A. K.
Pearson, Mr. Drew
Perin, Mr. Nelson E.
Peter, Mrs. Armistead, III
Peterson, Miss Elsa M.
Philip, Hon. & Mrs. Hoffman
Phillips, Mr. & Mrs. Duncan
Phillips, Mr. Thos. W., Jr.
Phillips, Rev. & Mrs. Z. B.
Polkinhorn, Miss Blanche
Pollock, Mrs. Adelaide
Pomeroy, Miss Winifred M.
Potter, Mr. Edw. C.
Pratt, Mrs. J.
Preston, Mr. & Mrs.
Prettymany, Mr. F. Wm.
Pries, Mr. & Mrs. Harold
Proctor, Mrs. John L.
Putnam, Mr. Herbert

Raubner, Miss Margaret E.
Rawley, Mrs. G. P.
Ray, Mr. Geo. N.
Read, Mrs. Willoughby
Reed, Mrs. Albert C.
Reed, Mrs. Thomas H. C.
Rehder, Mr. & Mrs. H. A.
Reizenstein, Mrs. Sidney, II
Richards, Mr. & Mrs. Ralph
Richberg, Mr. & Mrs. Donald R.
Ricketson, Mr. Oliver G.
Riley, Miss Alice C.
Ring, Mr. & Mrs. Gustave
Ritter, Mr. & Mrs. Wm. McClellan
Robert, Mrs. Henry M., Jr.
Roberts, Mr. I. J.
Rodgers, Vice-Admiral Wm. L.
Rogers, Mrs. Higginson
Rones, Dr. Benjamin
Roosevelt, The President & Mrs. Franklin Delano
Rosenbaum, Mrs. Harriet
Rosenberg, Mrs. Maurice D.
Rosenthal, Mr. & Mrs. D.
Rowcliff, Adm. & Mrs. G. J.
Rublee, Mrs. Geo.
Ruchman, Mr. Robert
Rust, Mrs. H. L., Jr.

Sanders, Mr. Jos.
Saul, Mr. & Mrs. Andrew
Saul, Mr. John
Sawbridge, Maj. Ben. M.
Sayre, Mrs. Francis B.
Schaffner, Miss Catherine D.
Schiffeler, Col. & Mrs. C. C.
Schmeckebier, Mr. & Mrs. L. F.
Schmidt, Mrs. Alfred F. W.
Schmidt, Mrs. E. H.
Schooley, Mr. Wm. E.
Schwartz, Mrs. Charles
Sewall, Misses Rachel K. & Maud G.
Shale, Mrs. Mary Mayo
Sherley, Mrs. Swager
Sherman, Mrs. Alfred W.
Shipley, Mrs. Ruth B.
Shircliff, Mrs. Nellie W.
Shorb, Mr. & Mrs. Paul E.
Shouse, Hon. & Mrs. Jouett
Shure, Mr. R. Deane
Silsbee, Mr. & Mrs. F. B.
Silver, Mrs. Edwin H.
Simons, Miss Sarah E.
Simpson, Dr. & Mrs. Chas. Augustus
Slingluff, Comdr. & Mrs. F.
Smith, Mr. & Mrs. H. A.
Smith, Mrs. H. Warren
Smith, Mr. Hugh Stewart
Smith, Mr. James E.
Smith, Mrs. John Wesley
Smith, Mr. & Mrs. L. M. C.
Smith, Mrs. Nichol
Smith, Mrs. Philip Sidney
Smith, Capt. Stuart F.
Smith, Hon. V. Grant
Somerville, Mrs. Thomas
Sornberger, Miss Dorothy G.
Sortwell, Miss Frances
Spaulding, Mr. & Mrs. F. G.
Speier, Mr. La Salle
Spencer, Mr. Samuel
Sperry, Mr. Marcy L.
Spivacke, Dr. Harold
Spriggs, Mr. Kahl H.
Sprinkel, Miss Charlotte E.
Squibb, Miss Isabel
Staley, Mrs. J. Frank
Stanley-Brown, Mr. & Mrs. Rudolph
Stearns, Mrs. Foster
Steele, Mr. & Mrs. Frank B.
Steffens, Mr. & Mrs. F. R.
Stevens, Miss Marion E.
Stewart, Mrs. Andrew
Stewart, Miss Estelle M.
Stewart, Mrs. Mary
Stier, Miss Jean Campbell
Stimson, Mrs. H. F.
Stirling, Mrs. W. Calhoun
Stock, Mr. Ed. L.
Stone, Justice & Mrs. Harlan F.
Stonebraker, Mr. & Mrs. S. E.
Stratton, Mrs. C. H.
Streder, Miss Mabel F.
Strong, Mrs. Henry Alvah
Strong, Mr. & Mrs. L. Corrin
Stuart, Miss Genevieve
Summerlin, Mr. Geo. T.
Sutton, Mr. & Mrs. L. H.
Swanson, Mrs. J. M.
Sweeney, Mr. & Mrs. Edw. C.
Swift, Miss Anna Hazel
Szchenyi, Countess Gladys

Talbert, Mr. H. D.
Talbot, Mrs. Amy N.
Tapke, Mrs. Ruth Butts
Taylor, Mrs. Dwight
Taylor, Rev. James H.
Taylor, Miss Lotta M.
Taylor, Mr. & Mrs. Wayne Chatfield
Tenney, Mrs. Catherine
Terborgh, Mr. & Mrs. G.
Thayer, Mr. Le Roy H.
Thom, Mr. Corcoran
Thompson, Mr. & Mrs. C. Stanley
Thoron, Mr. & Mrs. B. W.
Thorpe, Mrs. Merle
Tobriner, Mr. & Mrs. W. N.
Todd, Mr. G. Carroll
Tolson, Miss Margaret
Townsend, Mr. & Mrs. L.
Trible, Dr. & Mrs. G. B.
Triest, Miss Claire N.
Tuckerman, Mrs. Walter van der Straten-Ponthoz, The Countess
Tumulty, Hon. & Mrs. Jos. Patrick
Turner, Miss Mable B.
Turner, Mr. Wm. J.
Turrentine, Mrs. John W.

Vanderbilt, Mrs. W. K.
Van Orsdel, Mr. & Mrs. R. A.
Van Schaick, Mrs. John, Jr.
Van-Slyke, Mrs. F. W.
Voegtlin, Mrs. Carl
Vorkoeper, Mrs. John

Wadsworth, Hon. & Mrs. J. W.
Wagenhorst, Mr. & Mrs. Ellwood
Walcott, Mr. Charles D.
Wall, Dr. & Mrs. Jos. S.
Wallace, Mr. Benjamin B.
Walton, Miss Elizabeth C.
Warburg, Miss Marion
Warner, Miss Rebecca P.
Warren, Mr. & Mrs. Chas.
Warren, Mr. & Mrs. Lee P.
Watson, Gen. & Mrs. E. C.
Wattles, Mr. & Mrs. J. Harvey
Waugh, Miss Pearl
Webster, Miss Marjorie
Wells, Capt. & Mrs. Chester
Wells, Mr. Francis G.
Wells, Miss I. C.
Wentz, Mrs. James G.
Wheeler, Mrs. Burton K.
Wheeler, Mr. Lynde P.
Whitaker, Mrs. Price
White, Dr. & Mrs. Chas. Stanley
White, Miss Emilie Margaret
White, Mrs. Henry
White, Mrs. Henry B.
White, Capt. & Mrs. Newton
White, Mrs. Walter
Whitman, Mrs. Maude L.
Whittall, Mrs. Matthew J.
Willard, Mr. & Mrs. Wm. B.
Wilmer, Mrs. Wm. Holland
Wilson, Mrs. John C.
Wilson, Mr. & Mrs. Lloyd B.
Wilson, Mrs. Luke I.
Wilson, Mr. & Mrs. Orme
Wilstach, Mr. Paul
Wing, Mrs. David L.
Winslow, Miss Harriet
Winslow, Miss Mary
Winter, Miss Betsy
Witkins, Mrs. John F.
Worthington, Mrs. Ralph
Woodward, Mr. & Mrs. S.

Young, Mr. & Mrs. E. B.
Yount, Brig-General & Mrs.

Talent Buyers

ALABAMA

Athens:
Athens College for Young Women

Auburn:
Alabama Polytechnical Institute

Bay Minette:
Mignon Club

Bessemer:
Bessemer Music Club

Birmingham:
Walker Mattison, Pickwick Club, 2012 Magnolia Avenue
Hotel Thomas Jefferson, F. E. Snodgrass, Mgr.
C. J. Hudson, Manager, Tutwiler Hotel
Birmingham Music Study Club
Chamber Music Festival
Civic Symphony Orchestra

Brewton:
George Grandberry Music Club

Evergreen:
Orpheus Club

Fayette:
Music Study Club

Florence:
State Teachers College

Guntersville:
Music Study Club

Marion:
Judson College Concert Course
Elsie F. Brickett.
Concerts: No regular schedule, different times.
Talent: Outside and local.
Type: Pianists, soloists, etc.

Montevallo:
Alabama College Lecture & Concert Series
Prof. J. H. Henning.
Concerts: 6-8 a year of nationally known artists of all types.
Talent: Outside.

Montgomery:
Alamaba State College
Standard Club, Woodley Road

Normal:
State Agricultural & Mechanical Institute

Opelika:
Music Study Club

Roanoke:
Music Study Club

Sylacauga:
Music Study Club

Tallassee:
Music Study Club

Tuscaloosa:
University of Alabama
Pres. of Cotillion Club, University of Alabama
Guy R. Trammell, Director of Entertainment, Tuskegee Institute

Uniontown, Perry County:
Harmony Club

Wetumpka:
Music & Magazine

ARIZONA

Phoenix:
Mrs. Archer E. Linde, P. O. Box 2777
Concerts: Outstanding vocalists, instrumentalists, dancers; during season.
Talent: Outside.
Musicians Club
Orpheus Club, 210 Luhrs Towers
Phoenix Symphony Orchestra
Romeo Tata.
Concerts: Regular series every year.

Prescott:
Monday Club, Music Section

Tucson:
Saturday Morning Music Club Artist Course
Mrs. Harvey Berger.
Concerts: National and international artists, orchestras, vocalists, instrumentalists, string ensembles, choruses, ballets, bands. Series extend from Nov. 1st to April 15th.
Talent: Local and outside.
Tucson Symphony Orchestra
George C. Wilson.
Concerts: Regular series every year.

ARKANSAS

Clarksville:
Apollo Club

Fayetteville:
University of Arkanas
Harry E. Shultz
Concerts: Two or three times a month, consisting of Symphonies, instrumentalists, vocalists, chamber music, etc.
Talent: Local and outside.

Fordyce:
Musical Coterie

Hope:
Friday Music Club

Hot Springs:
Hotel Arlington, Central Ave.
W. N. Chester, Hot Springs Golf & Country Club

Jonesboro:
Treble Cleff Club
Mrs. Francis Cherry, Main St.
Talent: Local and outside.

Little Rock:
Civic Music Association
Concerts: Series of summer band concerts. Annual performance of *The Messiah.*
Musical Coterie, 1123 W. 35th St.
Mrs. Frank Vaughan.
Concerts: Series during season.
Talent: Local and outside.

Paragould:
Dorian Music Club

Pine Bluff:
J. W. Martin, Lotus Cotillion Club

Texarkana:
J. R. Collins, Texarkana Country Club

Wynne:
Wynne Music Club

CALIFORNIA

Arcata:
Humboldt State College

Bakersfield:
Kern County Musical Ass'n.
Mr. Charles Tracy, Pres.
Concerts: 5 concerts a year — Leading soloists, vocalists, dancers, and instrumentalists.
Talent: Outside.

Balboa Beach:
Rendevous Ballroom

Beverly Hills:
Mgr., Biltmore Bowl

Catalina Island:
Mgr., St. Catherine Hotel

Chico:
Chico State Teachers College Concerts
A. J. Hamilton.
Concerts: Vocal—Instrumental. Approximately 6 a year.
Talent: Local and outside.

Claremont:
Claremont Colleges Annual Artist Series
Robert J. Bernard.
Concerts: Leading artists and musical ensembles—instrumental artists. Annual artist series.
Talent: Outside.

Culver City:
Mgr., Casa Manana
Mr. Frank Sebastina, Cotton Club

Eureka:
Humboldt County Community Concert Series
c/o Community Concert Service of New York

Fresno:
Fresno Music Club

Hollywood:
La Conga Club
Lightig & Englander, 6425 Hollywood Blvd.
Roosevelt Hotel
Trocadero Club
Hollywood Bowl, 6336 Hollywood Blvd.
Hollywood Opera Reading Club
Leon Rains.
Concerts: One every month, Oct. through June, including opera readings.
Talent: Local.

Los Angeles:
Ben Frank, Mgr., Ambassador Hotel
Mgr. Earl Carroll's Night Club
Casino Gardens
Palomar Ballroom
Wilshire Bowl
L. E. Behmeyer
Los Angeles Junior Chamber of Commerce
Music Foundation
Robert F. Niven, Pres.
Concerts: 2 series of 6 each—opera, symphonic, "Pops," etc.
Talent: Local and outside—Mostly local.
Los Angeles Philharmonic Orchestra
Otto Klemperer, Cond.
Concerts: Winter concerts in Philharmonic Auditorium, Los Angeles; Summer concerts (8 weeks) in Hollywood Bowl.
Talent: Outside and local.
Lyric Club of Los Angeles
Mrs. Leigh B. Pearce, Pres., 2103 W. 78th St.
Concerts: Women's choral presentations twice a year, with local assisting artists, either instrumentalist or male singer.
Talent: Local.
Modern Forum
Orpheus Club of Los Angeles
Mr. Harry Evans; Mr. Herbert D. Alfonso, Sec'y. of Ellis Club.
Concerts: Three concerts are given during the season—Dec., March, June.
Talent: Local and outside.

Marin County:
Marin County Musical Chest
Mrs. Maude Fay Symmington, founder.
Talent: Outside.

Oakland:
Oakland Forum, 13th & Alice Sts.
Miss Annie Florence Brown.
Concerts: Ten; five concerts during summer.
Talent: Outside and local; five first-rank stars, rest local talent. Vocal and instrumental.

Palo Alto:
University Concert Series
Associated Students of Stanford
Elinor V. Hall.
Concerts: Leading vocalists, instrumentalists in a concert series of 4 a year.
Talent: Outside.

Pasadena:
Civic Auditorium
Civic Orchestra
Dr. Richard Lert.
Concerts: Eight or ten each year, free.
Talent: Local.
The Coleman Chamber Music Ass'n, Inc.
45 N. Euclid Ave.
L. Ettinger.
Concerts: Chamber music concerts presented by the world's most renowned artist groups—series of concerts throughout the year.
Talent: Outside.
Pasadena Forum
Civic Auditorium
Elmer Wilson.
Concerts: Only artist course, consisting of vocalists, instrumentalists, etc.
Talent: Outside.

Redlands:
Redlands Community Music Association
Mrs. Grace Mullen.
Concerts: Programs at Redlands Bowl.
Talent: Outside.
The Spinet
University of Redlands Concert Series
Bernard L. Hyink, Chairman.
Concerts: 10 or 11 each year; 4 artist series numbers—2 or 3 organists, etc., vocalists, etc.
Talent: Both faculty and outside.

San Bernardino:
Music Teachers Association

San Diego:
Amphion Club
Gertrude Gilbert, 139 Fir St., Pres.; Mrs. B. A. Buker, 2801 Grape St., Sec'y.
Concerts: Series of six or more.
Talent: Outside.
Polyphonia A Cappella Choir (mixed voices)
Earl Rosenberg, Founder and Director.
Activity: Organized in 1932, and composed of fifty mixed voices. Several concerts each year.
San Diego Symphony Association, Inc.
Donald B. Smith, 850 3rd Ave., Pres.; Alice B. Stevenson, 1816 Sheridan Ave., Chairman, Music Committee.
Concerts: Several concerts (summer months only). Various local and guest conductors engaged. Concerts held in Balboa Park's Ford Bowl (3,500).

San Francisco:
Palace Hotel
Mgr., St. Francis Hotel
Mgr., Sir Francis Drake Hotel
Municipal Concerts
Mr. Joseph Dyer, Sec'y., Art Commission.
Concerts: Ballet, instrumental, vocal, etc. Winter and early spring season.
Talent: Local and outside.
Pacific Musical Society
San Francisco Opera Company
Gaetano Merola.
Concerts: Performances during fall season.
Talent: Outside and local.
San Francisco Symphony Orchestra
Pierre Monteux, Cond.
Concerts: Series during season.
Talent: Outside and local.
Summer Symphony Association
26 O'Farrell St.
Dr. Albert Rappaport, Clift Hotel

San Jose:
Denny Watrous Management, Civic Auditorium
Miss Dene Denny, Miss Hazel Watrous, booking agents.
San Jose Municipal Chorus
69 N. 6th Street
LeRoy V. Brant.
Concert: Choral—twice yearly—vocal soloists and sometimes instrumental.
Talent: Local and outside.
San Jose Symphony Orchestra
189 S. 11th St.
Dr. Raymond M. Mosher, Pres.
San Jose Opera Association
279 Brooklyn
Trinacria Club
420 Willow St.
Italian drama organization.

Santa Barbara:
Del Mar Vista Ballroom, 112 W. Catrillo Blvd.
Community Arts Association
Mrs. John Berger, Sec'y., 1918 Mission Ridge Rd.

Stanford University:
Stanford University, 538 Lasuen

Venice:
Jack Hamilton, Mgr., Venice Ballroom

Visalia:
Tulare-Kings Counties Civic Music Association
Mrs. J. E. Robbins.
Concerts: Operatic and classical programs. Violin, vocal, piano artists. 4 or 5 concerts a year.
Talent: Outside.

CANADA

Brantford, Ontario:
Brantford Community Concert Course
J. T. Whittaker.
Concerts: Vocal and instrumental. All season.
Talent: Local and outside.

Edmonton, Alberta:
Celebrity Concert Series
Mrs. E. Meaden.
Concerts: 5 concerts during the season of the leading artists obtainable.
Talent: Outside.
Women's Musical Club, 11142 80th Ave.

Saskatoon, Sask.:
The Conservatory Club, 154 Second Avenue South
W. H. Martin.
Concerts: Regular concert series — leading vocalists, instrumentalists, choruses, chamber music, groups, and dancers.
Talent: Outside.

Toronto, Ontario:
Eaton Auditorium Concert Series
T. Eaton Co., College Street Store
Concerts: Auditorium Concert Series (5), October to April; Artists Series (5), October to March; Music Masters Series (5), October to March. Leading vocalists and instrumentalists.
Talent: Outside.
Winnipeg:
Celebrity Concert Series, 383 Portage Ave.
Fred M. Gee.
Concerts: Leading artists of world renown in every possible field of music. Regular series presented each year.
Talent: Outside.

COLORADO

Boulder:
University of Colorado
Edward Davison.
Concerts: 6 concerts an academic year of leading vocalists, instrumentalists, ensembles, choruses and dance groups. School symphony orchestra.
Talent: Local and outside.
Colorado Springs:
Burton R. Ogilvie, Mgr., Broadmoor Hotel
Colorado Springs Fine Arts Center
Mrs. James Sykes, Chairman of Music Committee.
Concerts: 3-4 Star series—vocal and instrumental artists of renown.
Talent: Outside.
Denver:
Broadmoor Country Club
J. Bingham Morris, Brown Palace Hotel
Bradbury B. Morse, Cosmopolitan Hotel
A. B. Gurtler, Elitch's Gardens
Embassy Club
Ben Krasner, General Mgr., Lakeside Park, 4601 Sheridan Blvd.
Thelma Landers, Madrid Ballroom
Orlaff K. Farr, Rainbow Ballroom
Denver Grand Opera Company
Joseph Bosetti, Director.
Concerts: A three-night performance of some well-known opera.
Talent: Local.
Theodore Fisher, 2122 Hooker St.
Oberfelder-Slack Greater Artist Series
1636 California Street
A. M. Oberfelder.
Concerts: Leading soloists and instrumentalists — ballet and Don Cossack singers and dancers. (Celebrity series — H. G. Wells, Roland Hayes. Kenny Baker, Alec Templeton, Geraldine Farrar, Thos. Mann, Andre Maurois, Archduke Felix). During season.
Talent: Outside.
Pro Musica, Inc., 324 Patterson Bldg.
Mrs. George Dale Ellis, Pres.
Concerts: Four each winter, consisting of chamber music, instrumental and vocal soloists.
Talent: Local and outside.
Estes Park:
T. C. Jelsemax, Riverside Amusement Park
Grand Junction:
Wednesday Music Club
Longmont:
Wednesday Music Club
Sterling:
Orpheus Music Club

CONNECTICUT

Bridgeport:
Joe Barry, c/o Barry & McCormick, Ritz Ballroom
Mgr., Pleasure Beach Ballroom
Bridgeport Symphony Society
Mr. Fritz K. G. Weber, Asst. Supervisor; Mr. Frank Foti, Conductor.
Concerts: Weekly. Light, Summer—Heavy, Winter.
Talent: State WPA Project — Musicians from Conn.
Musical Research Club Concert Series
233 Washington Ave.
Lewis C. Granniss, Pres.
Concerts: 4-5 times each season. Artist concerts, San Carol Opera, symphony orchestras, vocalists, readers, dancers and instrumentalists.
Talent: Local and outside.
Wednesday Afternoon Musical Club
Danbury:
Afternoon Musical Society
Greenwich:
Pickwick Theatre
Concerts: Oustanding artists.
Talent: Outside.
Hartford:
Hartford Oratorio Society, 133 Girard Ave.
Burton Cornwall.
Concerts: Vocal—2 concerts per season.
Talent: Local and outside.
Milford:
Leonard Casillo, Seven Gables Inn.
New Haven:
Woolsey Hall Concert Series
The School of Music, Yale University
Daggett M. Lee.
Concerts: Leading vocal, instrumental soloists, leading conductors and orchestras. Several concerts a year.
Talent: Outside.
Chamber Music Series
Daggett Lee—Chamber Music Series. Richard Donovan—others.
Concerts: Twice a week during season, consisting of orchestras, soloists, instrumentalists, etc.
Talent: Local and outside.
New London:
New London Oratorio Society
Mr. Allen B. Lambdin.
Concerts: The great oratorio works presented as religious service 2 times a year. Metropolitan stars as soloists.
Talent: Local and outside.
Connecticut College Recital Series
Mr. Allen B. Lambdin.
Concerts: Singers, violinists, pianists, symphony orchestra, etc. Series of 5 each winter season with leading artists of the world.
Talent: Outside.
Norwalk:
Community Concert Association
Concerts: Outstanding artists and groups.
Talent: Outside.
Stamford:
Schubert Club
Stamford Symphony Orchestra
John Barnet, Cond.
Concerts: Three concerts in season.
Talent: Outside and local.
Waterbury:
Music Club
Concerts: Evening concert series in winter. Outstanding artists.
Talent: Outside.

DELAWARE

Wilmington:
J. Frank Darling, Darling Hotel
Frank Gregson, Mgr., DuPont Hotel
Retail Division, Wilmington Chamber of Commerce
Concerts: Sponsors All-State Massed Band Concert and All-State Massed Band Clinic.
Talent: Outside (guest conductor and adjudicator).
Wilmington Music School
Concerts: Series of chamber music programs, during season.
Talent: Outside.

DISTRICT OF COLUMBIA

Washington:
Frank Swadley, Carlton Hotel
Mgr., Glen Echo Park
Wardman Park Hotel, George O. Johnson, Mgr.
Concerts Intimes, 1026 15th Street N. W.
Elena De Sayn.
Concerts: Several concerts a year — violin and chamber music recitals.
Talent: Outside.
Helen Fetter Cook
Concerts: Outstanding artists and groups.
Talent: Outside.
Mrs. Dorothy Hodgkin Dorsey
Concerts: Outstanding artists and groups.
Talent: Outside.
National Symphony Orchestra, Constitution Hall
C. C. Cappel, manager.
Concerts: Series during season.
Talent: Local and outside.
Dr. George V. Ross, Roosevelt Hotel
Louise Skorapa Hugh Sorensen
Concerts.
Constance Albright Snow
Concerts: Outstanding artists and groups.
Talent: Outside.

FLORIDA

Bocaraton:
Mgr. Bocaraton Club
Brooksville:
Brooksville Music Club
Coral Gables:
Coral Gables Country Club
University of Miami
Mrs. Arnold Volpe.
Concerts: Weekly or oftener. Symphony orchestra, symphonic band, chamber music, recitals, etc. Artists for symphony orchestra.
Talent: Local and outside.
Daytona Beach:
Mrs. Arline C. Miner, Junior Service League
DeLand:
John B. Stetson University Concert Course
Dr. W. E. Duckwitz, Director of Music.
Concerts: Various times, during season, consisting of bands, orchestras, choirs, instrumentalists, soloists, etc. Student recitals.
Talent: Local and outside.
Eustis:
Music Club
Gainesville:
University of Florida
Jacksonville:
Chairman, Junior League Ball
Civic Music Association, P. O. Box 5125
Mrs. Bertha Bouton Turck, Pres.
Concerts: 4-5 concerts a season — leading artists and orchestras.
Talent: Outside.
Friday Musicale
Lakeland:
Tuesday Music Club
Miami:
Mr. Jack Alonzo, Mgr., Merry Go Round, 86th & Biscayne Blvd.
Vance Braddock, c/o Biscayne Kennel Club
Mgr., Royal Palm
Bill Sherman, c/o Fan & Bills, Collins Ave.
University of Miami
Civic Series Concerts
Concerts: Outstanding artists, during season.
Talent: Outside.
Mana-Zucca Club
Mme. Mana-Zucca.
Concerts: Series of 32 weekly concerts.
Talent: Outside and local.
Miami Music Club
Miami Beach:
Marie Volpe Concerts
Inspiration Room, MacFadden-Deuville
Marie Volpe.
Concerts: Recitals and concerts during season.
Talent: Outside:
Ben Gaines, Dempsey Vanderbilt Hotel
George Pomerantz, The Carrousel, 20th St. & Collins Ave.
Orlando:
Evening Artists Club, Florida Bank Bldg.
Orlando Wednesday Music Club
Palm Beach:
Mr. Daniels, Mgr., Everglades Club
St. Augustine:
Alcazar Hotel & Casino
Tom Byran, Mgr., Links Country Club
St. Cecilia Club
St. Petersburg:
Palais Royal Ballroom
Mr. Stambaugh, Mgr., The Coliseum
Tallahassee:
J. R. E. Lee, Jr., Florida A & M College
Florida State College Artist Series
Ella Scolbe Opperman, Chairman.
Concerts: Leading soloists, orchestras, various ensembles, and the San Carlo Opera. 8 concerts in Artist Series last year.
Talent: Outside.
Tampa:
Davis Island Country Club
Friday Morning Musicale
Tampa Civic Music Association
The Thalians
West Palm Beach:
Florida Federation of Music Clubs, 427 Iris Street
Mrs. G. C. Barco.
Concerts: State winner in concert contest as soloist—one or more concerts presenting visiting artists.
Talent: Local and outside.

GEORGIA

Athens:
Eddie Hawkins, Mgr., The Buffalo Social Club, 170 Dublin St.
University of Georgia
Hugh Hodgson, Director of Georgia Department of Music.
Concerts: Annual concerts—instrumental, vocal and ensemble groups.
Talent: Local and outside.
Atlanta:
D. O. Buesse, Mgr., Atlanta Biltmore Hotel
Wm. P. Timmie, Mgr., Capital City Club
Joseph Cuba, Jewish Progressive Club, Healey Bldg.
M. J. Griffith, Piedmont Driving Club
Juddie Johnson, Henry Grady Hotel
J. W. Hogg, Windsor Castle
Atlanta Music Club, Inc.
Augusta:
Augusta Civic Music Association
William B. Jones.
Concerts: Vocal and instrumental. 3 or 4 a season from December to May.
Talent: Outside.
Columbus:
Community Concert Association
Three Arts League, 133 Third Ave.
Mrs. Frank Lumpkin.
Concerts: Four each year. Vocal and instrumental soloists.
Talent: Local and outside.
Orpheus Club
Macon, Ga.
Macon Community Concert Association
(Affiliated Columbia Concert Corp.)
Mrs. Ray W. Crockett, 610 Mulberry St., Pres.
Concerts: Soloists from Columbia Concert Corp.
Talent: Outside.
Macon Grand Opera Association, 1033 Vineville Ave.
Morning Musical Club
Concerts: Sponsors concerts with local talent, and each year brings several artists (outside talent).
Oglethorpe:
Oglethorpe University
Rome:
Music Lovers Club
Royston:
Royston Music Club
Savannah:
Willie Haar, Tybee Beach
Thomaston:
Music Study Club
Valdosta:
Valdosta Music Study Club
Miss Kathrine Sneed.
Concerts: Vocal and instrumental — Cooperative Concert Series. Every year.
Talent: Outside.

IDAHO

Boise:
Pinney Theatre
J. R. Mendenhall, Mgr.
Concerts: Infrequently. Vocal, instrumental, etc.
Talent: Outside.
Moscow:
Community Concert Series
Moscow Community Concert Assn.
Archie N. Jones.
Concerts: Artists of all types in 7 concerts a year.
Talent: Outside.

ILLINOIS

Alton:
Dance Mgr., Western Military Academy, 2009 Seminary
Berwyn:
Ben Lejcar, 2648 S. Oak Park Ave.
Bloomington:
Illinois Wesleyan University, School of Music
Frank B. Jordan, Dean
Mrs. Harriet Thomas.
Concerts: Regular music course, with stars from the musical field. Vocalists, instrumentalists, etc. Concerts by faculty and students during the season.
Talent: Local and outside.
Amateur Musical Club
Dean Jordon.
Concerts: Nationally known artists presented annually.
Talent: Local and outside.

Champaign:
F. G. Dailey, Champaign Country Club
Mgr., Park Ballroom
E. E. Stafford, Illinois Union

Charleston:
Eastern State Teachers College
Eastern Illinois State Teachers College
Entertainment Course
Glenn H. Seymour, Chairman
Concerts: 5-10 concerts a year—leading artists of all kinds—vocalists, instrumentalists, string ensembles, bands, orchestras.
Talent: Outside.

Chicago:
Mgr., Ambassador East Hotel
Wm. J. Aslanis, Aragon Ballroom, 1100 W. Lawrence Ave.
W. Padgett, Bismarck Hotel
D. W. & Don Roth, Blackhawk Restaurant
Albert Bouche, Bouche's Villa Venice
Herb Shutter, Casino Moderne
Joey Jacobson, 610 Fairbanks Court, Chez Paree
Mgr., Chicago Towers Hotel
Mgr., Mike Potson, Colosimo's
Sonny Goldstone, Colony Club
John Burke, Congress Hotel
A. S. Kirkeby, Drake Hotel
Wm. Dewey, Edgewater Beach Hotel
Ed. Fox, Grand Terrace Cafe
J. Louis Guyon, Guyon's Ballroom
Louis Falkenstein, Hi Hat Club
Frank Howard, 885 N. Rush St., 885 Club
Mgr., L'Aiglon
Avery Brundage, Mgr., LaSalle Hotel
Herb Byfield & Harry Rice, Merry Gardens, Belmont & Sheffield Aves.
Leonard Hicks, Morrison Hotel
Edward Lawless, Palmer House
Messrs. Shutter & Byfield, Paradise Ballroom
Green Holt, Pick Hotels, 20 W. Wacker Drive
Frank Bering, Sherman Hotel
Mr. Binns, Mgr., Stevens Hotel
Mgr., Trianon Ballroom
Max Turner, Balaban & Katz Corp.
University of Chicago.
Chicago Civic Orchestra
Orchestra Hall
Concerts: Series during season.
Talent: Outside and local.
Chicago Opera Co.
Concerts: Operas during season.
Talent: Local and outside.
Chicago Symphony Orchestra
Orchestra Hall
Frederick Stock, cond.
Concerts: Series during season; often with outstanding soloists.
Talent: Local and outside.
Grant Park Concerts
Chicago Park Board and Chicago Federation of Musicians, James C. Petrillo, pres.
Concerts: Series during summer.
Talent: Local and outside.
Woman's Symphony Orchestra
Concerts: Series during season.
Talent: Local and outside.

Danville:
Danville Musical Cycle

Decatur:
Lew Hogan, 1477 W. Riverview, Illinois Ballroom, 1063 N. Water St.
Leon H. Stewart, Armory

East St. Louis:
The Schubert Club
Concerts: Two given yearly. One at Christmas Time (sacred), and the other during music week (usually light opera). Soloists in both are outside talent.

Elgin:
Elgin Original Accordion Band
102 S. Grove
Mrs. Edan Hansen Webb.
Concerts: Church recitals, appearances in Annual Music Festival in Chicago.
Talent: Outside.
Musicians Club

Elsah:
Principic College Concert and Lecture Course
William E. Morgan, Jr.
Concerts: 7 during the year. Vocal, instrumental, and ballet.
Talent: Outside.

Evanston:
Northwestern University

Herrin:
John Marlow, Marlow's Park Corp.

Highland Park:
Mr. Hutchins, Villa Moderne

Lake Forest:
Lake Forest Academy
Onwentsia Country Club

Moline:
Harry Champley, LeClaire Hotel

Normal:
Illinois State Normal University Lecture Course
Prof. John E. Fraley
Concerts: Eight or ten a year on the Entertainment course. Symphonies, vocal soloists and instrumental soloists.
Talent: Outside (professional).

Peoria:
Bradley Polytechnic Institute
Jerry B. Gordon, Pere Marquette Hotel
Harold L. Newsom, Inglaterra Ballroom
Amateur Musical Club, 204 N. Institute Pl.
G. W. Gunn.
Concerts: 3-4 concerts of leading artists each season. Philharmonic Choral & Symphony Orchestra.
Talent: Local and Outside.
(Adult membership, 1,000; Junior membership, 300)
Orpheus Club
Howard D. Kellogg.
Concerts: 2 concerts a year—variety of male choruses.
Talent: Local.

Quincy:
Thomas J. Gillespie, Elks Club

Rockford:
Mendelssohn Club
Ada Solem.
Concerts: Series of eleven concerts from the end of Oct. to the end of April. Every 2 weeks on Thursday. Vocal, instrumental and dance artists.
Talent: Local and outside.
Rockford Symphony Association, 617 N. Court St.
H. Roy Mann, pres.

Rock Island:
R. Galbraith, New Armory
Augustana College Concert Course
Wilbur F. Swanson, Dean of Augustana College, School of Music
Concerts: 3-5 a year—symphony orchestras, choirs, ensembles—vocalists and instrumentalists.
Talent: Local and outside.

Springfield:
Roy Dexheimer, Dexheimer Amus, Entr. 131 S. 5th Ave.
Evening Etude
Amateur Music Club

Taylorville:
Music Department of Woman's Club

Urbana:
C. R. Frederick, 152 Administration Bldg., University of Illinois

Watseka:
Stan Bricker, Bricker & Langellier

Waukegan:
Gus Gorgan, Rink Ballroom

Wheeling:
Bill Johnson, Bon Aire Country Club

Willow Springs:
Mr. Verdevar, O'Henry Park

Winnetka:
Winnetka Music Club Artist Recital Series
Mrs. Dwight C. Orcutt, chairman, 786 Greenleaf Ave., Glencoe, Ill.
Concerts: Recitals by outstanding artists during season.
Talent: Outside.

INDIANA

Bloomington:
Mr. Ward Biddle, Mgr., Indiana University Memorial Union
University of Indiana
J. E. Patrick, Indiana Union, University of Indiana
Indiana University Music Series
Robert L. Sanders, Dean of Music.
Concerts: Six or eight each year, consisting of instrumentalists, vocalists, orchestras, etc.
Talent: Outside.

Columbia City:
Frankie Schenk, Tri Lakes

Crawfordsville:
Auditor Student Organizations, Wabash College
Culver:
Budget Officer-Social Committee, Culver Military Academy
Elkhart:
Elkhart Community Concerts Assn.
Mrs. Ada Sickelas, Pres.
Concerts: Nationally known artists presented 3 times a year.
Talent: Outside.
Evansville:
Joe Builtman, Green Lantern, Route 5
Chairman Entertainment Committee, Evansville Country Club.
Musicians Club of Evansville, Inc.
Mary Flemming, President, 1409 So. Kentucky Ave.
1—Concert course (14th). Outside talent. Soloists, Ballet, Instrumentalists, and Orchestras.
2—Three programs (membership). Local talent.
3—One program. Outside talent.
4—Monthly course of Music Appreciation.
Sponsors: Junior Musicians Club (200 members); Eva Schurmann Music Club (35 members); Music Guild (65 active musicians).
Awards: Scholarship to National Music Camp, Interlochen, Mich. (8th) (H. S. Students).
Evansville Philharmonic Symphony Orchestra (65 members).
Gaylord Browne, Director; Ray Goebel, President. 600 Adams St.
Four concerts given yearly (outside soloists), consisting of orchestra and chorus.
Ft. Wayne:
Emil Sanders, Lincolndale Ballroom, Lincoln Highway
Nick Spillson, Mgr., Berghoff Gardens
Greencastle:
De Pauw University Concert Course
Van Denman Thompson.
Concerts: Regular concert course, with leading artists.
Talent: Local and outside.
Hartford City:
Music Department of Woman's Club
Indianapolis:
E. P. Akin, Columbia Club
E. B. Benson, Pres., Washington Hotel Corp., Washington Hotel
Bob Burke, Hoosier Athletic Club, 903 Meridan, N.
Butler University
Mgr., Indiana Roof Ballroom
A. E. Martin, Indianapolis Athletic Club
R. C. Criswell, Red Gables
Paul Voight, Westlake Pavilion
Jeffersonville:
Mgr., The Greyhound Club
Kendalville:
F. Lisle, Lisle Dance Pavilion, Sylvan Lake
Knox:
Wally Round, Crystal Gardens, Bass Lake
Lafayette:
Purdue University
Lloyd M. Vallely, Purdue Memorial Union
Purdue University Lectures & Convocations
J. T. Gunn.
Concerts: Monthly. Leading soloists, instrumentalists, orchestras.
Talent: Outside.
Lake James:
Main Pavilion
Marion:
Music Section of Woman's Club
McCordville:
Roy Bowman, Plantation Club
Michigan City:
Jake Hahn, Oasis Ballroom
Michigan City Monday Musicale
Monticello:
T. E. Spackman, Ideal Beach, Shafer Lake
Muncie:
Ball State Teachers College Series
Prof. E. C. Shoemaker
Dr. Raymond Barnard.
Ball State Teachers College.
Concerts: 4 or 5 each year. Leading musical soloists and organizations.
Talent: Outside.
Notre Dame:
University of Notre Dame
Richmond:
Woman's Club of Richmond
Civic Music Ass'n.
Mrs. E. H. Harris, Pres.
Concerts: 3-4 a year of nationally known artists of all types.
Talent: Outside.
Rochester:
Harry Page, Mgr., Colonial Hotel
St. Marys of the Woods:
Chairman, Sr. Ball, St. Marys of the Woods College
South Bend:
Palais Royale
Syracuse:
Stan Norris, Waco Ballroom
Terre Haute:
Mrs. Meeks, 367 S. 22nd St.
Whiting:
Mike Madura, 1603 Davis Street

IOWA

Ames:
Iowa State College
Music Council Artist Series
Iowa State College
Mr. Tolbert MacRae.
Concerts: Six to ten a year. Leading vocal and instrumental artists.
Talent: Local and outside.
Arnolds Park:
A. F. Becker, Central Pavilion
Howard C. Turnley, Roof Garden, Lake Okoboji
Atlantic:
St. Cecilian Music Club
Bellevue:
Music and Art Club
Cedar Rapids:
Beethoven Club
F. A. Brookhiser, Danceland
Coe College
Clear Lake:
C. J. Fox, Surf Ballroom
Council Bluffs:
Crystal Ballroom
Davenport:
Ken Kerker, Iowa Coliseum Co.
Al. Norgardt, Danceland Ballroom
Tri-City Symphony Orchestra
Oscar W. Anderson, director.
Concerts: Series during season.
Talent: Local and outside, including outstanding soloists.
Des Moines:
Tom Archer, Tromar Ballroom
Des Moines Civic Music Association
Reece Stuart, Jr., Pres.
Concerts: Several concerts yearly (outside talent) including vocalists, instrumentalists, choruses, ballet, opera, orchestras, etc. No local talent in recent years.
Sponsors concerts by the Drake University Civic Symphony Orchestra, outside regular series.
The Drake Civic Symphony of Drake University
Frank Noyes, Cond.
Drake University
Fortnightly Music Club
Irving H. Grosman, New Riverview Park, 914 Walnut St.
Fayette:
Upper Iowa University Entertainment Course
Amy Leigh Paine.
Concerts: Two a year, consisting of instrumental and vocal soloists.
Talent: Local and outside.
Fort Dodge:
Larry Geer, P. O. Box 5
Greene:
Apollo Club
Grinnell:
Grinnell College
Independence:
Ladies Musical Society
Iowa City:
Guy Ogle, Varsity Ballroom
University of Iowa, Virgil S. Copeland, Aud. of Student Org.
Iowa Falls:
Iowa Falls Conservatory of Music
605 Stevens St.
Mr. J. William Thalman.
Concerts: 3-6 a year. Solo and ensemble.
Talent: Local and outside.

Lakeview:
A. B. & Will J. Wieland, Swing Lan Ballroom, Lakewood Park.
Maquoketa:
A. A. Hurst
Marcus:
Nagle Brothers
Mason City:
Tom Archer, Cecil Theatre
New Hampton:
Schubert Music Club
Ottumwa:
Pat Garvin & H. L. Fabritz, 317 W. 4th St. or Mile-O-Wa Gardens
Ray Jones, 125 W. 5th St.
Paullina:
Paullina Federated Music Club
Sioux City:
Tom Archer, Rigadon Ballroom
Schubert Club
Waterloo:
E. C. Peterson, Electric Park

KANSAS

Arkansas City:
Arkansas City Cooperative Concert Ass'n.
Dr. H. J. Edwards
E. H. Piper
Concerts: 3-4 a year. Voice, instrumental, and dancing.
Talent: Local and outside.
Music & Dramatic Club
Coffeyville:
Matinee Musicale
Emporia:
Kansas State Teachers College
Kansas State Teachers College Artists Series
School of Music
Mr. Orville J. Borchers.
Concerts: 4-6 internationally famous artists. All-Kansas Music Competition Festival—Mendelssohn's "Elijah." All-Kansas Music Clinic.
Talent: Local and outside.
The College of Emporia
School of Music
Dr. Daniel A. Hirschler, Dean.
Concerts: 3-4 concerts with leading artists, and a number of concerts by smaller organizations.
Talent: Local and outside.
Kansas State Teachers College of Emporia
School of Music
Mr. Orville J. Borchers.
Concerts: College concerts presented by college students and faculty—choirs, band, symphony orchestra, ensembles, brass quartet. Several concerts during year.
Talent: Local and outside.
Hutchinson:
Hutchinson Music Club
Kinsley:
Kinsley Music Club
Lawrence:
University of Kansas
University of Kansas Concert Course
University of Kansas
Dean D. M. Swarthout, mgr.
Concerts: 8-10 a year. Leading soloists, instrumentalists, and dance groups.
Talent: Local and outside.
Salina:
Myers Concert Course, 809 State St.
Mr. C. B. Myers.
Concerts: 4 concerts a season—World's outstanding vocalists, instrumentalists, dancers and ballets.
Talent: Outside.
Wellington:
Treble Clef Club
Wichita:
John Dotson, Blue Moon
Joe Landwehr, 400 Club
Saturday Afternoon Musical Club, 1849 Park Place
Mrs. Alan Irwin, Pres.
Concerts: Once a month—October-April—leading vocalists, instrumentalists, string quartets and dancers. Series I & II.
Talent: Local and outside.
Wichita Civic Music Ass'n.
Dr. Earle R. Davis, Pres., 1940-41 Series.
Concerts: 4 concerts yearly—vocal, instrumental, orchestral, ensemble, etc.; leading artists.
Talent: Outside.
Friends University Artist Concert Course
Mr. Alan Irwin.
Concerts: 6 a year. Musical, dramatic, lectures.
Talent: Local—and a few leading artists.

KENTUCKY

Barbourville:
Dance Manager, Union College
Berea:
Dance Manager, Berea College
Cooperative Concerts Ass'n.
William S. Murphy.
Concerts: 3 times a year. Vocal, instrumental and dance.
Talent: Outside.
Central City:
Aeolian Club
Covington:
James Brink, Lookout House, R. No. 25.
Danville:
Dance Manager, Centre College
Frankfort:
Monday Music Club
Franklin:
Grace Meguiar, Franklin Cotillion Club
Georgetown:
Dean of Men, Georgetown College
Glasgow:
Ladies Matinee Musicale
Henderson:
Clarence Woods, Club Trocadero
Hopkinsville:
Pres., Girls' Cotillion Club
Lexington:
University of Kentucky
Blue Grass Club, Harrodsburg Road
J. W. Sauer, Mgr., Joyland Park
Dean of Men, Transylvania College
Community Concert Association of Central Kentucky
293 S. Ashland Ave.
Louisville:
Harold E. Harter, Brown Hotel
B. A. Watson, Owner, Colonial Gardens
Col. B. G. Brinkman, Mgr., Fontaine Ferry Park
Wm. Snyder, Iroquois Gardens
Ed. Bosler, Mgr., Madrid Ballroom
Dean of Men, University of Louisville
Lyndon:
Dir., Student Organizations, Kentucky Military Institute
Madisonville:
Mrs. Scottie McGaw, Girls' Cotillion Club
Newport:
Glenn Schmidt, Beverly Hills Country Club
Owensboro:
Dr. Hanes Barr, Owensboro Country Club, 4th & St. Ann Street
Paducah:
Matinee Music Club
Paris:
Music Department, Bourbon County Woman's Club

LOUISIANA

Baton Rouge:
Roy Heidelberg, Heidelberg Hotel Roof Garden
Louisiana State University
Haynesville:
Haynesville Choral Club
Mrs. Joe R. Beirll
Concerts: Bi-monthly. Violin, vocal and piano artists.
Talent: Local and outside.
Monroe:
Fine Arts Club
Musical Coterie
New Orleans:
Harry J. Batt, Pontchartrain Beach
Ray Cantrell, Jung Hotel
Tulane University
Al Simon, Suburban Gardens
Mgr., Roosevelt Hotel
New Orleans Philharmonic Society
Miss Corinne Mayer.
Concerts: Outstanding artists and orchestras.
Talent: Outside and local.
New Orleans Symphony Orchestra, 613 Common St.
Ole Windingstad, cond.
Concerts: Ten Tuesday concerts; six Youth's Afternoon Concerts. During season. At least three outstanding soloists during season.
Talent: Outside and local.

Shreveport:
Jack Tullos, Washington Youree Hotel

MAINE

Augusta:
Augusta Cooperative Concerts, Ass'n
Mr. John C. Arnold, Pres.
Concerts: Leading vocalists and instrumentalists. Concert series Nov.-April.
Talent: Outside.

Bridgton:
Fremstad Club

Falmouth Foreside:
Portland Community Concert Ass'n
Mr. Donald M. Payson.
Concerts: 4 during the season—vocal and instrumental community concerts—leading artists.
Talent: Outside.

Lincoln:
Harmony Club

Old Orchard Beach:
Bill Duffy, Mgr., Old Orchard Beach Pier

Portland:
Portland Men's Singing Club
Nathan I. Green, President.
Concerts: Festival concerts—joint with Portland Symphony Orchestra & Portland Women's Chorus. Annual concert—F. Tillotson, Prof. of music at Bowdoin, concert pianist. New England Federation of Music contest at Melrose, Mass. Spring season.
Talent: Mostly local—outside.
Portland Music Commission, City Hall
Concerts: Municipal concerts, instrumental and vocal, every Sunday.
Talent: Local.
Portland Symphony Orchestra
Russell Ames Cook, director.
Concerts: Series during season.
Talent: Outside and local.
Portland Rossini Club, 78 High St.
Louise W. Armstrong, pres.
Miss Gertrude L. Buxton, program chairman.
Concerts: Morning recitals and occasionally an artist from the leading field. One soloist or ensemble annually and thirteen morning programs. Miscellaneous instrumental and vocal programs, bi-weekly.
Talent: Outside and local.

Rockland:
Rubenstein Club

Springvale:
Ethelbert Nevin Club of Sanford
Mrs. Ruby Low, pres.

Waterville:
Waterville Cooperative Concert Ass'n.
Prof. Everett F. Strong.
Concerts: 3 concerts a year—vocalists, instrumentalists, chamber music, etc. Leading artists.
Talent: Outside.

MARYLAND

Baltimore:
Edward Post, Jr., Belvedere Hotel
John Carlin, Carlin Park
Harry Busick, Lord Baltimore Hotel
Phil Ellis, The Summit, Pimlico Road
The Bonney Concert Bureau, 327 N. Charles St.
Lillian Powell Bonney.
Concerts: Orchestral concerts throughout the year.
Talent: Local and outside.
Peabody Conservatory—Friday Afternoon Artist Recitals
Frederick R. Huber.
Concerts: Only municipal and Metropolitan Opera.
Talent: Outside.

Frostburg:
State Teachers College
Mr. Maurice J. Matteson.
Concerts: 6 concerts a year consisting of soloists and instrumentalists, and ensembles.
Talent: Outside.

Hagerstown:
Treble Clef Club

Port Deposit:
Chr. of Dance Comm., The Tome School

MASSACHUSETTS

Amherst:
Amherst College
Massachusetts State College, Social Union
Stowell C. Godire.
Concerts: 8-10 a year of the leading soloists and instrumentalists.
Talent: Local and outside.

Auburndale:
Mgr., Totem Pole Ballroom

Bedford:
Chamber Music Club of Boston
Edward M. Pickman.
Concerts: 5-6 a year—Chamber music, ensemble groups, symphony orchestra and string quartets.
Talent: Local and outside.

Boston:
Barney Walanskey, The Cocoanut Grove
W. Edward Boyle, Copley-Plaza Hotel
Harry McDonald, Mgr., Normandie Ballroom
Ray Galvin, Raymor Ballroom, 253 Huntington Avenue
Chas. Shribman, 1035 Little Bldg.
Max. L. Grace, Southland, 76 Warrenton Street

Brockton:
Brockton Teachers Assoc., Celebrity Series
Muriel Vaughan Thayer.
Concerts: 3 concerts a year. Instrumental, vocal, duo.
Talent: Outside.

East Milton:
Music Lovers Club of Boston
Mrs. Arthur Cone, pres., 26 Hollis St.

Malden:
Minor Music Club of Boston
Mrs. Grace Montgomery, counsellor
194 Washington St.

Needham:
Music Club

New Bedford:
New Bedford Civic Music Association
Treble Clef Club, 122 Clinton Street
Ethel Elliott Ashley.
Concerts: Monthly meetings: November through May, including chorus, soloists, ensemble.
Talent: Local.

North Adams:
John J. Fachini, 160 W. Main Street

Pittsfield:
Pittsfield Community Concert Association
Mr. Jay C. Rosenfeld, Pres.
Concerts: 4-5 each winter. Leading vocalists and instrumentalists. One orchestral concert each season when possible.
Talent: Outside.

Quincy:
The Wollaston Choral Society
Edward B. Whittredge.
Talent: Local.
Wollaston Glee Club
Donald T. Gammons, Dir.
Concerts: 3 regular concerts each season. Prize-winner at New England Federated Glee Clubs.
Talent: Local.
The Quincy Orchestral Society
Frank MacDonald.
Concerts: 2 concerts a year playing music of high symphonic calibre.
Talent: Local.

Springfield:
Jerry Cook, Butterfly Ballroom
Springfield Community Concert Course
Junior League
Mrs. L. E. Baker, Secy.
Concerts: 4 a year of the leading solo artists and symphonies.
Talent: Outside.
Edward H. Marsh Concert Management
25 Harrison St.
Edward H. Marsh.
Concerts: Manager of Ellis and Wagner concerts. Vocal, instrumental, ballet, ensembles and orchestral. Quite frequently throughout the year.
Talent: Outside.
Y.M.C.A. Orchestra Series
C. E. Lee.
Concerts: 5 annually. Orchestra, Soloists, Chorus.
Talent: Outside.

West Brookfield:
George Navickas, Ye Olde Tavern

West Newton:
Brae Burn Country Club
Arthur T. Soule.
Concerts: Every Sunday during season. Vocal and instrumental artists.
Talent: Outside and local.

Worcester:
Worcester Art Museum
Mrs. D. Hackett.
Concerts: During the winter season—4-6 concerts. Chamber music concerts.
Talent: Outside.
Worcester Festival
Dr. Albert Stoessell, cond.
Concerts: A week's series of concerts, including chorus, orchestra, soloists and artist groups.
Talent: Outside and local.
Worcester Oratorio Society, 306 Maine St.
Mr. Harry C. Coley, President.
Concerts: Annual performances of oratorical music.
Talent: Outside.
Worcester Philharmonic Orchestra, 306 Main St.
Mr. David Kaplan, Pres.
Concerts: Gives series of its own each year.
Talent: Local and assisting artists.

MICHIGAN

Adrian:
Dean of Men, Adrian College

Albion:
Dean of Men, Albion College

Ann Arbor:
Pres. University of Michigan Union
Walter B. Rea, University of Michigan
Hill Auditorium
University Musical Society of Michigan
University of Michigan, Burton Tower
Charles A. Sink.
Concerts: Leading vocalists, instrumentalists and choruses presented 6-10 times a year. Also a May festival.
Talent: Outside.

Battle Creek:
Milton Magel, Hi-Lo Club, La Salle Hotel
Battle Creek Community Concerts Assoc.
Mrs. E. E. Storkan, 77 Emmett Street
Concerts: 5 concerts a year—vocal and instrumental artists of world renown.
Talent: Outside.
Morning Musical

Bay City:
Bay City Community Concert Assoc.
Mrs. W. B. Henry, 1401 Center Ave.
Concerts: 4-5 a season of leading artists, vocolists and instrumentalists.
Talent: Outside.

Benton Harbor:
Robert Dewhirst, Grand De Vista, Box 477
Monday Music Club

Birmingham:
Birmingham Music Club

Cadillac:
Philharmonic Club

Charlevoix:
Manager Charlevoix Inn
Beach Hotel

Coldwater:
Fortnightly Music Club

Coloma:
Frank Dloughy, Crystall Palace Ballroom, PawPaw Lake
Edward J. Vlack, Woodward Pavilion

Detroit:
Arcardia Ballroom, 3527 Woodward
Wm. O. Seelbach, Book-Cadillac Hotel
Frank Barbaro, The Bowery
Chink McNamara, Club Royale, 14555 E. 8 Mile Road
Cliff Bell, Mgr., Commodore Club, 72 Peterboro
Chas. I. Hughes, Detroit Athletic Club, 241 Madison St.
Herman Fischer, Fischer's Restaurant, 1250 Washington Blvd.
Paul Strasburg, Grande Ballroom, 8952 Grand River Road
Frank Steltenkamp, Graystone Ballroom, 4237 Woodward
Lester Gruber, London Chop House, 153 W. Congress St.
Joe Angeleri, Palm Beach Cafe, L5414 Wyoming
David Saks, Saks' Showbar, 8231 Woodward Ave.
D. F. Furey, Mgr., Statler Hotel
Edward Strata, Vanity Ballroom, 14201 E. Jefferson St.
Detroit Symphony Orchestra
Concerts: Series during season.
Talent: Local and outside.
Masonic Auditorium Concerts, Masonic Temple Assoc.
C. W. Van Lopik.
Concerts: Varied concerts of leading artists presented throughout the year, frequently in series form.
Talent: Outside.

Dowagiac:
Philharmonic Club
Harry E. Adams, Ramona Pavilion, Sisters Lake

East Detroit:
Henry Wagner, Eastwood Park Co.

East Lansing:
Dance Chairman, Michigan State College
Apollo Club, 531 Riley St.
Community Concert Series, 118 Oakhill
Lansing Matinee-Musicale Community Concerts (500 mem.)
118 Oak Hill Ave.
Mrs. Verne E. LeRoy, Secy.
Concerts: Leading artists in regular concert series annually. Local talent in bi-monthly meetings of the association.
Talent: Local and outside.
Michigan State Teachers College
Fred Killeen, Head of Music Dept.
Concerts: Several concerts each year consisting of instrumentalists, vocalists, ballet, etc.
Talent: Outside.
Orpheus Club, 512 Tussing Bldg.

Flint:
Sany Calvo, Flint Athletic Club, 643 Harrison St.
Louis Firestone, Flint Park
Herman Knickerbocker, Knickerbocker Beer Garden, N. Saginaw
Charles Baker, c/o The Samoa Gardens
Flint Community Music Ass'n., Cor. Crapo and Kearsley
Dr. William Wellington Norton.
Concerts: 4 symphony, 2 oratorio, 4 operas during the season—import artists for benefit to raise funds.
Talent: Local and outside.
St. Cecilia Society

Grand Rapids:
Alex Demar, Ramona Gardens, 127 Lyon St., N. W.
Wm. R. Duffy, Pantlind Hotel
J. B. Morris, Rowe Hotel, 201 Michigan, N. W.
East Church Artist Course
Mrs. Reginald P. Aldrich, Mgr.
Concerts: 5-7 concerts a year with leading artists, vocalists, instrumentalists and choruses.
Talent: Outside.
Grand Rapids Symphony Society
535 Glenwood Ave., S. E.
St. Cecilia Society
Mrs. Ralph E. Sasser, Pres.
Concerts: About 10 concerts a season of the leading soloists, instrumentalists, orchestras and ensembles.
Talent: Local and outside.

Grosse Pt. Park:
Mgr. Grosse Pt. Yacht Club, 553 Middlesex Drive

Harbor Springs:
Booths Pavilion
L. E. Juillert, Juillert's Ballroom

Hartford:
Philharmonic Club

Iron Mountain:
Matinee Musicale

Jackson:
Tuesday Morning Musicale

Lansing:
Stan Bower, Coral Gables Night Club
Joe Palmer, Palmer Park
Lansing Symphony Orchestra
Mrs. L. G. Bailey.
Concerts: 4-6 concerts a year with a few of the outstanding artists in guest appearances.
Talent: Local and outside.

Manitou Beach:
William O'Riley, Lake View Pavilion

Marine City:
Tuesday Musicale

Mount Pleasant:
Central State Teachers College, 904 S. College
C. C. Barnes.
Concerts: Several concerts annually—variety concerts—vocal instrumental, etc.
Talent: Outside.

Muskegon:
Local Musical Organization
W. Maurice Wanderwater, director, R.F.D. 1.

Niles:
V. L. Reid, Reid's Resort
Wm. Stubbs, Mgr., The Avalon Ballroom, Baron Lake, R. No. 1
Pleasant Lake:
Hugh D. Bartlett, Bartlett's Pavilion, Rives Junction
Richland:
Dr. F. W. Holmes, LaBelle Gardens, Gull Lake
Rives Junction:
Hugh D. Bartlett, Bartlett's Beach
Royal Oak:
Herb. Hund, Northwood Inn, N. Woodward Ave.
Saginaw:
Arthur Noey, Moonlight Gardens
Sam Wallace, Green Mill Club
Saginaw Community Concert Assn.
Mrs. R. M. Kempton.
Concerts: Leading symphony, vocal and instrumental artists in a series of 5 concerts a year.
Talent: Outside.
St. Clair Shores:
Eddie Fritz, Blossom Heath Inn
St. Joseph:
L. J. Drake, Silver Beach Amusement Co.
Sister Lake:
Mr. Adams, Dance Ballroom
Traverse City:
Pete Barsakis, O-At-Ka-Beach Ballroom
Walled Lake:
Mrs. L. Tolletine, New Casino Ballroom

MINNESOTA

Duluth:
Matinee Musicale, 417 Lakeview Ave.
Duluth Symphony Orchestra, (88 piece)
712 Alworth Bldg.
A. H. Miller, Manager.
Paul Lemay, Conductor.
Concerts: Series of six evening concerts each year, internationall known soloists. Three popular concerts, two childrens' concerts and out-of-town engagements. Professional, semi-professionals and advanced students.
Season: October to May.
Talent: Local and outside.
Excelsior:
F. W. Clapp, Excelsior Amusement Park
Faribault:
Jewett's Point Ballroom, Cap Sherer, Prop.
Minneapolis:
Richard Kitchen, Hotel Radisson
Neil R. Messick, Hotel Nicollet
Manager, Original Magic Bar
S. D. Stooking, Marigold Garden, Nicollet at Grant
Minneapolis Symphony Orchestra
Dimitri Mitropoulos.
Concerts: Series during season. Often with outstanding soloists.
Talent: Outside and local.
University Artists and Concert Courses, 109 Northrup Auditorium,
University of Minnesota
Mrs. Carlyle Scott, Mgr.
Concerts: 6 concerts each year. Leading artists. Vocalists, instrumentalists, orchestras, dancers, etc.
Talent: Outside.
Thursday Musical Artists' Recitals, 39 S. 8th Street
Mrs. H. S. Godfrey.
Concerts: Two leading artists a year. Piano, voice, and violin solos. Recitals.
Talent: Local, except for 2 leading artists a season.
Apollo Club
Clair Schumacher.
Concerts: Twice annually. Male Chorus programs —vocalists.
Talent: Outside.
Rochester:
Rochester Mayo Clinic Auditorium
Mr. Donald Murray.
Concerts: Regularly throughout the season consisting of vocalists, instrumentalists, etc.
Talent: Local and outside.
St. Paul:
Byron Calhoun, Hotel St. Paul.
Mr. Sam Stats, Mgr., Lowry Hotel
The Schubert Club, 791 Linwood Place
Mrs. W. R. Raudenbush, Pres.
Concerts: Series of 5 evening concerts—outstanding vocalists and instrumentalists—Club programs sponsored by members of Club.
Talent: Local and outside.

MISSISSIPPI

Biloxi:
Mgr., Edgewater Gulf Hotel
Columbus:
Mississippi State College of Women Lyceum
Dr. Gladys Martin, Chairman Lyceum Committee
Concerts: 3-4 each school year—leading artists—vocalists, instrumentalists, orchestras.
Talent: Outside.
Corinth:
Corinth Music Club
Beethoven Music Club
Greenville:
W. S. Rode, Box 518, 1020 S. Theobolo
Gulfport:
Gulfport Hotel
Gulf Park College Artists Series, Music Department
Mr. Albert V. Davis.
Concerts: Instrumental, vocal and ensemble artists in a series of concerts each season.
Talent: Local and outside.
Hattiesburg:
Hattiesburg Music Club
The Mississippi Southern College
Concerts: Four concerts annually by leading visiting artists.
Talent: Outside.
Jackson:
Arthur Landstreet, Mgr., Hotel Heidelberg
Jackson Music Assoc.
Mr. Alfred P. Hamilton, Pres.; Armand Coullet, Mgr.
Concerts: 3-4 times a year. Instrumentalists, vocalists, orchestras and ballet artists.
Talent: Outside.
New Albany:
MacDowell Club
Oxford:
University of Mississippi
Poplarville:
Cadman Music Club
Bessie Scarborough.
Concerts: About 5 concerts a year.
Talent: Soloists, local and outside.
State College:
Mississippi State College
Nocturne Music Club

MISSOURI

Bloomfield:
Bloomfield Music Club
Booneville:
Maior E. W. Tucker, Kemper Military School
Cape Girardeau:
Missouri Teachers College
Carthage:
Carthage Music Club
Chillicothe:
Community Concerts Association
Mrs. Ardeis H. Myers, general chairman.
Concerts: Series during season. Outstanding artists.
Talent: Outside.
Music Club
Columbia:
Stephens College
Missouri University
University Concerts, University of Missouri
James T. Quarles.
Concerts: Five Concerts each school year of leading vocalists, instrumentalists, orchestras and ensembles.
Talent: Outside.
Stephens College, School of Music
B. D. Gauntlett.
Concerts: Frequent concerts of solo artists, orchestras and chamber music.
Talent: Local and outside.
Fayette:
Central College Student Body
Fulton:
Westminster College
Jefferson City:
Lincoln University
Olive Ewing Dallmeyer Music Club
Kansas City:
Al De Feo, Southern Mansion
Barney Allis, Muehlebach Hotel
Brancato Bros., Fairyland Park
Ent. Chairman, Mission Hills Country Club
Will H. Wittig, Pla-Mor Ballroom, 3142 Main St.
Clef Club

Fritschy Concerts, 600 Altman Bldg.
W. A. Fritschy.
Concerts: 9 events in two series. World's greatest singers and instrumentalists.
Talent: Outside.
Horner, Moore & Horner
Byron R. Horner.
Kansas City Chamber Music Society
Bureau of Public Events.
Concerts: Chamber music and concerts given 4-5 times a year.
Talent: Local and outside.
Kansas City Musical Club
Kansas City Philharmonic Orchestra
Concerts: Series during season.
Talent: Local and outside.

Kirksville:
Northeast State Teachers College
Student Concert Course
J. L. Biggerstaff.
Concerts: Voice and instrumental recitals, band, orchestra, choral; average once a month.
Talent: Local and outside.

Mexico:
Mexico Cooperative Concert Association
Major Marques Wallace.
Concerts: Three concerts a year. Columbia Cooperative Concert Series. Made possible by members of Monday Music Club, Mexico, Mo.
Talent: Outside.
Monday Music Club.

Monett:
Monett Music Club

Rolla:
H. H. Armsby Dean, Missouri School of Mines

St. Joseph:
Arcadia Ballroom, 10th & Reobidoux St.
Frog Hop Ballroom

St. Louis:
Sam Koplar, Hotel Chase
Preston J. Bradshaw, Coronado Hotel
A. W. Ketchum, Forest Park Highlands, 5600 Oakland Ave.
Carl E. Roessler, Hotel Jefferson
Bill Berbreck, Prop., Meadowbrook Country Club
King Kosure, Park Plaza Hotel
Anthony Scarpelli, Plantation Nite Club, 911 N. Van Deventer
Statler & American Hotel Roofs
D. J. Markham, 320 Missouri Theatre Bldg.
Washington University
Benjamin M. Loeb, Westwood Country Club
Civic Music League, 4402 McPherson Ave.
Ethical Society of St. Louis, 3648 Washington Blvd.
Dr. Jules Bebie.
Concerts: Four concerts during season of chamber music consisting principally of string instruments, played by members of the symphony.
Talent: Local.
Principia Concert and Lecture Course
William E. Morgan, Jr., Director and Vice-President.
Concerts: Varied concerts of all types given 5-7 times a year.
Talent: Outside.
St. Louis Symphony Orchestra
Concerts: Series during season.
Talent: Local and outside.

Salisbury:
Salisbury Music Club

Springfield:
Walter C. Hickman, Half-a-Hill Tea House
Springfield Civic Music Assoc., 767 E. Madison Street
Mrs. A. S. E. Sanders.
Concerts: Leading artists, vocalists, instrumentalists and dance groups in four concerts annually.
Talent: Outside.

MONTANA

Billings:
Billings Community Concert Assoc.
Mrs. H. C. Carpenter.
Concerts: 4 concerts a year—leading artists of world renown—soloists, instrumentalists, choruses.
Talent: Outside.

Great Falls:
Great Falls Community Concert Assoc.
Mr. L. W. Upshaw.
Board of Directors.
Concerts: 5 concerts a year. Leading artists—vocalists, choirs, dance groups, instrumentalists.
Talent: Outside.
Tuesday Music Club

Missoula:
University of Montana

NEBRASKA

Crete:
Crete Lyceum Course
Mr. Arthur Byler.
Concerts: 3 concerts a year of leading artists—soloists, instrumentalists, string ensembles. Faculty recitals.
Talent: Local and outside.

Grand Island:
S. T. Scott, Jr., Pier Ballroom
Cooperative Concert Association, 209 S. Lincoln St.
Mrs. Charles G. Ryan, President.
Concerts: 3 a year consisting of concerts of all types including vocalists, instrumentalists, etc.
Talent: Outside.

Lincoln:
H. H. King, 730 Stuart Bldg.
R. H. Pauley, 1245 S. 13th St.
University of Nebraska
Lincoln Symphony Orchestra Assoc.
Mrs. Ruth Gavin, Pres.; Miss Florence Gardner, mgr., 420 Hotel Cornhusker, Lincoln, Neb.
Concerts: Lincoln Symphony Orchestra and leading artists, dancers, soloists, vocalists and instrumentalists in a series of 7 concerts a season.
Talent: Local and outside.
Midwest Assemblies
Mrs. L. J. Surface, 821 S. 33rd St.

Omaha:
Mgr., Chermot Ballroom
Eugene C. Eppley, Fontenelle Hotel
Sam Josephson, Hill Hotel
Louis George, 823 N. 48th St.
Pat Miller, Mgr., Hotel Paxton
Joseph Malec, Peony Park, 81st St. & W. Dodge
Isadore Zigman, Chez Paree
Matinee Musical Club
Concerts: Series during season.
Talent: Outside.
Tuesday Musical Club
Mrs. Roy Page.
Concerts: Series during season.
Talent: Outside.

NEVADA

Reno:
William Griffin, 1899 Plumas St.
Nevada Community Concert Association
Samuel Platt, pres., First National Bank Bldg.

NEW HAMPSHIRE

Durham:
University of New Hampshire

Hanover:
Dartmouth College

Little Boar's Head:
Seacoast Music Festival Association
Arthur L. Hobson Estate
Mrs. Arthur L. Hobson.
Concerts: Annual two-day music festival each July.
Talent: Outside and local.

Manchester:
Civic Music Association
Societe de Operettes
Gerald Robert, Cond.
Temple Choir of Manchester, 203 N. Adams Street
Harry C. Whittemore, Conductor.
Concerts: 4 concerts a year—Choral groups with assisting artists.
Talent: Outside.

Nashua:
Nashua School of Music Senior Club

New London:
Colby College Artist Concerts
Gladys Gleason.
Concerts: About 4 a year. Outstanding soloists.
Talent: Outside.

NEW JERSEY

Arlington:
Arlington Music Club

Asbury Park:
J. T. Burley

Atlantic City:
Mgr., Hotel Ambassador
Hamid's Million Dollar Pier
Harry N. Norton, Mgr., The President Hotel
Frank Palumbo, Renault's Tavern
William Malamut, Mgr., Dir. Ritz Carlton Hotel
Steel Pier, Frank Gravatt

Budd Lake:
Club Fordham
Johnny Plotek, The Wigwam

East Orange:
Music Study Club of Newark & Oranges

Englewood Cliffs:
Harry Nichols, Rustic Cabin

Fort Lee:
Ben Marden's Riviera

Lake Hopatcong:
Louis Krause, Bertrand Island Park

Lakewood:
Frank Seiden, Laurel-In-the-Pines

Milburn:
Joe Ziegler, The Brook
William E. Naue, Mgr., The Chanticleer

Mountainside:
Chatterbox

Mountain View:
Jimmy Donahue, Donahue's

Newark:
Jules Endler, Shalimar, 2325 Elizabeth Ave.
Harry Friedgut, 104 Goldsmith Ave.
Griffith Music Foundation, 605 Broad St.
North Newark Artists Concerts
Faculties of Elliott and Ridge St. School
Wm. B. Hargrove
Concerts: Soloists and ensembles of leading artists 3 or 4 times a year.
Talent: Local and outside.
Siris & Kaufman
Jean Siris, 850 Broad St.
Music Club of Westfield
Mrs. C. A. Woodruff, pres., 884 Embree Crescent

New Brunswick:
Rutgers University Concerts, Department of Music
Howard D. McKinney—Director of Music.
Concerts: Regular seasonal concerts with the world's outstanding artists—Vocal, instrumental, and choruses—University Glee Club accompaning vocal soloists on occasion.
Talent: Outside.

Plainfield:
Mendelssohn Glee Club (male chorus)
Frederick W. Goddard, President, 747 Dixie Lane.
Ifor Jones, Conductor.
Concerts: Two yearly (soloists engaged).
The Choral Club of Plainfield
George His, Watchung, N. J., President
Cantatas: Two or more each year.
Talent: Outside.
The Musical Club of Plainfield
Harry D. Bonnell, 163 Russell Road, Fanwood, N. J., Pres.
Concerts: Monthly meeting, entertainment by the members (no outside talent). Oldest organization of the city.
Plainfield Symphony Society
De Witt D. Barlow, 930 Woodland Ave., President.
Louis J. Bostelmann, 320 W. 83rd St., New York City, N. Y., Conductor.
Concerts: Three concerts yearly, each employing outside soloists.

Point Pleasant:
Jenkinson's Pavilion

Princeton:
Princeton University Concert Series
Mrs. W. U. Vreeland.
Concerts: 2 series Annually—Series I—solo artists and orchestras; Series II—chamber music concerts. Leading musicians for all concerts.
Talent: Outside.

West End:
Hollywood Hotel
West End Casino

NEW MEXICO

State College:
University of New Mexico

NEW YORK

Albany:
John J. Hyland, De Witt Clinton
Robert P. Murphy, New Kenmore Hotel
R. J. Delong, Asst. Mgr., Ten Eyck Hotel
Civic Music Association, 11 S. Lake Ave.
Monday Musical Club, 11 S. Lake Ave.
Monday Musical Club Chorus of Albany, Union College
Dr. Elmer A. Tidmarsh.
Concerts: Women's chorus of 80 voices—2 concerts a year, singers or instrumentalists.
Talent: Local and outside.
Albany Mendelssohn Club, 37 Lawnridge Ave.
M. J. Alfred Greene, Jr.
Concerts: 3 concerts a season—Male choir singing—vocal and instrumental.
Talent: Outside.
Albany Symphony Orchestra
Laurence McKinney, Pres., 927 Broadway

Auburn:
W. B. Haeffner, Enna Jettick Park
Auburn Civic Concert Series
William Street
Mr. James Hennessy.
Concerts: Regular concert series throughout the season with leading artists of world renown.
Talent: Outside.

Bemus Point:
Arnold E. Lindstrom, Lindstrom & Meyer

Binghamton:
Ralph Hackett, c/o George F. Pavilion

Bronxville:
Marsters Music School, 28 Park Ave.
Concerts: Solo and ensemble, including chamber music groups.
Talent: Outside and local.

Buffalo:
Mgr., Buffalo County Club
Harry S. Hall., Crystal Beach Co.
Dean of Men, Canisius College
Phil Amigone, Chez Ami, E. Delaware Ave.
Eddie Lorenz, Danceland Ballroom
E. C. Green, Mgr., Hotel Statler
Mgr., Stuyvesant Hotel
Dean of Men, University of Buffalo
Artists' Series, 32 Court Street
Mrs. Zorah B. Berry.
Concerts: Eight concerts during season, usually beginning in October.
Buffalo Philharmonic Orchestra
Isabelle Strauss.
Concerts: Ten regular concerts, twice a month, beginning in Nov.; additional children's programs, including eminent soloists.
Talent: Local.
Buffalo Chamber Music Society
Mary Gail Clark.
Concerts: Five monthly, including best available chamber music organizations.
Buffalo Recital Management, Inc.
Hunt Sidway.
Concerts: Five or six.
Talent: Local and outside.
Chromatic Club
R. Leon Trick.
Concerts: Six afternoon programs by members; two students' recitals and two or three evening artists' recitals.
The Twentieth Century Club & Town Club
Concerts: Monthly morning musicales.
Talent: Local and outside.
Buffalo Museum of Science, Humboldt Park
Ruth Edwards Norton.
Concerts: Concerts given several times a month by students of school. Soloists, choral and small instrumental groups—professional musicians or amateurs of high musical ability.
Talent: Local.
The Concert Bureau, Inc., Kleinhaus Music Hall
Mrs. Fred D. Corey, Director.
Frances C. Neill Concert Management,
621 W. Delavan Ave.
Frances C. Neill.
Concerts: Public benefit concerts given infrequently.
Talent: Outside.

Cape Vincent:
Cape Vincent Improvement League Music Club

Celeron:
Jack Campbell, Celeron Amusement Co.

Chautauqua:
Chautauqua Opera Season
Albert Stoessel, director.
Concerts: Operas during summer season.
Talent: Outside.

Cohoes:
Charles Fine, Dinty's Terrace

Durham:
Duke University Artists Series
J. Foster Barnes.
Concerts: 5 concerts yearly, including opera, ballet, symphony and others.
Talent: Outside.

East Greenbush:
H. G. Van Ostenburgge, Club Edgewood

Elmira:
Dean of Men, Elmira College

Flushing:
Long Island Symphony

Fredonia:
Western New York Music Festival Assoc.
Francis H. Diers—Head of Music Dept.
Concerts: Soloist recitals, instrumental and vocal groups—8 a year. Usually 3-4 outstanding artists balance school organizations. Sym., orch., sym. band, A Cappella choir, opera, and Chamber music.
Talent: Local and outside.

Geneseo:
J. Berry, Long Point Park

Geneva:
Dean of Men, Hobart College
Community Concert Association, Hobart College
Lewis Niven.
Concerts: 3 concerts a year—vocalists or instrumentalists—cooperative concerts series.
Talent: Outside.

Glen Falls:
Bill Sherman, c/o Fan and Bill's

Ithaca:
Ithaca College
Dean of Men, Cornell University

Jackson Heights:
Jackson Heights Choral Society

Jamestown:
Lindstrom & Meyers, Bemus Point Casino

Kingston:
Mendelssohn Club, Union College
Dr. Elmer A. Tidmarsh.
Concerts: Men's chorus of 75 voices—1 concert a year, singer usually.
Talent: Local and outside.

Latham:
Peter Lary, c/o Circle Inn

Long Island City:
Pilot Radio Corporation
Allen Tripp, 37-06 St., Long Island City.

Malone:
Malone Cooperative Concert Ass'n.
Frances Seaver, Secy.
Concerts: 3 concerts a season.
Talent: Outside.

Manlius:
F. W. Searle, Mgr., Suburban Park

Niagara Falls:
D. H. McCarraigher, Cataract House
Niagara Falls International Civic Music Association
R. D. House, Secretary.

Niagara University:
Niagara University

Norwich:
Monday Evening Musical

Poughkeepsie:
Vassar College
Euterpe Club, Union College
Dr. Elmer A. Tidmarsh.
Concerts: Men's Chorus of 75 voices—1 concert a year, usually with soloist.
Talent: Local and outside.
Community Singers' Club of Poughkeepsie
Dr. Elmer A. Tidmarsh.
Concerts: Women's chorus of 50 voices—1 concert a year, hiring no outside talent.
Talent: Local.
Vassar College Concert Series, Music Department
G. S. Dickinson.
Concerts: 4-5 concerts—Educational concerts—artists of renown.
Talent: Outside.

Richmond Hill, L. I.:
The Coterie, 104-21-110th Street
Robert Kurz.
Concerts: Spring festival and dance.
Talent: Local and outside.

Riverdale:
Arrowhead Inn

Rochester:
University of Rochester
Charles Odenbach, Odenbach's Restaurant
Lee Johnston, Sagamore Hotel
Seneca Hotel
Annual Artist Series, 26 Gibbs St.
Guy Fraser Harrison, Opera Producer.
Series of ten concerts; two Grand Opera Prods. Eight individual or ensemble recitalist (outside talent). Special concerts: Several extra opera productions throughout the year. Annual appearance of Metropolitan Opera Assoc. All concerts given in Eastman Theatre.
Eastman School Symphony (Eastman School of Music.) (120 members).
Dr. Howard Hanson, Conductor.
Concerts: Six public concerts yearly (Eastman Theatre). Broadcasts, NBC (Red network).
Eastman School Little Symphony
Frederick Fennell, Conductor.
Concerts: Series of public concerts yearly (Kilbourn Hall). Broadcasts (NBC Red network).
Eastman-Rochester Orchestra (School of Music).
Dr. Howard Hanson, Conductor.
Concerts: Four public concerts each year in Eastman School American Composers' series (15th). Concert in annual Eastman School Festival of American Music.
Recordings: Albums of American music for orchestra, RCA-Victor.
Eastman School Choir (200 voices)
Dr. Herman H. Genhart, Conductor.
Concerts: Choral appearances of major works in Eastman Theatre, in conjunction with the Eastman School Symphony. Broadcasts (NBC Red network).
Rochester Little Symphony (20 members).
26 Gibbs St.
Guy Fraser Harrison, Director.
This group is chiefly employed on outside concerts. No definite local series.
Eastman School Opera Department
Emanuel Balaban, Executive director.
Nicholas Konraty, Producer-Stage director.
Public performances (Eastman Theatre and Kilbourn Hall) in conjunction with Eastman School Orchestra.
Rochester Philharmonic Orchestra (90 members)
23 Gibbs St.
Jose Iturbi, Director-Conductor.
Series (subscription) concerts yearly, Eastman Theatre. Six (1940-41 series) use outside talent. Dancers, soloists, instrumentalists, choruses, etc.
Two tours (Feb.-Mar.) covering many states.
Recordings for RCA-Victor.
Radio: NBC (blue).
Rochester Civic Orchestra (45 members)
26 Gibbs St.
Guy Fraser Harrison, Conductor.
Twenty Sunday Evening "Pop" concerts, Eastman Theatre. Outside talent of radio and concert. Local talent of individual and choral soloists. Weekly radio program, NBC (Blue). Fifteen educational concerts for public school system (also broadcast, NBC). Also three opera performances, experimental programs, and tours (all children's concerts).

Saratoga Spa:
Arrowhead
Matty Dunn, Meadow Brook
Bernie Collins, Mgr., Newman's Lake House
Piping Rock
Girard King, Mgr., Riley's Lake House

Scarsdale:
Westchester Opera Assocation
Mary Fabian, Foundeer and Director, Hotel Ansonia, New York City
Mrs. William Reddick, President, 18 Innes Rd., Scarsdale, N. Y .
Concerts: Operas.
Talent: Local and outside.

Schenectady:
Schubert Club, Union College
Dr. Elmer A. Tidmarsh.
Concerts: Men's Chorus of 80 voices—3 concerts a year, presenting singers or instrumentalists.
Talent: Local.

Thursday Musical Club of Schenectady, Union College
Dr. Elmer A. Tidmarsh.
Concerts: Women's chorus of 80 voices—2 concerts a year, singers and instrumentalists.
Talent: Local and outside.
Union College Glee Club and Choir, Union College
Dr. Elmer A. Tidmarsh.
Concerts: About 40 voices, giving concerts in various sections, but hiring no outside talent.
Talent: Local.

Sheepshead Bay:
Villepique's Restaurant

Grant City, Staten Island:
Mrs. J. B. Hanley Greaves
172 Midland Ave.

Syracuse:
Walter F. Kaiser, Hotel Syracuse
Onandago Country Club, Fayetteville Road
L. Walter Osterstock, Mgr., Hotel Onandago
Morning and Evening Musicales
Concerts: Unusual concerts. Outstanding artists.
Talent: Outside.
Syracuse Civic Music Assoc., Inc.
504 Clark Music Bldg.
Mrs. Lula S. Everts, Pres.
Concerts: 7-8 concerts a year with the world's outstanding artists: instrumentalists, vocalists, choirs, ballets.
Talent: Outside.
Syracuse University Chorus, 823 Sumner Ave.
Dr. Howard Lyman, cond.
Concerts: Oratorios, opera and large choral programs—opera and concert artists (vocal).
Talent: Outside.

Troy:
Troy Vocal Society of Troy, Union College
Dr. Elmer A. Tidmarsh.
Concerts: Men's chorus of 75 voices—4 concerts a year, presenting singers or instrumentalists.
Talent: Local and outside.

Utica:
Roland E. Chesley, Stanley Theatre
Roland E. Chesley.
Concerts: 4 concerts a year with leading artists—soloists, instrumentalists, ballets and orchestras.
Talent: Outside.

Watertown:
All Souls Universalist Church Choir
Morning Musicales
Concerts: Noted artists.
Talent: Outside.

Waverly:
Waverly Polyphymia

White Plains:
Redpath Bureau
Crawford Peffer, 40 Depot Plaza

Williamsville:
Harry Altman, 74 Mill Street

New York City:
Ambassador Hotel, Park Avenue & 51st Street
Hugh Corigan, Arcadia Ballroom, Broadway at 53rd St.
R. K. Christenberry, Gen. Mgr., Astor Hotel, Broadway & 44th St.
Beach Comber, 1634 Broadway
Mgr., Belmont Plaza Hotel, Lexington Ave. at 49th St.
Biltmore Hotel, Madison Ave. & 43rd Street
Eddie Levine, Brass Rail, 7th Ave., & 49th Street
L. H. Salzman, Cafe Loyale, 521 Fifth Avenue
Oscar Shimmer, Cafe Society, 2 Sheridan Square
Commodore Hotel, Lexington Avenue and 42nd Street
Frank Bonachini, Coq Rouge, 65 East 56th Street
Billy Rose, Diamond Horshore, 235 W. 46th Street
Mrs. Maria Kramer, Edison Hotel
John Perona, El Morocco, 154 E. 54th Street
Essex House, 160 Central Park South
Famous Door, 66 West 52nd Street
Chas. Decker, Fiesta Danceteria, Broadway and 42nd St.
Governor Clinton Hotel, 7th Avenue & 31st Street
Angel Lopez, Ramon Ferree, Havana Madrid, Broadway at 51st Street
Hurricane Restaurant, 1619 Broadway
Kelly's Stables, 137 West 52nd Street
LaConga, W. 51st E. of Broadway
LaRue Restaurant, 45 East 59th Street
Leon & Eddie's, West 52nd Street
Charles E. Rochester, Mgr. Dir., Lexington Hotel, 48th & Lexington Ave.
McAlpin Hotel, Broadway and 34th Street
Frank L. Andrews, Pres., Hotel New Yorker, 34th St. at 8th Ave.
Fred Armour, Nine O'Clock Club, 125 E. 54th Street
Milton Adler & Nick Blair, Paradise Restaurant, 1619 Broadway
Harry Lanzer, Cocoanut Grove, Park Central Hotel
Frank W. Regan, Park Lane Hotel, 299 Park Avenue
Jim Dillingham, Pierre Hotel, 5th Ave. & 60th Street
John Roy, Rainbow Room, Radio City
Mr. Albus, Ritz Carlton Hotel, 46th & Madison Ave.
Gregory Taylor, St. Moritz Hotel, 50 Central Park South
Edward MacGowan, St. Regis Hotel, 5th Ave. at 55th Street
Moe Gale, Savoy Ballroom, Lenox Ave. & 140th Street
Sherman Billingsly, Stork Club, 3 East 53rd Street
Taft Hotel, 7th Ave. & 50th Street
Oscar Banse, Vanderbilt Hotel, Park Ave. & 34th Street
Nick Prunis, Versailles, 151 E. 50th Street
Meyer Horowitz, Village Barn, 52 W. 8th Street
Waldorf Astoria Hotel, 50th & Park Avenue
Entertainment Agency of America, 545 Fifth Ave.
Hugh T. Bertuch, Jr., Director
Milton Diamond, 1 E. 92nd St.
Dramatic Oratorio Festival Foundation, 142 W. 81st St.
Solon Alberti, Hotel Ansonia, New York City
Concerts: Oratorios; outstanding vocal and instrumental soloists. During season.
Talent: Outside.
Berkshire Festivalians, 640 Madison Ave.
Concerts: Music Center and Festival Concerts, during summer. Symphony Orchestras and lectures.
Talent: Outside.
Carnegie Hall, Seventh Ave. and 57th St.
Concerts: Recitals, orchestral programs, choral programs. During season.
Talent: Outside and local.
Columbia University Institute or Arts and Sciences
Dr. Russell Potter, Director.
Concerts: 6 each season—mostly recitals—usually one chamber music or choral groups of leading artists.
Talent: Local and outside.
La Scala Opera Company, Center Theatre, Radio City
Fortune Gallo, mgr.
Concerts: Spring season of operas at Center Theatre, Radio City. Also tours of the United States.
Talent: Outside and local.
MacDowell Club
Concerts: Recitals, chamber music.
Talent: Outside and local.
McMillin Academic Theater, Broadway at 116th St.
Concerts: 6 during season. Outstanding soloists and ensembles.
Talent: Outside.
Metropolitan Opera Association, Metropolitan Opera House
Edward Johnson, general manager.
Concerts: Operas during season. Outstanding singers from all over the world.
Talent: Outside and local.
Municipal Opera Company, Carnegie Hall
Concerts: Operas. American singers.
Talent: Outside and local.
New Friends of Music, Inc., 15 West 44th Street
Fritz Stiedry, Cond.
Concerts: 10 Concerts, Dec. to April, and 16 Chamber Music Concerts. Outstanding artists.
Talent: Outside.
Jewish Choral Society, Y.M.H.A. at 92nd Street and Lexington
Mr. A. W. Binder
Concerts: Twice a year—choral concerts with and without orchestra accompaniment.
Talent: Outside.
New York Philharmonic-Symphony Orchestra
Carnegie Hall
John Barbirolli, cond.
Concerts: Series during season at Carnegie Hall; during summer season at Lewisohn Stadium, College of the City of New York. Often with noted soloists.
Talent: Local and outside.
People's Symphony Concerts, 32 Union Sq.
Joseph Mann, Mgr.
Concerts: 28 a season. Violinist, pianists, quartets and dancers.
Talent: Local and outside.
Mrs. Schenck, 1165 Park Ave.
Standard Booking Office, 100 W. 57th St.
Spencer B. Driggs, Mgr.

The Town Hall, Inc., 123 W. 43rd St.
Mr. Kenneth Klein, Director, Concert Department
Concerts: Leading vocalists and instrumentalists of world renown. Concert series all year.
Talent: Local and outside.

Washington Heights Town Club, 807 Riverside Drive
Marie Kieckhoefer.
Concerts: 3 each season—classical, instrumental and vocal.
Talent: Local and outside.

Young Artists Opera Association, 1425 Broadway
M. Klechner, Secretary.
Concerts: Operas, during season.
Talent: Young singers, local and outside.

Armonk:
Abe Abel, Blue Gardens
August Hussar, Log Cabin

Brooklyn:
Hotel Bossert
Mgr., St. George Hotel

Forest Hills, L. I.:
Herb Moss, Show Bar, Queens Blvd. at Continental Ave.

Jones Beach, L. I.:
Jones Beach

Lido Beach, L. I.:
Frank Seiden, Mgr., The Lido

Long Beach, L. I.:
Roadside Rest

Mamaroneck:
Walter Lawrence, Lawrence Inn, Post Road

New Rochelle:
Woman's Club Choral
Glen Island Casino

Rye:
Mike Badolato, Playland Casino Restaurant

Tuckahoe:
Bordewick-on-the-Parkway

Woodside:
Mr. Nelson, Mgr., Queen's Terrace, Roosevelt and 60th Sts.

NORTH CAROLINA

Asheville:
Vanderbilt Hotel

Chapel Hill:
University of North Carolina
Graham Memorial Student Union, Graham Memorial
University of North Carolina
Mr. Richard Worley, Dir.
Concerts: Programs are sponsored every two weeks. Classical concerts—vocal, instrumental artists.
Talent: Local and outside.

Student Entertainment Series, Graham Memorial
University of North Carolina
Dr. J. P. Harland, Chairman.
Concerts: Programs are sponsored three times per quarter—vary from classical to lighter programs.
Talent: Outside.

Charlotte:
Charlotte Community Concert Association

Durham:
Wm. Upchurch, Jr., Student Activities Office, Duke University

Greensboro:
Bennett College (Negro)
Dr. Nathaniel Dett.
Concerts: Choir of women's voices.
Talent: Local.

Civic Music Concert Club

The Euterpe Club
Mrs. C. Richard Wharton, President.
Concerts: Chamber music, soloists, choral music, ensemble groups. Given throughout the year.
Talent: Local.

Greensboro Civic Music Association
Hermene Warlick Eichhorn, Chairman.
Concerts: Leading vocalists, instrumentalists, conductors and orchestras, and ballets. Presented at least 5 times a year.
Talent: Outside.

Greensboro College
Mark Hoffman.
Concerts: Large orchestra—public concerts annually.
Talent: Local.

Guilford College
Dr. Ezra Weis.
Concerts: A Cappella Choir—western and northern tour each year.
Talent: Local.

School of Music—Woman's College
Dean H. Hugh Altvater.
Concerts: Instrumental music, Greensboro Symphony Orchestra, String Choir, College Band present two concerts annually. The College Choir presents 2 public concerts.
Talent: Local (faculty, citizens, professional musicians).

Guilford College:
Guilford College Community Concert
Dr. E. H. F. Weis, Director.
Concerts: Several concerts a year—ensemble, piano, voice, string—soloists, orchestras, ensembles.
Talent: Local and outside.

Hendersonville:
Wednesday Morning Music Club

Hickory:
Music Department, Woman's Club
Prof. Kenneth Lee, Mrs. Charles Gordon.
Concerts: Columbia Concert Series and artists of first rank. Singers, pianists and violinists.
Talent: Outside.

High Point:
W. G. Foy, Piedmont German Club, c/o High Point Paper Box Co.

Lexington:
Music Study Club

Marion:
Marion Music Club

Mebane:
Mebane Music Club

Morehead City:
Atlantic Beach Casino, R. W. Cordon, Mgr.

Mt. Olive:
Mount Olive Music Club

Nags Head:
Beach Club

Raleigh:
John A. Park, Jr., Terpsichorean Club, P. O. Box 1574

Sanford:
Sanford Music Club

Wilmington:
Thursday Music Club

Winston-Salem:
Thursday Afternoon Music Club

NORTH DAKOTA

Bismarck:
Thursday Music Club

Fargo: (Moorhead, Minn.)
The Amphion Chorus
Persons in Charge: 9 board members of Amphion Chorus.
Concerts: 4-5 concerts a year—Vocal and instrumental soloists, string quartets, bands and orchestras.
Talent: Outside.

Sigma Alpha Iota

Grand Forks:
University of North Dakota

Minot:
Schumann Music Club

NEW MEXICO

Albuquerque:
Community Concert Association, 1403 W. Central Ave.
Mr. A. T. Bales, Pres.
Concerts: 4-5 concerts per season—outstanding artists available.
Talent: Outside.

Fortnightly Music Club

New Mexico State Federation of Music Clubs

Las Cruces:
New Mexico State College Entertainment Course,
Faculty Entertainment Comm.
Mr. Kermit Hosch, Chairman.
Concerts: Several concerts annually—variety of concerts—vocal and instrumental.
Talent: Outside.

Sante Fe:
Community Concert Association
Concerts: During season. Outstanding artists and orchestras.
Talent: Outside.

Music Club
Mrs. Louise Clarkson.

OHIO

Akron:
Frank Masino—Tony Masino, Merry-Go-Round
Jack Walsh, Mgr., Mayflower Hotel

Dean of Men, University of Akron
Akron Civic Opera Guild, Inc.
C. N. Starr, President.
Concerts: Purpose entirely for local talent receiving operatic experience.
Talent: Local (intention to bring nationally known singers to Akron).
Friends of Music, 109 N. Arlington St.
Tuesday Musical Club, 245 Crosby St.

Alliance:
Dean of Men, Mt. Union College

Athens:
Athens Senior Music Club
Community Concerts Assn., Ohio University
C. C. Robinson, Secretary, Athens Community Concert Course.
Concerts: 4 concerts a season of the leading artists. Vocalists, instrumentalists, orchestras, choirs, etc.
Talent: Outside.

Bellfontaine:
Euterpean Club

Brookfield:
Paul Jurko, Yankee Lake

Buckeye Lake:
A. M. Brown, Buckeye Lake Park
Ellis D. Perkins, Box No. 66

Canton:
N. W. Sutmaier, 1231 12th St., N. W.
Canton Civic Music Assoc., 606 Boylan Ave., S. E.
Mrs. Nell Buss, Secy.
Concerts: 5 concerts each season—Leading vocalists, instrumentalists, and ballet artists.
Talent: Outside.

Cedar Point:
Edw. A. Smith, G. A. Boeckling Co.

Chippewa Lake:
A. M. Beach, Mgr., Chippewa Lake Park

Cincinnati:
Max Comisar, La Normandie Restaurant, Walnut St.
George Schott, Jr., Moonlight Gardens, Coney Island
Arthur L. Dahlman, Music Hall
Randall Davis, Mgr., Gibson Hotel
Toots Marshall, Castle Farm
Paul Penny, Old Vienna Restaurant, Carew Tower
Frank Purdy
Barney Rapp, 4444 Reading Road
A. E. Scheffer, Greystone Ballroom, Elm St. Betw. 12th and 14th
Max Shulman, Mgr., Netherlands-Plaza Hotel
Dean of Men, University of Cincinnati
Artists Series, J. H. Thuman, 142 W. 4th St.
Concerts: Foremost artists, vocalists, instrumentalists, etc., each season.
Talent: Local and outside.
Cincinnati College of Music
J. H. Thuman, Director.
Concerts: A number each season; college orchestra, opera and recitals.
Talent: Local and outside.
Cincinnati May Festival
Concerts: Annual music festival, in May.
Talent: Outside and local.
Cincinnati Symphony Orchestra
Eugene Goossens.
Concerts: Series during season.
Talent: Outside and local.
Cincinnati Zoo Opera
Concerts: Operas during summer season.
Talent: Outside and local.
Mother Singers Club
Clifton Music Club, 945 Burton Ave.
Mrs. Harry R. Burns, President.
Concerts: Monthly concerts. Solo and ensemble, vocal and instrumental of artists of national renown and non-professional.
Talent: Local and outside.
Orpheus Club, 4370 Brookline Ave.
Dan F. Summey Secy., 519 Main St.
Concerts: 3 concerts a year. Choral work assisted by outside artists.
Talent: Local and outside.

Cleveland:
Dean of Men, Case School of Applied Science
Chairman Dance Committee, Cleveland Athletic Club, 1118 Euclid Ave.
L. E. Pierce, Cleveland Hotel
Theodore DeWitt, Hollenden Hotel
J. E. Gooding, Puritas Spring Park
Charles Horvath, Trianon Ballroom, 9900 Euclid Ave.
Lloyd Meyers, Aragon Ballroom, 3179 W. 25th St.
Frank Monaco, Hanna Bldg.
Mr. Edman Pentecost, The Southern Tavern, 10502 Carnegie Ave.
Mr. Herman Pirschner, Alpine Village
Mr. Charles Reinholt, Fenway Hall Hotel, Euclid Ave. at E. 107th St.
Mr. H. C. Shannon, Mgr., Euclid Beach Park, E. 156th & Lake Shore Blvd.
Mr. Ray Thomas, Carter Hotel
Mr. Art Warren, Cabin Club, 10616 Euclid
Dir. Student Organizations, Western Reserve University
Cleveland Institute of Music, Concert Courses
Concerts: Given by the faculty each week; also assisted by the students.
Talent: Local.
Cleveland Museum of Art
Arthur W. Quimby
Concerts: 6 or 7 each month, including organ, lectures and chamber music.
Talent: Local and outside.
Cleveland Symphony Orchestra
Artur Rodzinski.
Concerts: Series during season.
Talent: Outside and local.
Town Hall Series, Hotel Cleveland
Mrs. Katherine Wallin

Columbus:
Ohio State University
Tom Jones, Mgr., Arabian Supper Club
Mr. Sam DeLouise, Gloria Night Club
Mr. Lou Peppe, 11 E. Gay St., Valleydale Nite Club
Tom Sabrey, Neil House
Mr. L. C. Wallick, Mgr., Deshler-Wallick Hotel
Clint Wander, Mgr., Arabian Supper Club
Hast-Amend Civic Coniert Series (28 N. 5th Street
Wm. E. Hast and A. Herman Amend.
Concerts: Leading vocalists, instrumentalists and dance groups in a series of concerts and individual concerts annually.
Talent: Outside.
Capital University Concert Series, Capital University
Harm Hamrs, concert mgr.
Concerts: One concert a month during concert season. Leading vocalists, instrumentalists and ensembles.
Talent: Outside.
Women's Music Club, Upper Arlington
Mrs. Henry C. Lord, pres.; Gertrude Schneider, secy; Mrs. Lee M. Boda, treas.
Concerts: Symphony orchestras, ensembles, soloists. Several times a year.
Talent: Mostly outside; occasionally local.

Conneaut:
MacDowell Music Club

Coshocton:
Coshocton Cooperative Concert Assoc.
Giovanni Baietti, Conductor of Symphony Orchestra.
Concerts: 3 a year—a few famous inter-state artists.
Talent: Local and outside.

Dayton:
Mr. John M. Beres, Dayton-Biltmore Hotel
Edward Breen, Van Cleve Hotel
Mrs. Henrietta Lantz, Merry Go Round Club
Gerald Niermann, Lakeside Park
Dean of Men, University of Dayton
Dayton Music Club
Mrs. R. A. Herbruck.
Concerts: Six times a year. Classical.
Talent: Local and outside, mostly young artists.
Dayton Philharmonic Orchestra
Paul Katz, director.
Morning Musicales, Ridgeway Road
Mrs. R. A. Herbruck, Chairman.
Concerts: 3-4 a year—Ensemble and solo artists.
Talent: Local and outside.

Delaware:
Dean of Men, Ohio Wesleyan University

Diamond:
Mr. A. E. Mallory, Mgr., Craig Beach Park

S. Euclid:
Mr. Fay Thomas, Carter Hotel

Gambier:
Dean of Men, Kenyon College

Geauga Lake:
W. J. Kuhlman, Mgr., Geauga Lake Park

Geneva on the Lake:
Frank E. Pera, The Pier

Genoa:
J. Uthoff, Forest Park

Granville:
Dean of Men, Denison University

Granville Festival Assoc. Concerts, Denison University
Karl Eschman, Director.
Concerts: Choral concerts given 4 times a year—Messiah—oratorios. 2 leading artists singing solo parts with chorus.
Talent: Local and outside.

Hamilton:
Musical Arts Club, 501 Oak Ave.
Cooperative Concert Association
First National Bank & Trust Co.

Huron:
Charles Ruggles, Ruggles Beach

Mansfield:
Peter Disanze, Greystone Nite Club
Music Study Club

Marion:
Lecture Recital Club

Masury:
Pete Meyers, Gray Wolf Tavern

Middletown:
Woman's Music Club

Mount Vernon:
Community Music Club, 102 S. Park Street
H. L. Beecher, Treas.
Concerts: 3 concerts annually—orchestras, ensembles, individual artists—vocal and instrumental.
Talent: Outside.

Mt. Vernon:
Jess Hawkins, Knox Country Club & Amusement Co., P. O. Box 468

Newark:
Newark Cooperative Concert Assoc.
Mr. H. F. Wonder.
Concerts: 3 concerts a year of the present well known artists of the concert field, vocal and instrumental.
Talent: Outside.
Women's Music Club
Mrs. Charles Allen.
Concerts: Vocal and instrumental classical programs.
Talent: Local and outside.

Painesville:
Al Lang, Painesville, summer address—Mentor-on-the-Lake

Oberlin:
Dean of Men, Oberlin College

Oxford:
Auditor Student Org., Miami University

Port Clinton:
Charles Steffins, Jr., Winter Garden, 430½ W. High St.

Richmond Heights:
Morris Kleinman, Ohio Villa, Highland & Richmond Roads

Russells Point:
Lew Greiner, Sandy Beach Park
French E. Wilgus, Danceland

Sandusky:
Edward A. Smith, Mgr., Cedar Point on Lake Erie

Sidney:
Music Club

Springfield:
Manager, Bancroft Hotel
Homer Hanna, Cassilly Avenue
Henry Wesloh, Mgr., Shawnee Hotel
Auditor Student Org., Wittenberg College

Steubenville:
Cecil C. Gallagher, Half Moon Nite Club

Tiffen:
Heidelberg College Lecture and Concert Course
Mr. Harry L. Behrens.
Concerts: Ensemble, solo and recitals 4-5 times a year.
Talent: Outside.

Toledo:
Lou Greiner, Trianon Ballroom, 1415 Madison Avenue
R. D. Ramage, Mgr., Hillcrest Hotel
George Latham, Secor Hotel
Chili Lee, Kin-Wa-Low Restaurant
Daniel J. O'Brien, Commodore Perry Hotel
Dean of Men, Toledo University
Toledo Town Hall

Upper Sandusky:
Music Club

Washington Court House:
Cecilian Music Club

Willoughby Township:
Tom McGinty, Mounds Club, Chardon Road

Wooster:
Dean of Men, College of Wooster
Wooster Cooperative Concert Assoc.
Harry Sands.
Concerts: 5 a school season. Solo and ensemble, piano, voice, violin, organ, orchestra.
Talent: Local and outside.

Youngstown:
L. A. Cavalier, Jr., 529 Elm St., Nu-Elms Ballroom
John R. Elliott, Hotel Ohio
Charles Deibel, Mgr., Idora Park
Harold R. Peterson, Mgr., Ohio Hotel
Monday Music Club, 606 Dollar Bank Bldg.
Mrs. Bert H. Printz.
Concerts: Choral and orchestral; annual presentation of *The Messiah.*
Talent: Outside and local.

Zanesville:
Thursday Music Club

OKLAHOMA

Oklahoma Symphony Orchestra
Dean Richardson.
Concerts: Regularly, during season. Often with noted artists as soloists.
Talent: Outside and local.

Altus:
MacDowell Club of Allied Arts

Alva:
Alva Chamber of Commerce
Prof. W. F. Deusinger, Dir.
Concerts: Sponsored by the Northwestern State College.
Talent: Local and outside.
Northwestern State Teachers' College
William F. Densinger, Dir. of Instrumental Music.
Concerts: 15-20 full concerts—60-75 total appearances—Symphonic concerts, misc. civic concerts, etc.
Talent: Local (college students and faculty).

Ardmore:
Philharmonic Club

Anadarko:
In and About Music Club

Duncan:
Duncan Madrigal Club

Holdenville:
Schubert Choral Club

Mangum:
Cecilian Club

Norman:
University of Oklahoma

Oklahoma City:
Billy Gregg, Blossom Heath Nite Club
W. B. Skirvin, Skirvin Hotel

Ponca City:
Fortnightly Club Music Department

Poteau:
Musical Arts Club

Seminole:
Music Club

Shawnee:
Synthetic Music Club

Stillwater:
Five Star Allied Art Series
Terry Martin, Chairman, Allied Arts Comm., Okla. A. & M. College.
Concerts: Average of one a month. All types of concerts, with the best artists available.
Talent: Outside.

Tulsa:
A. Robertson, Blue Moon Club
Phil Cannon, Tulsa Club
Jay Prothero, Convention Hall
John Mullins, Crystal City Park
Indian Hills Country Club
John Mayo, Mayo Hotel
Calvin McKee, Century Room

Watonga:
Watonga Music Club

OREGON

Bend:
Music Teachers Association
Carl Lindh.
Concerts: Vocal and instrumental soloists.
Talent: Outside.

Eugene:
University of Oregon Greater Artists Series
Educational Activities Dept.
George G. Root.
Concerts: 5 concerts per season—leading artists—instrumentalists and soloists.
Talent: Outside.

Pendleton:
Pendleton Civic Music Assoc.
Bert A. McDonald.
Concerts: 3 annually—classical concerts—several outstanding artists.
Talent: Local and outside.

Portland:
Paul H. Huedepohl, Mgr., Jantzen Beach Park
Allied Arts Club
Agnes Johnson Kearns, Pres., 1106 N. Alberta St.
Concerts: Semi-annually—music and drama—pianists, vocalists, elecutionists.
Talent: Local.
Ellison-White Bureau
Frank E. Andrews, mgr., 402 Studio Bldg.
Oregon Music Teachers' Association
Jean Williams, Pres., O. M. T. A.
Concerts: Regular concert series—Oct.-May. Symphonic concerts, vocalists and instrumentalists.
Talent: Local and outside.
Portland Junior Symphony, 415 Studio Bldg.
Jacques Gershkovitch, Cond.
Concerts: Presented by Junior Civic Orchestra. Only one of its kind in the world. Has own chorus and ballet.
Talent: Local.

PENNSYLVANIA

Allentown:
Clarence E. Billman, Mgr., Club Rio, Route 222
Robert L. Plarr, Dorney Park
Bill Mealey, Mealey's Auditorium, 427 Hamilton St.

Athens:
Athens & Sayre Franshonian Musical

Barnesville:
Mrs. J. Tomat, Lakeside Park

Berwick:
Mrs. C. A. Raseley, West Side Park

Bethlehem:
Lehigh University
Bach Festival
Concerts: Annual festival in May, with Bach Choir of Bethlehem, soloists, and members of Philadelphia Symphony Orchestra participating.
Talent: Outside and local.

Butler:
Tuesday Musical Club
Grace A. Patterson.
Concerts: String ensembles, choral presentations operas and soloists.
Talent: Local and outside.

Canton:
Beethoven Music Club

Carrolltown:
Fred Luther, Sunset Ballroom

Chambersburg:
Wilson College
Prof. Walter Ctaly.
Concerts: 12 concerts a year—Vocalists, instrumentalists, choral groups, chamber music ensembles, of world renown.
Talent: Outside.

Coudersport:
Mr. Lyman Burt, Mitchell Park Pavilion

Erie:
Joe Donovan, City Club
F. W. A. Moeller, Waldameer Park Ballroom

Greensburg:
Joseph Kramer, Mgr., Penn-Albert Hotel

Harrisburg:
The Wednesday Club
Mrs. L. V. White, 126 N. Front St., Wormleyburg, Pa.
Concerts: A few outstanding artists, vocalists and instrumentalists and ballet dancers four or five times a year.
Talent: Local and outside.
Young Celebrities Series, 8 N. Market Sq.
Miss Minerva Stokes Stine, mgr.

Hershey:
Mgr., Hershey Park

Houston:
Mr. S. C. Reynolds, Willow Beach Park

Indiana:
Monday Musical Club
Mrs. David Blair.
Concerts: Instrumental and choral, several times a year.
Talent: Local and outside.

Lancaster:
Musical Arts Society

Latrobe:
Mr. Mike Peretto, Mission Inn

Lebanon:
Harmonia Circle

Lewistown:
Music Study Club
Mrs. Joseph D. Mitchell, Pres.
Concerts: Five a year. Soloists and instrumental artists. Columbia Cooperative plan.
Talent: Local and outside.

Library:
Louis Passerello, New Penn

Ligonier:
Nick Gallo, Mgr., Ligonier Valley Beach

Meadville:
Allegheny College
Meadville Civic Music Assn.
(Allegheny College-Community Concert-Lecture Series)
Mrs. L. A. Brunner, 913 Morgan St.
Concerts: Vocal and instrumental and orchestral. 3-5 concerts a year.
Talent: Outside.

Millvale:
Al Mercur, c/o The Nut House

Montrose:
Ladies Matinee Musical

Morristown:
Octave Music Club

Mt. Carmel:
Ben. Wilson, Assembly Dance Club, Haysville Park

New Bethlehem:
J. A. Fleming, Secy., American Legion Park

Oakmont:
Mr. Furey Ross, The Willows

Patton:
Patton Music Club

Penbrook:
Harrisburg Symphony Society
Mrs. Martin W. Fager, Secy., 3103 Jonestown

Perrysville:
Ed. Boyer, The Pines

Philadelphia:
Manager, The Anchorage
Herb Spatola, Flanders Grill, 1430 Walnut St.
Jack Lynch's
Palumbo's Cabaret
Richard K. McClain, Twentieth Century Club, 110 S. 15th St.
Manager, Willow Grove Park
All Star Concerts Series, 1230 Locust Street
Emma Feldman.
Concerts: 5 each season. Leading artists: orchestral, vocal and instrumental.
Talent: Outside.
Matinee Musical Club
Bellevue Stratford Hotel, Room 201
Mrs. Benjamin F. Maschal, Chairman of Programs.
Concerts: Instrumental, vocal (group and solo artists). Bi-monthly, Nov.-April.
Talent: Local and outside.
Philadelphia Forum, 1126 Lincoln-Liberty Bldg.
Mr. William K. Huff.
Concerts: Regular season concerts of recitals, operas, symphony concerts of the leading artists.
Talent: Outside.
Philadelphia Symphony Orchestra
Euegene Ormandy, cond.
Concerts: Series during season, often with outstanding soloists.
Talent: Outside and local.
University of Pennsylvania, Music Department
Dr. Morrison C. Boyd.
Concerts: Recitals by the music department faculty and Penn. WPA Symphony Orchestra several times a month.
Talent: Local and outside.
Philadelphia Music Club, 220 Presser Bldg., 1714 Chestnut St.
Mrs. Lena Blanche Jones, President.
Concerts: Twice monthly. Classical—solo strings, orchestral, ballet, operatic, choral, harp ensembles, piano ensembles
Talent: Mostly local artists, although outside artists are employed.

Pittsburgh:
The Balconades, Ceasar Rapetta & Carl Furiga, R. D. No. 6, Mt. Olive Sta.
Dean of Men, Carnegie Institute of Technology
Mr. Tony Conforti, Nixon Cafe
Dance Chairman, Duquesne University
Mr. Tom McKee, Duquesne Gardens, Craig St.
Mr. A. B. McSwigan, Pres., Kennywood Park

Mr. Gerald P. O'Neill, Wm. Penn Hotel
Mr. C. L. Beares, Jr., West View Park
Charles E. Wilson, Mgr., Roosevelt Hotel
Mr. Ben W. Baskin, Office of the Dean, University of Pittsburgh
Young Men's and Women's Hebrew Assn., 315 S. Bellefield
May Beegle Concerts, Union Trust Bldg.
May Beegle.
Concerts: Regularly throughout the season. Symphony, vocal and instrumental stars and ballet.
Talent: Local and outside.
Pittsburgh Orchestra Assn'.
May Beegle, Mgr.
Concerts: Best symphony orchestras in the country presented regularly during the season.
Talent: Local and outside.
Pittsburgh Progressive Music Circle
Mrs. Frances Miller, pres., 225 Ohio River Blvd., Bellevue, Pa.
Y. M. and W. H. A. Major Artists Series
Mr. Herman Passamaneck.
Concerts: Solo artists and ensembles and voice and instrumentalists 7 times each season.
Talent: Outside and one local each season.

Pottstown:
The Manager, Sunnybrook Ballroom

Pottsville:
Howard F. Hobbs, Schuylkill Amusement Co., 502 Greenwood Ave.

Reading:
Mgr. Carsonia Park
Reading Choral Society
Dr. Harry A. Sykes, Dir.
Concerts: 2-5 times a year—Choral—A Cappella—soloists, quartets—orchestra is local. Assisting artists.
Talent: Local and outside.

Ridley Park:
Ridley Park Music Club

Scranton:
Arthur Cohen, 311 Adams Ave.
Marywood College Concert Course
Sister M. Lucretia.
Concerts: Piano, instrumental, vocal artists who are leading musicians. String quartets and ensembles. Concerts twice a year.
Talent: Local and outside.

Selinsgrove:
Susquehanna University Star Course
Dr. E. Edwin Sheldon, University Conservatory of Music, Director.
Concerts: Monthly. String quartet, piano recitals, song and organ recitals, etc.
Talent: Outside and faculty.

State College:
Social Chairman, Kappa Sigma House, Penn State College

Washington:
Washington and Jefferson College

Waynesboro:
Waynesboro Concert Association
J. D. Benedict, 55 W. Main St.
Concerts: Vocal, piano, violin concerts given three times a season.
(Columbia Broadcasting System).
Talent: Outside.

West Chester:
State Teachers College
Miss Elsie O. Bull, Entertainment Committee, Chairman.
Concerts: 4-6 concerts a year. Leading artists—vocalists and instrumentalists.
Talent: Outside.

Wilkes Barre:
Fernbrook Park, Mgr., 133 Old River Road
Community Concert Association of Wilkes-Barre
Edna Catton, Secretary.
Concerts: Winter season. Classical concerts—sinfonietta.
Talent: Local.

York:
Sadie Tassia, Valencia Ballroom
Matinee Music Club, 623 W. Locust St.
York Community Concert Association, 727 S. George St.
York Symphony Orchestra, 1394 White St.

RHODE ISLAND

Providence:
John Brown, Mgr., Narraganset Hotel
A. Horowitz, c/o The Stork Club
Brown University
Duance Wallick, Providence Biltmore Hotel
Chopin Club
Concerts: Seasonal; vocal and instrumental.
Talent: Outside and local.
New England Opera Association
Danilo Sciotti, dir.
Concerts: Operas. Guest soloists.
Talent: Outside and local.
Providence Community Concert Association
Hugh F. MacColl, secy., 49 Westminster St.; Robert S. Holding, Jr., treas., 145 Meeting St.; Raymond G. Williams, asst. secy. & treas., 108 Westminster St.
Providence Festival Chorus.
Stephen O. Metcalf.
Concerts: 2 concerts a year. First concert has soloist of national reputation, second, younger star of the Met.
Talent: Local and outside.
Schubert Club of Providence
Miss Mary Baker, pres., 18 Ferncrest Ave., Pawtucket, R. I.

SOUTH CAROLINA

Anderson:
Anderson Music Club

Baumberg:
Apollo Club

Charleston:
D. S. McAllister, Dir. of Student Affairs, The Citadel

Florence:
Thomas S. Stone, Southern Radio & Entertainment

Greenville:
Crescent Music Club

Hartsville:
Hartsville Community Concert Assoc.
Virgil Smith.
Concerts: Recitals by nationally known artists. 3-4 each season.
Talent: Outside.

Lancaster:
Music Study Club

Laurens:
Cora Cox Lucas Club

Epworth Delivery, Ninety-Six:
Music Lovers Club

Orangeburg:
Music Club

Rock Hill:
Winthrop College Artists Course, Music Department
A. M. Graham, Chairman.
Concerts: 9 or 10 per school session. Leading artists, vocal, ballet, orchestral, band, and instrumental.
Talent: Outside.

Spartanburg:
Aeolian Club
Woman's Club

Union:
Philharmonic Club

SOUTH DAKOTA

Aberdeen:
Monday Musicale
Northern State Teachers College
Paul Harkness.
Concerts: 3-4 times a year—orchestras, bands, choruses, individual soloists—pianists, singers, violinists, etc.
Talent: Local and outside.

Brookings:
K. S. Hayter, Asst. Bus. Agent, South Dakota State College

Huron:
Wednesday Musicale
Committees in the club. (Mrs. Howard T. Shober, 645 10th St., S. W., Huron, S. D.)
Concerts: Recitals—pianists, duo-pianists, singers, organists. One or twice a year.
Talent: Local and outside.

Pierre:
Monday Musical

Sioux Falls:
Mgr., Arkota Ballroom
Augustana College Artists Series
J. Earl Lee.
Concerts: Regular series of concerts—artists nationally and internationally known.
Talent: Local and outside.
Sioux Falls Coliseum Management
Fred Beecher.

Concerts: Once a month—opera, vocalists, instrumentalists of the leading artists.
Talent: Local and outside.

Spearfish:
Spearfish Normal School Concerts
E. C. Woodburn, President.
Concerts: Vocal, ensembles, pianists, harpists. Several times a year.
Talent: Local and outside.

Vermillion:
University of South Dakota Artists' Course
402 S. University Street
W. R. Cotton, Dean, College of Fine Arts.
Concerts: About 4 a year. Recitals, voice, piano, violin, chamber music.
Talent: Outside.

Yankton:
Community Entertainment Course, 1012 Walnut
Dr. L. N. Dailey.
Concerts: 4-5 times a year. Small ensembles, solo artists.
Talent: Outside.

TENNESSEE

Brownsville:
Wednesday Morning Music Club

Chattanooga:
Baylor University
Herbert Harris, Poster Process Co.
Mgr., Lookout Mountain Hotel
Chattanooga Civic Chorus
J. Oscar Miller, Conductor.
Concerts: Several per season. Singers.
Talent: Mostly outside.
Chattanooga Symphony Orchestra
Community Concerts Association

Cookeville:
Cookeville Music Club

Covington:
Beethoven Club

Dickson:
MacDowell Club

Fayetteville:
Fayetteville Music Club

Gleason:
Beethoven Music Club

Humboldt:
Humboldt Music Club

Johnson City:
Wednesday Morning Music Club
Mrs. Howard Trusler, pres.
Concerts: At least 2 concerts a year. Instrumentalists and vocalists.
Talent: Outside.

Knoxville:
Mr. Branson, Mgr., Whittle Springs Hotel
Knoxville College
University of Tennessee
Tuesday Morning Musical Club (Est. 1897) (75 mem.)
Margaret Conner, 113 W. Glenwood, President.
Member: National Federation of Music Clubs.
Affiliated with Community Concerts Assoc.
Concerts yearly with soloists, instrumentalists and orchestras (outside talent).
Three concerts yearly with local talent.
University of Tennessee
Mr. Ralph Frost.
Concerts: 4 or 5 a year. Leading artists and instrumentalists.
Talent: Outside.

Lawrenceburg:
Lawrenceburg Music Club

Lebanon:
Cumberland University

Martin:
Philharmonic Club

McMinnville:
Monday Evening Music Club

Memphis:
Joseph Bennett, Casino Ballroom, E. Parkway at Walker
Lawrence H. Levy, Claridge Hotel
Frank Schutt, Peabody Hotel
Beethoven Club
Mrs. Roscoe Clark, Pres.
Concerts: Three or four each year. Outstanding artists: orchestra, violin, piano, singers.
Talent: Outside.

Mountain City:
Wednesday Music Club

Murfreesboro:
Frances Bohanan Music Club

Nashville:
H. E. Baughman, Mgr., Hermitage Hotel
R. P. Love, Andrew Jackson Hotel
Vanderbilt College
Ward Belmont School
Woman's Musicale

Paris:
Matinee Music Club

Sewanee:
University of the South

Tracy:
Mountain Music Club

TEXAS

Abilene:
Hardin-Simmons University Artist Course
G. B. Sandefer, Concert Manager.
Concert: Band and individual—Popular and concert. 6 a season.
Talent: Outside.

Austin:
University of Texas
Austin Community Concert Assn. (Mem. 1323)
1520 University Station
Dr. H. T. Carlin, Dean of the College of Arts and Sciences, University of Texas.
Concerts: Leading vocalists, instrumentalists, dancers, ensembles and orchestras, about 5 times a year.
Talent: Outside.
Austin Symphony Society, 107 Municipal Bldg.
Hendrik J. Buytendorp.
Concerts: Given by orchestra members with local soloists and outstanding musicians.
Talent: Local and outside.

Beaumont:
Beaumont Music Commission
Music Study Club

Bowie:
MacDowell Club

Breckenbridge:
Fine Arts Club

Cleburne:
Music Lovers Club

College Station:
Texas A. & M. College

Commerce:
Walter Damrosch Music Club

Corsicana:
Nevin Club

Crockett:
Cadman Music Club

Dallas:
Fenton Baker, Baker Hotel
Maurice Caranas, Chez Maurice
Dallas Country Club
Southern Methodist University
H. Fuller Stevens, Mgr., Adolphus Hotel
Cecilian Singers
Civic Federation
Civic Music Association
Eli Sanger, Pres., Adolphus Hotel; Willie Mae Siegel, Secy.
Concerts: Vocalists, dancers, instrumentalists, etc. 5-6 a year.
Talent: Outside.
Dallas Grand Opera Association
Arthur Kramer, pres.
Concerts: Annual season, presenting Metropolitan Opera Co.
Talent: Outside.
Music Study Club
Oak Cliff Symphony, 125 E. 10th St.
S.M.U. Community Chorus
Southern Methodist University
R. C. Knickerbocker.
Concerts: Two or three yearly.
Talent: Outside.
Schubert Study Club
Symphony Society of Dallas
Henry Coke, Jr., Pres.
First National Bank Bldg.
Town Hall
Ruth Gilley, director.

El Paso:
Apollo Club, 505 E. California
El Paso Chamber Music Society
1145 E. Rio Grande St.
R. P. Conkling
Concerts: 4 concerts each season consisting of chamber music only, with lecture on chamber music.
Talent: Local.
El Paso Community Concert Association
Hotel Cortez

Mrs. Hallett Johnson.
Concerts: Leading artists in a regular celebrity series annually.
Vocalists, instrumentalists and orchestras.
Talent: Outside.
El Paso Symphony Association
MacDowell Club, 1217 Robinson Blvd.
Tipica Orchestra
El Paso Music Project—WPA
Mrs. Hallett Johnson.
Concerts: Under the direction of Manuel Licon, playing native Mexican music on Mexican instruments. 30 members—community concerts.
Talent: Local.

Ennis:
MacDowell Club

Fort Worth:
Bob Carnahan, Showboat Club
Lewis Glass, Ringside Club
Henry Love, Texas Hotel
Dave O'Keefe, Blackstone Hotel
Texas Christian University
Euterpean Club
Fort Worth Civic Music Assoc.
Malvern Marks, Pres.
Concerts: 6 every season. Civic Music Assoc. Radio, opera, orchestra.
Talent: Outside only.
Harmony Club

Hearne:
Music Lovers Club

Hereford:
Music Study Club

Houston:
Sylvan Beach, 606 Bks., Mtg. Bldg.
R. Carter, Mgr., Lamar Hotel
Jack Grosse, Town Club, Rice Hotel
R. Bruce Carter, Rice Hotel
Rice Institute
Tuesday Musical Club

Marshall:
Cooperative Concerts Association
206 W. Rusk Street
J. Flenz—301 S. Grove.
Concerts: Columbia Cooperative Concert Co. 3 each year.
Talent: Outside.

San Angelo:
West Texas Concert Association
Dr. W. H. Elkins, San Angelo College.
Concerts: Vocal, instrumental, etc.; 3-4 times a year.
Talent: Outside.

San Antonio:
Artie Compton, Mgr., Gunther Hotel
Paul E. McSween, St. Anthony Hotel
Mike Nolte, Olmos Club, 1305 E. Houston
Tuesday Musicale, 116 W. Summit Ave.

Temple:
Temple Cooperative Concert Assoc.
810 N. 4th Street
Mr. Floyd H. Lacy.
Concerts: 3-4 concerts annually—leading artists—instrumentalists, vocalists, and dance groups.
Talent: Outside.

Waco:
Waco Civic Music Association
Mrs. A. M. Goldstein.
Concerts: Regular concert series each year with leading artists—vocalists and instrumentalists.
Talent: Outside.

UTAH

Salt Lake City:
Associated Men's Glee Clubs—Chamber of Commerce
Concerts: Programs during year; once a year with some world-famous artist.
Talent: Outside and local.
Associated Women's Glee Clubs—Chamber of Commerce
Concerts: Programs during year; once a year with some world-famous artist.
Talent: Outside and local.

Provo:
Brigham Young University Extension Series
J. C. Swenson and H. R. Clark.
Concerts: Vocal and instrumental from the Columbia and NBC Broadcasting systems. 6-10 concerts a season.
Talent: Outside.

Salt Lake City:
Graham Music & Lyceum Bureau, 607 Temple Bldg.
Fred C. Graham.
Master Minds and Artists Series
Extension Division, University of Utah
Dr. I. Owen Horsfall, Director.
Concerts: 3-4 a season. Soloists, bands, choruses.
Talent: Outside.
Salt Lake City Orchestra
Regnial Beales, local conductor.
Concerts: During season. Guest conductors whenever possible.
Talent: Outside and local.

VERMONT

Burlington:
University of Vermont

Rutland:
Joseph Pellerin, Mgr., The Casino, Lake Bomozeen

VIRGINIA

Blacksburg:
Virginia Polytechnical Institute

Charlottesville:
University of Virginia

Dumbarton:
Vincent Speranze, Westwood Supper Club, R.F.D.

Hampton:
Hampton Institute
Don A. Davis, Chairman.
Concerts: Leading vocalists and instrumentalists. 5-6 concerts annually.
Talent: Outside.

Harrisonburg:
State Teachers College
Dr. S. P. Duke, Pres.
Concerts: Regular concerts—orchestras, choruses, individual artists—vocal and instrumental.
Talent: Outside.

Hollins College:
Hollins College
Arthur S. Talmadge, Musician on committee for college lectures and recitals.
Concerts: 3-4 a year—soloists, string ensembles and string quartets.
Talent: Outside.

Lexington:
Virginia Military Institute

Lynchburg:
Social Chairman, Cotillion Club
Emma Adams Concert Course
Randolph Macon Woman's College
Emma Adams.
Concerts: Every year. Leading outside soloist and instrumentalist supplied by Emma Adams. Lesser artists by Randolph Macon.
Talent: Outside.
The Woman's Club, 301 Elmwood Ave.

Norfolk:
Harvey Lindsey, Natl. Bank of Commerce Bldg., Surf Club, Va. Beach, Va.
Community Concert Association, Law Bldg.
Bristow Hardin, Norfolk, Va.
Concerts: Vocal and instrumental 4 times a year. Artists of Columbia Concert Series.
Talent: Outside.

Old Point Comfort:
Sidney Banks, Chamberlain Hotel

Richmond:
Walter Coulter, Tantilla Gardens
R. B. Keeley, John Marshall Hotel
University of Richmond
Musicians Club of Richmond
Mrs. Richard Carrington
Concerts: 3 concerts a year—Leading artists—vocalists and instrumentalists.
Talent: Outside.

Roanoke:
Thursday Morning Music Club, 416 Wycliffe Ave.

Virginia Beach:
Garrett Smith, Bayshore Beach Club
Roland Eaton, Cavalier Hotel
Village Barn, Bob Neighbors, Mgr.

Williamsburg:
College of William and Mary

WASHINGTON

Aberdeen:
Community Concert Series
Civic Concert Association
A. E. Anderson, Mus. D., Pres.
Concerts: 4 artists concerts besides those presented by local organizations. Vocal, instrumental and dance groups.
Talent: Local and outside.

Cheney:
Eastern Washington College of Education
J. W. Hungate, faculty chairman of lyceum course.
Concerts: Concerts by college choir, orch., band. Student recitals. Soloist string quartets, ballets, dramatic readers. 3-4 each quarter.
Talent: Local and outside.

Parkland:
Pacific Lutheran College
Concert Series
Concerts: Orchestral, amateur and professional; about 3 times a year.
Talent: Local and outside.

Pullman:
Pullman Community Concert Course
Murray W. Bundy.
Concerts: Four annually. Columbia artists: Tibbett, Anderson, Heifetz, etc.
Talent: Outside.

Seattle:
The Associated Women Students
103 Clark Hall
University of Washington
Margaret Mitchell Donahue, Mgr.
Concerts: Regular concert series during the season with leading artists as soloists. Vocalists, instrumentalists, etc.
Talent: Outside.

The Cornish School
Roy Street at Harvard North
Stephen Balogh.
Concerts: Operas in English offered by the School —Three Arts Series—Chamber music played by faculty.
Talent: Local and outside.

Ladies Musical Club
c/o Mrs. Erroll W. Rawson, 1126 Federal Ave.

Lyric Theatre
Seattle Repertory Playhouse
41st and University Way
Ernest Gebert, Director.
Concerts: Produces opera in English — weekly schedule. Each opera runs about four weeks.
Talent: Members of orchestra recruited from Seattle Symphony Orchestra. Singers are local talent.

Seattle Symphony Orchestra
517 White Bldg.
Miss Ruth Ellen McCreery, bus. mgr.

Spokane:
Bel Canto Club, W. 821 Gordon
The Mendelssohn Club
Mr. Harold E. Fraser.
Concerts: Male voices—2 formal concerts a season —radio and civic programs.
Talent: Local.

Spokane Civic Symphony
Whitworth College
Arthur E. Uhe.
Concerts: Leading soloists of more or less national prominence. The concerts are given at frequent periods.
Talent: Outside.

WEST VIRGINIA

Bethany:
Dean of Men, Bethany College

Bluefield:
Mr. Ernest H. Keese, Bluefield Cotillion Club, 634 College Ave.

Buckhannon:
Dean of Men, West Virginia Wesleyan University

Charleston:
Mr. Geo. Francis, Pres. of Pioneer Club, c/o Coca Cola Bottling Works

Charleston Community Music Assoc.
Box 1816
Harry Silverstein.
Concerts: Outstanding artists, vocal, instrumental and orchestral. 6 concerts annually.
Talent: Outside.

Clarksburg:
Mr. J. L. Gaylord, Assembly Club

Lewisburg:
Greenbrier College Concert Course
Fine Arts Department
June Elson.
Concerts: Musical and educational. 6-10 concerts a year consisting of vocal and instrumental soloists, also lecturers.
Talent: Outside.

Morgantown:
Dean of Men, West Virginia University

White Sulphur Springs:
Mr. R. P. Parker. The Greenbrier

Greenbrier Music Festival
Lon Chassy.
Concerts: Annual festival each summer. Orchestras, instrumentalists, composers, students from all over state.
Talent: Local (West Virginia).

WISCONSIN

Appleton:
Charles F. Campbell, Waverly Beach, Ballroom

Lawrence College
Thomas N. Barrows, Pres.; Dr. Carl J. Waterman, Dean of Conservatory of Music.
Concerts: Artist Series of 5 concerts each year, featuring outstanding singers and instrumentalists. Also, 30-40 recitals and other special performances by visitors.
Talent: Outside.

Delafield:
Edison B. Lerch, St. John's Military Academy

Dells:
Arthur L. Buckley, Purple Crackle Pavilion

Eagle River:
C. F. Taylor, Jack O'Lantern

Janesville:
Civic Music Association
Mrs. Robert W. Bliss.
Concerts: Nationally known soloists and musical groups. Classical concerts given 3 times a year.
Talent: Outside.

Lake Geneva:
Jack Yoe, Riviera Ballroom

Madison:
Schuets & Johnson, Mgrs., Chanticleer Club, 753 E. Johnson Street

University of Wisconsin
Wisconsin Men's Union Concert Series
Porter Butts.
Concerts: Star course; music festivals; free Sunday music hours: soloists and ensembles. 25 a year.
Talent: Local and outside.

Manitowoc:
Civic Music Concerts
Mr. Lewis Kellner, Pres.
Concerts: Regular concerts presented 4 times a year.
Talent: Outside.

Milwaukee:
Dance Manager, Arcadia Ballroom

J. F. Baumann, Mgr., Riverview Ballroom, 1420 E. North Ave.

Charles Cobeen, Marquette University, 13th Street

George Divine, 2401 W. Wisconsin Ave., Eagles Ballroom

Carl Dunlop, Wisconsin Roof Ballroom.

Jimmy Divine, Modernistic Ballroom, State Fair Park

Walter Schroeder, Schroeder Hotel

Joe Schweitzer, New Blatz Palm Garden, N. Water & Wells Sts.

Eddie Wirth, Futuristic Ballroom, 624 N. 2nd St.

Arion Musical Club
Mrs. H. W. Kock, Secy.
Concerts: Everything except opera. 10 concerts a year.
Talent: Local and outside.

Civic Music Association of Milwaukee
1111 N. Tenth Street
Jos. E. Skornicka.
Concerts: Young People's Symphonic Band and Young People's Orchestra. Two concerts a season.
Talent: Local.

"Music Under the Stars"
(Milwaukee Summer Series)
Blatz Temple of Music
Concerts: Series during summer season. Outstanding American artists featured.
Talent: Outside and local.

Margaret Rice, 2973 N. Prospect Ave.
Impresario.

Anna Robinson, 633 N. Water St.
Impresario.

Town Hall, Jack Telfer, director.

WYOMING

Laramie:
University of Wyoming

Foundations and Awards

American Academy in Rome—Established in 1905. A yearly competition for the Prize of Rome in Musical Composition is held. A fellowship in composition is the award. The competition is open to men not over thirty years of ago, who are American citizens.

American Bandmasters Association—Members are bandmasters and musicians who have fostered the progress of band literature, publishers of music for the band, manufacturers of band instruments, and other individuals with a constructive interest in the band.

American Choral and Festival Alliance, Inc.—Founded in 1931, New York City, to establish unity between the existing and newly developed choral societies and festivals; encourages the organization of choral societies, of choir conductors clubs and choral institutes. Demands that credits be given for singing in colleges and schools. Encourages the performance of American works.

American Guild of Organists' Anthem Contests — Address: 1270 Sixth Ave., New York City.

American Matthay Association, Inc. —Founded 1925. To unite students in America, to protect exponents of his methods, and to encourage understanding of Tobias Matthay and his work. Annual scholarship contest for a fund to further one year's study in London.

American Music Guild — New York, and International Composers Guild. Established 1921. Produced Stravinsky's *Renard* under Leopold Stokowski (1923-1924).

American Opera Society, Chicago. Established 1921. To promote opera and concert in English to be given in English-speaking countries; to award the David Bispham medal.

Art of Musical Russia, The, Inc.—New York. Founded 1933. Aim — to provide employment to deserving American and post-war Russian opera artists. Includes an opera company giving performances principally of Russian operas by Moussorgsky, Rimsky-Korsakoff, Borodin and Tchaikovsky. *Appearances:* Casino Theatre, New York, American premiere of opera, *OI-OI* by Tcherepnin (1934); American premiere, *Lady Macbeth of Mzensk* by Shostakovich (1935); on tour throughout the United States. *Radio:* Three operas in collaboration with NBC Symphony Orchestra (1938).

Baier Fellowship in Church Music—Address: Secretary of Columbia University, New York City.

Barker Musical Scholarship — Address: Secretary of Columbia University, New York City.

Bearns Prizes in Musical Composition—Founded 1927. Address: Secretary of Columbia University, New York City.

Beebe Fund Scholarships — Address: Frederick S. Converse, Sec'y, 290 Huntington Ave., Boston, Mass.

Brooklyn Philharmonic Society — Brooklyn, New York. Established 1857. Five concerts yearly by visiting orchestras. Past conductors have been Theodore Thomas, Theodore Eisfeld, William Dietrich.

Bruckner Society of America—New York City. Established 1931. To foster public appreciation of the music of Bruckner, Mahler, and other composers; publishers of *Chord and Discord,* a journal of modern music; has published the first English biographies of Bruckner and Mahler, written by Gabriel Engel.

Carnegie Corporation of New York—New York City. Made grants for organ (until 1917); gave grant for scholarship and prize composition at American Academy, Rome; subsidized purchase and distribution of phonographic record sets for colleges in the United States and Great Britain.

Chicago City Opera Company Prize Contest.

Chicago Madrigal Club—Chicago, Ill. Founded 1900. Endowment established as a prize for the best madrigals submitted in competition (1903).

Columbia Broadcasting System Composers' Commissions — Founded 1936. Address: The Columbia Broadcasting System, 485 Madison Ave., New York City.

Coolidge Foundation Prize—Founded 1925.

Eurydice Chorus Award — Address: Philadelphia Art Alliance, 251 S. 18th St., Philadelphia, Pa.

Gabrilowitsch Scholarship Fund — Address: National Orchestral Association, 113 W. 57th St., New York City.

Grinnell Music Festival Association —Grinnell, Iowa. Organized 1901. Past conductors include Rossiter Cole and George Pierce; sponsors two to six concerts each year.

Guggenheim Memorial Foundation Fellowships — New York City. For work in the United States and abroad; fellowships given for research in any field of knowledge and for creative work in any of the fine arts, including music. In music, fellowships granted only to candidates who plan for creative work in composition or research in the history or theory of music. Sex, color, or creed not considered.

Hays Music Festival — Hays, Kan. Held each year. Fine arts contests for high school students.

Institute of International Education —Address: Secretary, Student Bureau, Institute of International Education, 2 W. 45th St., New York City.

Juilliard Competition for American Composers — Address: Oscar Wagner, Dean, Juilliard School of Music, 130 Claremont Ave., New York City.

Juilliard Fellowships—Address: The Juilliard Graduate School, 130 Claremont Ave., New York City.

The Kate Neal Kinley Memorial Fellowship—Founded 1931. Address: Dean Rexford Newcomb, College of Fine and Applied Arts, University of Illinois, Urbana.

MacDowell Club Young Artists' Contest—Address: MacDowell Club, 166 E. 73rd St., New York City.

Manuscript Society—New York City. Organized 1889. Reorganized as Society of American Musicians and Composers (1899); later changed for the purpose of encouraging interests of American composers.

Metropolitan Opera Auditions of the Air—Address: Metropolitan Opera Auditions of the Air, 230 Park Ave., New York City.

Metropolitan Opera Guild — New York City. Organized 1936. To encourage closer understanding and communication between opera lovers and the Metropolitan Opera Association management.

Mosenthal Fellowships — Address: Secretary of Columbia University, New York City.

Music Educators National Conference. Composed of six divisional, and four auxiliary, and affiliated state units. *Address:* 64 E. Jackson Blvd., Chicago, Ill.

Musicians Emergency Fund—Founded 1931. Established to provide relief for needy musicians; acts also as a placement bureau. Talent determined by audition.

National Association for American Composers and Conductors, Inc. — To foster interests of American composers and conductors. Organized by Henry Hadley.

National Association of Choir Directors — Evanston, Ill. Founded 1938. For the advance of church music and church musicians.

National Association of Harpists, Inc. — Organized 1919. To form master classes and maintain free scholarships; to advance the harp as a musical instrument, and to encourage manufacturers to perfect it.

National Council of Women, Music Department—New York City. To foster native musical talent, to encourage good radio broadcasts; to place and keep music subjects in colleges and schools, encourage formation of recreational music and music study groups, and to create unity between member organizations.

National Federation of Music Clubs —Ithaca, New York. Founded 1893. Supervises National Young Artists, Student Musicians, and Junior Contests, connected with Schubert Memorial, Inc. College Music Survey movement for State Opera; encourages raising of standards of radio broadcasts, and public school music.

National Federation of Music Clubs' Awards to American Composers — Founded 1907.

National Federation of Music Clubs' Student Musicians' Contests.

National Federation of Music Clubs' Young Artists' Contests — Address: Mrs. Ruth Haller Ottaway, National Executive Contest Chairman, 128 Central Park, So., New York City.

National Guild of Piano Teachers—New York City. Sponsors national piano playing tournaments.

National Institute of Arts and Letters—New York City. Founded 1898. Awards annually the Gold Medal of the Institute to an American citizen for special services to arts and letters through the medium of an original work.

National Music League. To give opportunity to unknown American artists, and to promote a large concert-going public by giving concerts in schools and other educational organizations. *Address:* New York City.

National Piano-Playing Tournament —Founded 1929. Address: Irl Allison, Tournament Director, 745 Riverside Drive, New York City.

National School Band, Orchestra, and Vocal Competitions — Address: 64 E. Jackson Blvd., Suite 840, Chicago.

National School Music Competition-Festivals, The — National competition for various schools for band, orchestra, choruses, instrumental, vocal, and ensemble. *Address:* 64 East Jackson Blvd., Chicago, Ill.

Naumburg Musical Foundation—New York City. Founded 1925. Awards annual New York City debut recitals through competitive auditions.

New York Madrigal Society Debut Awards — Address: Secretary, New York Madrigal Society, 817 Steinway Hall, New York City.

New York Philharmonic - Symphony Society American Composers' Awards —Founded 1936. Address: The Philharmonic - Symphony Society, 113 W. 57th St., New York City.

Oberlaender Trust Fellowships — Founded 1931. Address: 225 S. 15th St., Philadelphia, Pa.

Paderewski Fund—Founded 1900, by Ignace Paderewski. To encourage musical education in the United States, particularly of composers. Prizes offered for best compositions entered by Americans.

Pan American Association of Composers—Organized 1928. To encourage performances of North, South, and Central American music in all American republics. Concerts in the Americas and in Europe.

Presser Foundation — Established 1916, by Theodore Presser. Management of Presser Home; awarding scholarships; other philanthropic enterprises in connection with music.

Presser Home for Retired Music Teachers—Germantown, Pa. Founded 1906. For musicians over 65 years of age who have taught music in the United States for not less than 25 years.

Pulitzer Traveling Scholarship in Music — Annual scholarship of $1,500 awarded to outstanding student of music for purpose of continued study in Europe (since 1917).

Salzburg Society of American Scholarships — New York City. Provides scholarships for study at Mozarteum, Salzburg.

Schubert Memorial, Inc.—New York City. Affiliated with National Federation of Music Clubs. To provide opportunity for young artists to be heard by music critics and large audiences. Award given to winning instrumentalist, with appearances as soloist with Philadelphia Orchestra and New York Philharmonic Orchestra. Award given vocal winners, assuring audition for Metropolitan Opera Company.

Sigma Alpha Iota — Address: Gertrude Evans, National Pres., 614 E. Seneca St., Ithaca, N. Y.

Society for the Advancement of American Music—Los Angeles, Cal.

Society of American Musicians—Chicago, Ill. Established 1911. To encourage teaching of music in Chicago, raise standards of ethics, urge legislation; to foster the cause of graduate students. Conducts contests for students.

Society for the Publication of American Music Competition—Address: Miss Marion Bauer, Sec'y, 40 W. 77th St., New York City.

Sonneck Memorial Fund Grants — Founded 1929.

St. Louis Pageant Choral Society—Founded 1914.

Stradivarius Memorial Association—New York City. Formed 1938. To aid gifted students by loaning or giving them musical instruments. To arrange concerts and competitions.

Town Hall Awards, The—New York City. Annual award given to talented artists appearing in Town Hall, New York.

Wieniawski Association Competitions for Composers — Address: Adam Kuryllo, Pres., Wieniawski Association, 1425 Broadway, New York City.

Woolley Foundation Scholarships—Address: Student Bureau, Institute of International Education, 2 W. 45th St., New York City.

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The Radio Musical Director

By JOSEF CHERNIAVSKY

MANY years ago a very famous radio executive said, "You cannot underestimate the intelligence of the listening audience."

The effect of such brilliant thinking has influenced every phase of radio program creating. In regard to radio music it has been translated to mean, "You cannot underestimate the musical taste of the listening audience." Today the statement should read, "You cannot *estimate* the intelligence of the listening audience." For, up until the present time, the presentation of radio music has been so restricted to a few conventional patterns that no one knows what the public might like or not like. This is the challenge to the radio music director: to present on the air every possible new and original musical idea. If this challenge is not met we will go on and on endlessly repeating ourselves until we become as dull as a one-finger rendition of "Chopsticks."

There are in the radio business two types of music directors. One is the type who is not employed on a radio staff, but is simply responsible for the music of one particular series of programs. Johnny Green, Raymond Paige and Andre Kostelanetz are directors of this type. This director usually has a full week to worry about a half hour or less of music. He holds his position ordinarily because he is unusually adept at creating some particular type of music. It is seldom that he has the opportunity to experiment because he has been engaged to provide that particular type of music and his employers insist upon his doing just that and nothing else. He is fortunate in that he usually has the best of facilities and has ample time to prepare his music. The results are often technically brilliant, but after the novelty of a certain type of instrumentation and arrangement is gone, interest tends to decrease.

The other type of music director is one who is employed on the staff of a station or network. He is responsible not for a particular program once a week, but for every musical demand that arises from day to day. He cannot just create a style to please a certain group of listeners, but must please every taste on both sustaining and commercial programs. This director must be ready to do any job that comes up, he must be versatile, he must be familiar with every type of music from Bach to boogie-woogie. Furthermore, if he is a director—not just a conductor—he must formulate musical policies, discover and develop new ideas.

This is the type of director who, if he has the courage and ability, can do something new and creative in radio music. It is not easy, however, for most of his superiors and associates are ill with the disease of conventionality. Unless he is unusually strong and determined, he will become infected, too. Most of us are paralyzed with the fear of making a mistake; therefore we do only what has been done before. If it is a mistake, then we do not have to accept the responsibility for it.

Right now these musical directors should realize, for example, that the exploitation of arrangements—whether brilliant or bad—is no longer a creative field. Andre Kostelanetz made musical history by taking popular tunes and building them up in colorful arrangements and by taking classical forms or melodies and introducing them in new settings. But today whatever is done in arranging is just another twist on what has been done by Kostelanetz.

The staff radio music director has no right to follow these trends. He has the opportunity and therefore the responsibility to experiment with genuinely original ideas. Those directors who lack the imagination and courage to experiment are the ones who are responsible for the low level of radio music. They do not follow certain trends because they think they are pleasing the public; they do it because they have not the talent or initiative to do anything else. They merely excuse this lack of talent and initiative by claiming that they are sacrificing for the public taste.

A typical idea that radio directors must dismiss, if they are to be creative, is the illusion that we have to play and sing songs which everyone knows and can hum. From a commercial standpoint, that may be a good theory, because anything unfamiliar does have an element of risk. However, *The Ballad For Americans,* for example, seems to have found some considerable favor and it certainly was not music that everyone knew or could hum. Furthermore, leaders in radio must not just decide what is good today, but must give an answer to the question of what new we are creating for tomorrow in radio music. We are not doing much to answer this question if we just continue to schedule for future programs *Kiss Me Again, Ah Sweet Mystery Of Life* and *The Indian Love Call.* No matter how you dress them up in thrilling arrangements, they continue to take up time that could be filled with something new, with something that might become comparably popular tomorrow if only it were to be heard.

It is impossible to introduce this new material—this music of tomorrow—on commercial programs, because sponsors are always afraid of the unknown. Therefore it must be done by staff musical directors on sustaining periods.

If we are to have new George Gershwins, Victor Herberts and Jerome Kerns, we must introduce their music. If we are going to have new concepts in the presentation of radio music, we must take chances. We must let the public hear and decide what it likes. Most of our ideas about what the public will like and will not like are just our own ideas. We talk it over among ourselves and convince each other that the public should and would like certain things. Those who argue most convincingly give us our opinions about what the public wants. But no one can say what the public wants but the public itself and it cannot decide until it has had an opportunity to hear every variety of idea that we can present.

In contrast to the endless exploitation of arrangements, the creative radio music director today might well concentrate on human values in music. The importance of music in radio should not end with the playing of an instrument, no matter how skillfully that is done. We have not even begun to explore the possibilities of music as a reflection of every aspect of life. Little has been done to develop musical satire, musical humor or musical drama on the air. Radio music should not exist just for the sake of the music itself, but rather for the human interest it can express.

What I mean by human interest in music is illustrated by a program effort of my own which I had great trouble selling a few years ago. It was called "The Musical Camera" and attempted to portray human scenes in music. The scene is a hospital room, a child tosses feverishly, a mother sings a lullaby. There is an impression of life in music alone. On the other side of town the "Musical Camera" catches a night club scene with youngsters dancing and romancing to popular music. I mention this program only to illustrate how music can be related to life. Many, many more effective and successful ideas might evolve if new trends of thought were permitted or encouraged.

The radio industry owes it to both the listening public and to national advertisers to offer an illimitable showcase of new musical ideas. Only then can the public and advertiser really choose. Until then they must accept our verdict of what we think they should like.

The saddest words heard around radio studios are, "That's very good, that's beautiful . . ." They're sad words because they are almost always followed by the words,—"but it's not commercial." When a radio station finds something that it thinks is good and beautiful, certainly it has an obligation to put it on the air somehow, regardless of immediate commercial value. Tomorrow's commercial ideas must be developed by sustaining programs today. Otherwise how is radio to change or progress?

For practical, idealistic or moral reasons, staff radio music directors must do their part to change that often heard statement to, "That's very good, that's beautiful; we'll try it on the air." Unless they have that much confidence in their own judgment, in the future of radio and in musical values, they are not really music directors but merely marionettes who wave a baton in tempo with the theme song, "I get my check and all is well."

Adjutant to the Podium

By MISHEL PIASTRO

FOR whatever it is worth, you may credit the provocative, high-humored Oscar Levant with the super-inference that the string section of the New York Philharmonic is comprised of "thirty-six Piastros." From this premise, it would appear that Mr. Levant merely hit upon another way of implying that string players take more than occasional cues from their concertmaster. Indeed, the inference suggests a complete subservience to the attack, technique and style of the first violinist. To this, the much-concerned writer takes a more negative than positive stand.

There was an era within the recollection of many of us in which the heavy-bowing hand of the Teutonically-inspired *konzertmeister* held his forces in the palm of an iron fist. Time now reveals that the tyrannical Pluto of the first violinist's desk attempted to control not only the professional but also the private lives of his disciples. In general, it may be assumed that he made life a veritable Hades on and off the bandstand for his fellow musicians. Thus, in those more *primitive* days of control over the symphony orchestra, the members of the string section, indeed the orchestra's entire personnel—from the piccolos to the percussions—held the *konzertmeister* in such awe and fear that not only the first fiddles but the double basses, as well, aped him in much the same way a miming monkey responds to its master.

No doubt, and perhaps fortunately, some measure of more limited discipline still holds sway in today's orchestral bodies. Toward this end, the first duties of the contemporary concertmaster must obviously include securing the confidence of each and every string player.

Those who are aware of the strengths and weaknesses of masters of the podium may realize, to some extent, there are moments when a conductor may become so hypnotized by the score he is bringing to life, the very zealousness he projects into its interpretation is apt to run away with him. Under such circumstances, these "insiders" should simultaneously realize the score, when least expected, might get out of the conductor's hands—particularly when it is being interpreted from memory. Then, indeed, it is, that the steadying influence of the concertmaster — the more-solid-than-called-for playing of the first violinist in the first string section must be brought to bear. As a safety measure, accenting tone and rhythm, it is the only way in which the entire ensemble can be brought back from a dangerous heaven to a safer earth. Perhaps, on such occasion, it is only a highly sensitive critic or concert attendant who is equipped to know just what has happened. Notwithstanding, when it does happen, experienced musicians turn from the conductor and gratefully follow the Adjutant to the Podium. In this way, they not only save the life of the piece they are playing, but their own lives, as well, as the media of their leader. I suppose, therefore, it must be admitted that there may be some general truth to the penned observation about "the Piastros." Frankly, *ad libitum* is a precarious course for ensemble players to follow.

Although the string players are normally quite safe in following the tonal and rhythmic leanings of the concertmaster, I can, nevertheless, recall an experience where such adherence to the concertmaster's efforts resulted in a serio-comic disaster. I was the first man sitting at Bruno Walter's left hand in an open air concert in California some few years ago. We were engaged in playing Wagner's "Siegfried's Idyll," and all was going smoothly. My eye and my instrument had been closely following our noted conductor, then—out of a clear sky—his left hand made a motion completely foreign to the score. For a moment I, figuratively, let this motion escape me. Nevertheless, the left-handed motion was made again. This time, however, an equally illogical motion was made by the right hand. I was completely at sea; frustrated, I watched the maestro intently . . . There was a look of agony on his face. He was not beating the tempo demanded. His hands were now pleading; and I could not understand why. His eyes registered the expression of a lost soul suffering the tortures of hell . . . Suddenly, I thought that my body and soul had been transferred to those lower depths about which Gluck and Offenbach composed so well . . . I felt a hot breath on my neck, a "heavy hand" on my shoulder, and in the passing of another brief second a huge Great Dane had upset my music stand. Walter had seen the animal amiably ambling from stand to stand of the first violin section. He had attempted to warn me, lost control of himself, and his forces, in so doing and, thus, "Siegfried's Idyll" went "to the dog"—and I—to a retiring room.

Getting back to the subject of the concertmaster's duties, it might be well to restate that, within limitations, the esprit de corps of the string section partly remains the responsibility of the concertmaster. It is also true that the concertmaster must take a limited interest in the personal lives of his fellow musicians. Violin players—in fact all musicians—are creatures of human frailties in no lesser degree than other professional or business men. They have their private troubles which enter their public lives—both materially, spiritually and psychologically. A string player who has had an argument with his wife at the breakfast table is not as apt to play with such sure-handed precision and artistic integrity as one who has enjoyed his morning cup of coffee in the serene calm of domestic tranquility.

A player who has just received a contract for a solo engagement is apt to be suffering with too much elation and, in rehearsal, might play an andante passage somewhat in the spirit of a triumphal march. All this and perhaps more the concertmaster may be called upon to placate or compensate. Moreover, some conductors because of personality and an innate understanding of the members of the orchestral body—individually and collectively—are in a better position than others to get under the skins of the personnel involved.

Frankly, the matter of the esprit de corps of the entire orchestra has been partially lifted from the shoulders of the concertmaster on to the shoulders of the chief of the podium, where it more logically belongs. Relative to this, an accolade should be bestowed on John Barbirolli, the brilliant young conductor of the New York Philharmonic.

If Barbirolli were a lesser musician than the discerning student of score, the interpreter of color, rhythm and tempo, *which he is*, his masterful coordinating tactics would still point him out as an important figure among the titans of the conductor's desk. In my ten years with the New York Philharmonic, I have never met any conductor who could get along with his men with as little seeming effort to as high result in unifying individuals and their individual peculiarities.

If I were asked to state my opinion relative to a conductor's success with an orchestra, I should say that the respect in which he is held by those under his guidance furnishes the basis for an answer. Nevertheless, this matter of respect is subject to as many variations as that hackneyed violinist's tour de force, "The Carnival of Venice." Cooperation is, of course an essence and each and every conductor may gain or lose the cooperation of his men in devious ways.

Sometimes it is necessary for the concertmaster to employ a bit of diplomacy in order to save the conductor from embarrassing situations. During my career I have known no few wielders of the baton fevered with a penchant for lecturing to the orchestral body. This can become quite annoying and, as a matter of fact, may become a disturbing element in preparing for performance. Oftimes, a tactful word in private from the concertmaster to the conductor suggests that action rather than instruction might secure the result desired. Of necessity, this calls for the conductor's complete confidence in the concertmaster, and places the concertmaster in the position of liason officer between the conductor and the orchestra. Here it should be remembered that traditionally the concertmaster represents the biggest body in the orchestra—the strings. In this connection, it has been my pleasure to work with many of the world's outstanding conductors as Adjutant to the Podium.

Women as Conductors

By EBBA SUNDSTROM

ARE women really qualified to play any of the orchestral instruments, and are women's orchestras here to stay? These are natural questions, constantly being asked since the advent of some dozen or more women's orchestras in the United States. Because this movement represents one of the most significant developments in the history of women's progress in music, it might be interesting to consider some of the reasons why the orchestral field is one of the last opened to women.

Opportunities for women in the serious phases of the musical profession have always been rare compared to those offered in the other professions and in business. Let us eliminate, for the present, singers, solo artists and composers, and give our attention to the many other serious musicians, who have made a thorough study of one or more instruments as well as theory, and yet find little outlet for their talent and ability.

Recognizing the fact that the output of well-trained women musicians equals, and in many cases exceeds that of the men, that the talent displayed by them, their intelligence and capacity for hard work is usually rated on a par with that of the male students, what, then, becomes of them after their so-called graduation? To be sure, many give up the idea of a career upon marriage, and others are satisfied to have their accomplishments as a social and cultural asset, or a hobby. But there still are countless numbers who deserve some recognition and a fair livelihood as a reward for their efforts and expense.

Music education being one of the most expensive and lengthy courses of training upon which one can enter, it is quite natural that the ambitious woman is not satisfied to confine herself to teaching, church-work and the playing of local concert and club engagements. And most of us know that to get beyond these attainments requires financial backing, influential friends and a good start, early in life. Which brings us to the point in question—why were women, until recently not admitted to the major symphony orchestras?

The first reply would be, obviously, that the number who would qualify for such work has been too small to receive consideration. While the lighter stringed and wind instruments have been popular with the ladies for quite some time, it is only during the past decade or two that women have ventured to play the entire range of orchestral instruments. The inducement to attempt such an accomplishment was probably lacking, because of a prejudice carried down through tradition to the present day.

The great symphony orchestras of this country still have a majority of foreign-born musicians in their ranks, most of the conductors are of foreign extraction, and the Europeans are not as ready as Americans to accept women on an equal basis with men. Additional reasons for the prejudice were probably practical ones—the matter of simple dress, of being businesslike and prompt, and of not expecting any special consideration because of sex—all of which, I believe, have been overcome by the modern woman.

The prevailing theory that men must receive first consideration is reasonable, since they usually have a family dependent upon them. In this connection we are happy to note that American-born and American-trained men are gradually replacing the foreign-born in the large orchestras today. When American conductors are given an equal chance, perhaps the problem of the woman musician will be lessened. With the popularizing of symphonic music through the radio, and the organization of many new orchestras in the key cities throughout the country, the outlook for American musicians is promising indeed.

Meanwhile, women musicians have found it necessary to create their own opportunities, in order to prove their seriousness of purpose and exercise their talents. As we look back into the past we see that the idea is not new, and that it is of European origin. As long ago as 1661 there were groups of women playing in ensemble under feminine leadership, although the size of the group and the instrumentation is left pretty much to the imagination. Venice had a ladies' orchestra in the latter part of the eighteenth century, and in 1871 the Vienna Ladies, Orchestra visited America, playing a two week engagement in New York City.

The first orchestra of women to be organized in the United States was the Boston "Fadettes," of which Caroline Nichols was founder and conductor. This orchestra, which sometimes reached the size of a forty piece unit, toured the country in Lyceum, park concerts, summer resort engagements and vaudeville houses with much success, between the years 1888 and 1920. But not until 1893 was there a woman's orchestra of symphonic proportions anywhere, and to Los Angeles, Calif., goes the honor of having the oldest functioning organization of its kind in the world. There was also a Women's String Orchestra in New York at about the same time but the next ones of symphonic stature were, in the order of their inception, Philadelphia in 1921, and Chicago in 1925. Since 1930 a dozen or more have sprung up from coast to coast, some being string ensembles, but several maintaining symphonic standards from their inception.

The limited size and repertoire of the early women's orchestras left little tradition to be carried on to future generations. This, coupled with the fact that, even until quite recently, a woman playing anything besides a violin, piano or harp was looked upon as somewhat of a freak, makes us realize that some sort of step was necessary to correct the situation. With the present-day educational system providing opportunity for the early study of orchestral instruments, and the playing of wind instruments becoming as popular (if not more so) than strings, the women's orchestras are providing an excellent clearing-house for talent, a chance to try their "wings" at orchestral "flying," and, incidentally, to familiarize themselves with the great orchestral repertoire, and imbibe some of the traditions. Some who have proved to be outstanding, to be real orchestra "men," have already been taken into major orchestras. To these women falls the responsibility of proving that efficiency, promptness, practicability and physical fitness are as much a part of a woman's qualifications as they are of man's. Aspiring young American women should be very proud and greatly encouraged over the fact that Mr. Stokowski has included eighteen women musicians in his newly organized "National Youth Orchestra."

With the increase in opportunity along orchestral lines, comes, quite naturally, the ambition to conduct, and no doubt the future will present many examples of feminine leadership. At present, however, approximately one-half of the women's orchestras on record have male conductors. This is easily accounted for, since formerly there was very little chance for a woman to demonstrate her qualities of leadership, and few women had the necessary background for symphonic conducting. The old adage "conductors are born and not made," may be very true, but after all, the knowledge of scores and music in general, familiarity with instruments, and the technic of expressing ideas without the aid of an instrument, comes only with years of routine and experience.

Granted that all these have been accomplished, the question might be raised—"What has woman to offer, can she contribute anything to the art of conducting, and what might her handicaps be?"

First of all, if a woman is able to conquer the prejudices to which we have alluded (and these are even greater against woman conductors than they are against any other woman musician) to the extent that she has been given an opportunity to conduct, one can expect to find an individuality of conception which is in itself a contribution to the art. Aside from this, there is a possibility that grace of body, delicacy of taste, and super-sensitivity might be attributes of the ideal woman conductor, and add to the aesthetic quality of the music. Psychologically, she may

be handicapped until she has proved by tactful discipline that she is master of the situation. After that she should have no difficulty in securing the confidence and respect of both men and women.

As yet, very few women have been put to a severe test, but the fact that several have distinguished themselves in this capacity and "broken the ice," as it were, should prove stimulating to young women seeking a career in this field. Ethel Leginska, who conducted many major orchestras abroad and in this country before spending several years with women's orchestras in Boston, Chicago and New York; Antonio Brico, who has conducted several of the large orchestras in this country as well as organizing her own in New York, and Nadia Boulanger, the French composer, who recently conducted both New York Philharmonic and Boston Symphony Orchestras, are outstanding examples of women's perseverence and triumph over obstacles. Several others are doing excellent work in organizing and training newly formed organizations.

If I may cite my own personal experiences (eight years with the Woman's Symphony Orchestra of Chicago and several guest appearances with all-male orchestras) I would say that while it is a struggle and an up-hill path, certainly it is an accomplishment well worth the effort and the sacrifice for which it calls.

Women in general constitute the greatest part of the audiences which support good music. It is known by those who have experienced the joy of ensemble playing of any kind, that it is far more enjoyable to participate in the making of music than to be even the best kind of a listener. Women's enthusiasm, their devotion to a cause, and their delight in their work creates a quality in their performance that makes for uniqueness of tone and a spiritual quality in their interpretation, which should produce really pleasurable listening. By striving toward the highest standards of musicianship and character, surely the truly gifted and deserving young woman will find her niche in the orchestral world.

The Philadelphia Orchestra

By EUGENE ORMANDY

IT IS never any trouble for me to remember exactly the age of the famous organization of which I have the honor to be Music Director. The little group of enthusiastic citizens who founded the Philadelphia Orchestra was organized in 1900. Just a few months before that date, in Budapest, I first saw the light of day.

There is a special fascination for me in thinking of our careers as parallels —the Orchestra's and mine—until the parallel lines eventually met. Its first struggling years under Fritz Scheel and Carl Pohlig were seasons during which a public had to be established as well as an orchestra. Money was not plentiful for the new venture, which many people thought too "high-brow" for the squandering of such great sums.

At a distance of some 3500 miles, while the Orchestra was acquiring audience and experience, I was learning to walk and talk, to read and to play the violin. I had never heard of the Philadelphia Orchestra, perhaps never of Philadelphia, which was a difficult word for a little Hungarian boy to pronounce. I was intent upon the career of a violin virtuoso. My lessons with the great Jeno Hubay (for whom I was named) filled my days with work and with dreams. My fingers were numb from the exercises of Kreutzer and Paganini, the show-pieces of Vieuxtemps and Sarasate.

I had tasted the intoxicating wine of being a *Wunderkind,* and my whole ambition was to be a *Wundermann* as well. Of course the orchestra had always seemed to me to provide the most complete musical experience, as it must for any real musician, and my studies at the Royal Academy had included the orchestral field. But I had not aspired to the position of a Weingartner or a Muck; Ysaye, Joachim and Kreisler were still my idols.

Meantime, in Philadelphia, the Orchestra had acquired a new and vitalizing leader who was to make not only Philadelphia history but orchestral history. In Leopold Stokowski, Philadelphians discovered that they had a unique conductor. The fact stimulated their generosity, and he was able to increase the size of the Orchestra, to range through Europe and America for the finest instrumentalists, regardless of their fees, and to present new and important works. His boundless musical curiosity, his joy in experiment, made those years immensely fruitful. Philadelphia became known as widely for its Orchestra as it had been for its Liberty Bell.

My own progress as a budding virtuoso had been steady. I had become a professor of violin at the Royal Academy when I was only seventeen, but I was still determined on a concert career. Four dreadful years of war had impoverished Europe, however, and music was but a precarious livelihood. The fame and fortune to be won in the United States shone as a bright goal, and at the age of twenty-one I set out, lured by the promises of a too persuasive manager.

My high hopes had blunted my practical senses, for the manager's promises proved empty. I found myself in New York with very little but a violin in my hand, a repertory in my head, and ambition in my heart. Difficult years followed. I had to swallow my pride and be grateful for an obscure position as a violinist in the Capitol Theater, which, before the days of the sound-track, maintained an efficient orchestra of high standards. It seemed a bitter end to my young dreams, but I know now that it was training of the most valuable kind.

It was at the theater that I had my first experience as a conductor. I was asked in a sudden emergency to conduct three movements of the Tchaikovsky Fifth Symphony. The performance went off successfully and people were complimentary. But more important for me was the discovery of a new instrument, richer and more responsive than the violin. The incident changed the course of my life.

Broadcasting was new then, and I was engaged to conduct a number of programs for the radio . . . humble beginnings, perhaps, but the best of training. Audiences and critics approved my work, and I was asked to conduct some of the Stadium Concerts in New York, as well as at the Robin Hood Dell in 1930 when these Philadelphia concerts were inaugurated. Here again, orchestra, audience and the press were most kind in their praises.

In the following season my wandering path and the more exalted one of the Philadelphia Orchestra crossed again, this time during the winter season. I was asked to substitute as guest-conductor for the most eminent of conductors, Arturo Toscanini, who fell ill. The experience was unforgettable. Players were most cooperative and audiences were cordial. It seemed even then like the climax of my career to lead (if only for two weeks) such an aggregation of musicians as the Philadelphia Orchestra, in the place of so distinguished a conductor as Stokowski, and as substitute for the great Toscanini.

The illness of another conductor then took me to the Minneapolis Orchestra, and I became permanent conductor there after my first concert. Permanent, that is, until Philadelphia again called me. Mr. Stokowski, after a quarter of a century, wished to be relieved of some of the heavy responsibility of the long and arduous season with the orchestra he had created. In 1936, I had the honor of being appointed co-conductor with him, and, two years later, as he wished further freedom, of becoming music director. Thus the two careers were united that had started out at the same time—the Orchestra's in Philadelphia, mine in Budapest.

The present crowded schedule of the Philadelphia Orchestra brings work and joy in equal measure. From early October into early May we are busy. The discriminating audience that has been built up in Philadelphia hears

twenty-eight Friday and Saturday concerts, ten in a Monday series. There are delightful, informal "Concerts for Youth," at which we cannot accommodate half the eager young people who would like to listen. There are the simpler concerts for children who are taking their first toddling steps in the realm of music. The series of ten concerts in New York evokes a healthy spirit of rivalry.

Over and above these are the concerts on tour, both in mid-season and in the spring. It is an inestimable privilege to be able to bring such music to the smaller cities of the middle west and south, where an orchestra concert is not a weekly occurrence but an event to be looked forward to and back upon for a whole season. The crowded houses, the unrestrained enthusiasm, are heartening to all the artists in the Orchestra as well as to myself.

In these times, when the torch of war is destroying so much of beauty and worth in the old world, it is an especially sacred duty for us in the new world to cherish and protect things of the spirit. I hope that the Philadelphia Orchestra may bend itself to that task for many years to come, and that I, too, may continue to do my share.

The St. Louis Symphony Orchestra

By VLADIMIR GOLSCHMANN

I WAS invited to Saint Louis in 1930 as guest conductor. Since then I have been the permanent leader of this magnificent organization, the sixtieth birthday of which we celebrated last season.

It is all to the credit of Saint Louis that its orchestra has such a glorious past, but our true reason to be proud is to know that in spite of its age there is none which is younger in spirit, more ardent or more enthusiastic.

As everywhere else the most famous compositions of the past form the basis of our programs, but it is very seldom that we give a concert without introducing a work new to the public. I am happy to say that the names of about fifty American composers have already appeared on my programs; also the scores of all those who represent the contemporary musical trends of Europe.

Every time that I have conducted a new symphonic work I have not pretended that it was a masterpiece. To those of our hearers who are sometimes surprised that conductors do not exclusively offer to the public compositions of an absolutely indisputable excellence I will say: What right have I to play only scores that are familiar to everyone, appreciated by all and so to speak "sure-fire hits?" Who can imagine a lover of books, a true man of letters who in his library would have only a few dozen masterpieces and whose whole life would be devoted to reading and rereading these books alone — a man who would never be interested in new literature because he would not believe in the possibility of discovering new talent?

It is simply incredible to realize how the interest in symphonic music has increased in recent years. Because of this interest our educational responsibility has equally been enhanced. It is fitting that we devote the place of honor to the most famous scores. But what chance will young composers have if we do not help them? We must remember that every time that through the medium of the orchestra we bring to life the dream of a young musician, an unknown of today may prove the genius of tomorrow!

I have mentioned our function as educators; what role could give us greater satisfaction? In saying this I have in mind particularly our student concerts which we have developed into two series: One sponsored by the Board of Education, the other one by the Women's Association of the Symphony. I am thinking also of our popular concerts where we feature programs of the highest character. I am thinking also of our tours. We have visited during the past years about twenty states and everywhere we find an enthusiastic and most comprehending public.

At a time when a great part of the world is living through some of the darkest days in man's history, it is one of our consolations to realize that in this marvelous free country there has never been a more eager search for spiritual values and so much devotion and love for the greatest of all arts, our art, Music.

Debut Orchestras

By JOSEPH BARONE

WHAT has perhaps been the greatest need on the American musical scene is a "debut medium" by which young American artists would be able to bridge the gap that exists between our fine musical institutions and our great symphonic and operatic organizations. For this country can well boast of its splendid music schools like Juilliard, Eastman, Curtis and Chicago Musical College; and needless to say, it can be proud of its Philadelphia Orchestra, its Boston Symphony, its New York Philharmonic and its Metropolitan Opera Company. But ironically enough, while we lead in both fields, there has been no means by which our native artists have been able to prove themselves in order to gain recognition on our own concert stage.

A quick survey of the situation reveals that virtually all our major symphony orchestras and opera companies are conducted by musicians of European background. Likewise, our concert and operatic rosters are still predominated by foreign artists. In most cases, this is as it should be, for these musicians are so unquestionably superior because of their experience, that they well deserve the lofty posts to which they have been assigned.

But what of the young American musician who seeks like recognition? How can he hope to achieve similar fame in the face of such notable competition? True, the Schubert Memorial and the Naumburg Musical Foundation have endeavored to assist several young artists each season in this direction, but the problem of the conductor and composer still remains for consideration.

One organization is a fine example of contribution to the solution of the situation, the Philadelphia Little Symphony. Here is "an American debut orchestra dedicated to creating more opportunities to young American artists"—by providing an excellent accompaniment for outstanding soloists who wish to make their debut in a great music center; by offering guest-conducting experience to rising directors of merit; and by furnishing an available medium for promising composers to hear their works performed by a fine professional orchestra.

The orchestra is a complete symphonic ensemble of chamber proportions, of the same approximate size as the symphonies in the days of Haydn, Mozart and Beethoven, and includes complete strings, woodwinds, brass and percussion sections. Being composed, as it is, of twenty-eight of the finest musicians in the Philadelphia orchestra, it well merits such praise as has been showered by the press.

Organized in June, 1939, it has received the overwhelming support and endorsement of outstanding musical personalities from coast to coast. List-

ing Harl McDonald, Madame Olga Samaroff Stokowski and Deems Taylor as Honorary Directors, and Eugene Ormandy and Leopold Stokowski as Honorary Advisers, it also maintains two boards by which to facilitate its selection of the young artists to be presented. The local Advisory Board includes the heads of all Philadelphia musical institutions and concert organizations, such as Horace Alwyne of Bryn Mawr College, James Francis Cooke of "Etude," Frederick E. Hahn of Zeckwer-Hahn Musical Academy, Sylvan Levin of the Philadelphia Opera Company, Guy Marriner of the Franklin Institute and University of Pennsylvania, Konrad Neuger of the Metropolitan Opera and Bryn Mawr Conservatory, Paul Nordoff of the Philadelphia Conservatory, Charles O'Connell of RCA Manufacturing Company, Thaddeus Rich of Temple University, Ben Stad of the American Society of Ancient Instruments, and Randall Thompson of the Curtis Institute.

The Honorary National Board includes Walter Damrosch, Rudolph Ganz, Vladimir Golschmann, Eugene Goosens, Howard Hanson, Ernest Hutcheson, Pierre Monteux, Fritz Reiner, Arthur Rodzinski, Fabian Sevitzky and Nikolai Sokoloff.

Two concerts were given during the first season, in the Academy of Music, presenting two guest-conductors, two singers, a pianist, a violinist, a cellist, and works of four young composers. Proving the orchestra's usefulness in bridging our fine musical institutions with our concert and operatic organizations, most of these young artists were catapulted into the recognition they sought. One singer was signed for further appearances at the Chautauqua and Worchester Festivals; another won an appearance with the Philadelphia Orchestra; a conductor was appointed a director of a Philadelphia opera company; the pianist received a number of concert engagements; and the 'cellist played with several other orchestras, including an appearance on Deems Taylor's "Musical Americana" program.

The orchestra is unique in its aims, being designed purely and simply as a non-profit musical institution to create "debut opportunities" for young artists anxious to prove themselves in a large music center. Candidates wishing to make an appearance with the Philadelphia Little Symphony are asked to communicate with Joseph Barone, Bryn Mawr, Penn. Applications must be accompanied by a letter of recommendation from a teacher, an eminent musician, or a school of music. All applicants are given auditions, and from these, the outstanding ones are asked to appear before the Advisory Board.

There are other movements in America which are contributing their efforts to providing further debut mediums. However, more are needed. Perhaps the success of the Philadelphia Little Symphony will encourage the development of similar organizations in other music centers.

Compositions for Radio

By DAVIDSON TAYLOR*

EVERY once in a while we come across a story or review of a music event that states, in effect: "Such-and-such received its first public performance, although it has been played on the radio," or "This was the symphony's first performance; it has only been played once on the radio."

Without wishing to labor an obvious point, it is interesting to observe that a world premiere in Carnegie Hall, if played to standing room, would be heard by some 3,000 persons. If the work were part of a New York Philharmonic-Symphony Orchestra program broadcast over the Columbia network of a Sunday afternoon it would have a radio audience of an additional ten million persons, as estimated.

The question of who played what first, where and when is becoming increasingly difficult to answer. Establishment of the authenticity of a "first," in consideration of the great quantity of music being written today and the countless organizations here and abroad promulgating it, should be secondary to the ideal of making the best available to the largest number in the widest possible area.

There has been a growing feeling among us at the Columbia Broadcasting System that an unjustified importance is attached to so-called "firsts," except for their interests to scholars and historians. This does not mean that we would take no pride in introducing a composition fresh from the pen of a modern master. The Eighth Symphony of Sibelius, for example, long awaited by music-lovers, would honor the organization disclosing it to the world.

Radio has assisted in calling into being a considerable number of major compositions. Radio has at least one method of assuring world premieres: the commission. Commissioned music is music written to order. Besides giving the patron the privilege of performing the new composition first, this practice places at the modern composer's disposal the facilities of a radio network to use as he wishes.

Commissions issued by Columbia to important American musicians have produced three operas, some dozen works in the larger orchestral forms and a considerable number of smaller pieces, including a series making use of American folk-themes.

In 1937, CBS established the Columbia Composers Commission. Six distinguished American musicians were invited to write original music for radio, experimenting freely with the newly-developed resources of the medium. For the concert hall approach they were to substitute a studio approach and attempt to utilize to the fullest the acoustical knowledge of the engineers and producers.

The composers were William Grant Still, Walter Piston, Aaron Copland, Roy Harris, Howard Hanson and Louis Gruenberg. No rules were dictated except that the works were to be between eight and forty minutes long, and were to be scored for an orchestra not exceeding certain proportions. Gruenberg wrote an opera, *Green Mansions,* to his own libretto based on the Hudson novel.

Still wrote *Lenox Avenue,* for orchestra and chorus with narrator, a descriptive poem. Piston supplied a Concertino for Piano and Orchestra.

A work simply titled *Music for Radio,* to which the composer later added the sub-title *A Saga of the Prairie,* suggested by a listener, was Copland's contribution. Howard Hanson gave CBS the first three movements of his Third Symphony, which was all he had completed at the time. He added a final movement a year or so later.

The piece Roy Harris turned in was appropriately called *Time Suite,* the playing time of whose movements corresponded respectively to their numerical order, thus: first movement, one minute; second, two minutes, etc.

All the compositions were given their first performance by Howard Barlow conducting the Columbia Broadcasting Symphony. The success of the venture resulted in a second commission for the following year, when five other composers were named to write orchestral music and a sixth an opera. Vittorio Giannini received the opera commission and Robert A. Simon was engaged as librettist. They wrote *Beauty and the Beast,* based on the classic fairy tale.

Orchestral composers and their compositions were Robert Russell Bennett, Eight Etudes for Orchestra; Leo Sowerby, *Theme in Yellow;* Quincy Porter, Two Dances for Radio; Jerome Moross, *Tall Story;* R. Nathaniel Dett, *American Sampler.* All these were introduced, again under Barlow's direction in the summer of 1938.

In the same series Barlow played works of promise submitted at his request by Americans in that vast nameless group that seeks fruitlessly for public hearing. Some of these had achieved some public success; most of them were practically unknown generally. Barlow invited such composers to send in their manuscripts and played those that showed merit. Some of the composers chosen have since won significant successes. Among them are Paul Creston, William Schuman, Julia Smith and others.

In 1939, Giannini was commissioned to do another opera. With Philip Ansel Roll as librettist he produced *Blennerhassett,* a romantic musical setting of an episode relating to the Burr conspiracy at Blennerhassett Island in the Ohio

River. Like *Beauty and the Beast,* it had its premiere as a "Columbia Workshop" presentation, on November 2, 1939, Barlow again conducting.

During the 1939-40 season of Columbia's American School of the Air, a new composition each week, commissioned from a different composer of this country, was played in a cycle called *Folk-Music of America.* All compositions took as their basic themes one or more of the folk-songs collected by Alan Lomax of the Library of Congress. These were not merely arrangements of familiar native melodies. The folk-tune merely supplied the motif and the composition was an independent work.

I think writing music for radio is enormously important. In 1939 I made a survey of this practice throughout the world, and it was obvious that the American broadcasting networks have been more active in sponsoring composition than the radio authorities of most other nations.

Among twenty-six countries questioned by the Union Internationale de Radiodiffusion of Geneva on music composed for broadcasting, Germany alone stated that commissioned works had turned out to be unsatisfactory. Italy made its most ambitious experiment during 1932 when it conducted a competition for "radiogenic" music. Similar contests were sponsored by Spain, Latvia, Sweden and Holland. The BBC in England has commissioned works from such leading composers as Elgar, Bantock, Holst, Walton and Bliss.

Among the Soviet composers, Prokofieff wrote several works on commission from the State Radio at Moscow. I do not have much detail about French compositions that have a radio origin. However, Mr. Stan Golestan, who was writing for "Le Figaro" in Paris, sent me a long list of such titles.

The Polish Radio in Warsaw for several years had been commissioning composers to write for it. By 1935 Belgium, Hungary, Switzerland, Czechoslovakia and Jugoslavia had ordered music written for radio, most of them with satisfactory results. Before the outbreak of war Palestine, Australia, Bulgaria, Danzig, India, Eire and Rumania had been active in this field also. Perhaps in twenty years it will be possible to assemble full data on the subject, and it will then be seen how important radio has been in the production of new music.

**Of Columbia Broadcasting System.*

NBC's Contribution to Music

By ERNEST LA PRADE*

WHEN the National Broadcasting Company was organized, in 1926, its founders stated that its policy would be to present "the best programs available for broadcasting in the United States." To indicate how that policy would be applied with respect to music, they planned, for the inaugural network broadcast on November 15th, a program designed as a forecast of the range and quality of music which they proposed to make available to the public. The artists and organizations that participated in this broadcast were Mary Garden, Titta Ruffo, the New York Symphony Orchestra, Harold Bauer, the NBC Light Opera Company, the Goldman Band, the New York Oratorio Society and the dance orchestras of George Olsen, Ben Bernie, B. A. Rolfe and Vincent Lopez.

But even this broad panorama failed to give a complete picture of what network broadcasting had in store for music lovers. It lacked several items which later became indispensable elements of the NBC program structure. It lacked, for example, chamber music, folk music, educational programs and international broadcasts from the music centers of Europe. The forecast was an understatement, as subsequent events soon demonstrated.

In 1927 grand opera was added to the list of network features, beginning on January 21st with a performance of "Faust" by the Chicago Civic Opera Company. This was the first of a series of weekly broadcasts which continued for five seasons. The Boston Symphony Orchestra also made its radio debut over NBC networks in 1927, and concerts by the New York Philharmonic Orchestra were also broadcast. Other items included 93 chamber music programs, weekly broadcasts by the NBC staff orchestra of fifty players, occasional oratories and cantatas, studio presentations of grand and light operas, and numerous programs of light concert music. Popular dance music was, of course, abundantly represented.

1928 brought further additions, including the NBC Music Appreciation Hour, first network educational program for schools; weekly symphony concerts sponsored by the General Electric Company, and 120 programs by the United States Army, Navy and Marine Corps bands and the Goldman Band.

In 1929 NBC presented the first broadcasts by Stokowski and the Philadelphia Orchestra, the first broadcasts of Puccini operas in America, the first international rebroadcasts of programs from Europe, concerts by the Rochester, Detroit, Chicago, San Francisco and Los Angeles orchestras, weekly performances of choral masterpieces by the National Oratorio Society, and the first of the Standard School Broadcasts and Standard Symphony Concerts on the Pacific Coast.

A detailed account of NBC's musical progress during these and ensuing years would be impressive but is neither practical nor necessary for the present purpose, which will be adequately served by listing a few items significant of the general trend:

1931—Inauguration of broadcasts from the stage of the Metropolitan Opera House.
—First rebroadcasts of opera from Covent Garden and Salzburg.
—First awards offered to American composers for symphonic works written for broadcasting.

1932—First performance of an opera written for broadcasting ("The Willow Tree" by Charles Wakefield Cadman).

1933—First series of weekly two-hour broadcasts by the Boston Symphony Orchestra.
—First rebroadcast of a concert from Bayreuth (Beethoven's Ninth Symphony, Richard Strauss conducting).
—First rebroadcast of musical programs from Russia.

1934—Inauguration of NBC Music Guild to present chamber music four times weekly.
—Series of broadcasts by Southern folk musicians, with commentaries by John Powell.

1935—Awards offered to American composers for chamber music written for broadcasting.

1936—First rebroadcast of opera from Glyndebourn, England.

1937—First series of broadcasts from the Cincinnati May Music Festival.
—First broadcasts of the Berkshire Symphonic Festival (Boston Symphony Orchestra).
—Organization of NBC Symphony Orchestra under the direction of Arturo Toscanini.

At this point a brief statistical comparison may be of interest. The following table shows the quantitative growth of NBC music programs during the first decade of the company's network operation:

	1927	1936
Symphony concerts	56	420
Grand opera broadcasts	26	34
Choral programs	21	243
Chamber music programs	93	297
Serious music programs from foreign countries	—	70

The chief value of network broadcasting to music and the musical public is, without doubt, its ability to bring the two together without restrictions of time or space. However, broadcasting has not been content to serve merely as a means of transmission. The National Broadcasting Company has consistently sought to further the development of the musical art, as well as the public interest, in various constructive ways. In the beginning it foresaw an urgent demand for listener guidance from the millions of laymen to whom fine music had suddenly become accessible. That

demand it proceeded to supply with the Damrosch and other music appreciation programs. It saw an opportunity to stimulate the efforts of native composers, and possibly to evolve new styles and forms of composition, through awards and commissions for music written specifically for broadcasting. The first project of this kind was launched in 1931, when the NBC Orchestral Awards, totalling $10,000, were offered. It resulted in the creation of five new works which, judging by the number of performances they have had by leading orchestras, constitute an important addition to American symphonic literature. Of the five composers of these works only one, it is interesting to note, had a previously established reputation.

Other contests have been held, such as the NBC Music Guild Awards for chamber compositions, and commissions have been granted to promising composers, such as the gifted and youthful Gian-Carlo Menotti, whose radio opera "The Old Maid and the Thief" was produced by NBC in 1939. Many scores have also been written on commission to accompany dramatic programs.

A by-product of broadcasting which seems destined to influence future trends of music in various ways is the development of electronic musical instruments, some of which afford entirely new tone colors. NBC has experimented extensively in their use, presenting during the past year a number of broadcasts by an orchestra composed exclusively of electronic instruments in order to demonstrate their capacities and encourage the writing of music to exploit their special qualities.

It may be superfluous to refer here to the contribution which NBC made to music through the founding of its own permanent symphony orchestra and the engagement of Arturo Toscanini to conduct it, but that contribution made possible another of far-reaching significance which calls for comment. When Toscanini and the NBC Symphony Orchestra were sent to South America in the summer of 1940 they were serving not only music but the cause of human amity. Knowing the eloquence of Toscanini in the international language, one needs little assurance of the success of his mission.

As originally formulated, the policy of the National Broadcasting Company was to present the best available programs. In practice, NBC has gone farther. It has not only presented the best programs it could find ready to hand but has constantly labored to provide still better ones — to discover new talent, new music, new forms of presentation, and to make possible even finer and more inspired performances than the finest previously available. It feels that it has some worthy accomplishments to its credit, but it has little time to contemplate them. It is too busy planning its contributions to the music of the future.

**Of National Broadcasting Company.*

Wagnerian Opera

By LAURITZ MELCHIOR

SO MUCH has been written about Richard Wagner and his operas, that instead of clearly defining the issue, it has served only to make the confusion greater. With so much fanfare about what a person should know before listening to a Wagnerian opera, the ordinary theatregoer often is kept from attending the opera because he imagines he would be unable to enjoy it.

It is true that the Wagnerian operas, especially the *Ring,* have their motives, and it is very important for the listener to know what these motives are. But it is up to the artist to make himself a true interpreter of the Wagnerian work — not flying up in the air, but resting with both feet upon the ground.

The singer must know not only every word of his role, but every note of music being played in the orchestra pit during the opera, whether he is singing or not, whether he is on the stage or not. In actually thinking with the orchestra, the artist who sings Wagner has enough help in the dramatic building up of his parts. In that way, the Wagnerian operas are different from all others, and must be treated by the artist differently from all others. That is the so-called Wagnerian style, and without that, Wagnerian opera will lose very much of its power and life.

The original school of the Wagnerian style was Bayreuth. I am, I believe, the last Wagnerian singer who had the privilege of working with Cosima Wagner and Siegfried Wagner. I think it might be of interest to know a little of how a young artist takes his first steps in the Wagner music dramas, and what I learned during my nine years work at the Bayreuth Festivals.

In the summer of 1923, I came to Bayreuth to study for the first time. Before that I had been working in Munich with Anna Bahr-Mildenburg, who was famous before the war as the Bayreuth "Isolde." She had recommended me to Siegfried Wagner, and he engaged me to sing the roles of "Parsifal" and "Siegmund" in *Die Walkuere* for the Festivals in 1924. I was a beginner in the German language at that time, and I still have a lot to learn in that language.

On my arrival in Bayreuth, I was asked to come to Wahnfried, the old home of Richard Wagner, where Frau Cosima and her son, Siegfried, lived. With quaking knees, I sang to her — I still remember she sat up on the balcony in the big hall, and was all dressed in white like a goddess. When I was through, she bowed her head and disappeared. After a while, Siegfried came and told me that his mother had approved of my engagement, and thought me talented. I am happy to say that this, my first season was a success, and I still have in my possession a photograph of Siegfried Wagner dedicated to me.

The work then started for me, and I spent about three to five hours a day with Mr. Karl Kittel, the world famous coach from Bayreuth. We started with *Walkuere.* First Mr. Kittel read the whole part through with me, to give me a picture of the character of the person I had to portray, and his relationship to the other figures in the opera. To be a true Wagnerian singer, the first rule is to follow absolutely the advice the master himself has given. (Much of this is printed in the piano scores), and not try to make Wagner better — that is impossible! In Bayreuth, more of the original advice and remarks from the master were kept and recorded during the years in which he himself was directing the rehearsals. In order never to forget these, I kept a little book. In the book I wrote all these remarks, and as I came along in the study of the part, I marked them with a number in the score. Each time I went to see the intentions and remarks of the Maestro, I checked up that number in my book. There is no composer in the world who has made his orchestra go so hand-in-hand with the dramatic action on the stage as Wagner since he not only wrote the music but the words as well. As a matter of fact, as the orchestra thinks, the singer thinks and acts the thought. That is not so in the Italian opera or any other operas. There, it is only the musical background for the dramatic situation on the stage. In Wagner, it is necessary to do the exact things in the exact moment, and not just as the artist feels inclined. When he knows that, it is, of course, a great help to him to fit the situation with his personality.

The necessity of absolutely following the advice of Wagner's orchestra cannot be overemphasized. When the artist knows his Wagnerian tradition, a blind listener who cannot follow the acting on the stage can, through his ears and the great power of concentration given him by the fact that the eye cannot distract him from the music, actually *see* the whole dramatic situation. The power of that Wagnerian tradition is that you, in the right moment, with the right gesture, together with the right undercurrent of music, give your art Life and Soul. Singing is a sort of painting. I will say operatic singing is like an oil painting where you must paint with a great brush and look

at the painting from a distance. With a song it is more like a water-color painting, for every little detail put there cannot be taken away, and you can look upon it closely.

I am sure that if the artist follows closely his acting and expression with the orchestra, and has a personality of his own, he will give anybody — with sight, or blind, whether understanding the language or not — the full value of a Wagnerian opera.

The reader may wonder that I mention the blind as an example. That is because I myself, have felt opera from both standpoints, the standpoint of the seeing, and the standpoint of the blind. When I was a boy, I accompanied my blind sister to the opera. Down in the cellar, next to the prompter's box there were two — shall we call them holes — they were called loges, but they were not more than holes — where the blind from the Royal School for the Blind were allowed to sit every evening without charge, and listen to the opera. We, therefore, were forced to listen and feel the art coming to us just as the blind would feel. Of course, I did not feel it with the same quality of absorption of the artist's voice, with his soul back of it, as the blind did. But I felt how important it is for the artist on the stage never to lose tension or the character of his part because you seem to feel it and miss something. I think the power of the voice is enormous. I find every singer who has the gift of voice possesses a Divine touch, and, it is not enough that he sing his parts. He must give them Soul and Blood. In the Wagnerian operas that is more difficult than in other operas because Wagner's characters are mostly gods — and how can a human being be a god? As he cannot be or act that, he should be a true instrument of tradition. The artist should follow every guidance he can get from Wagner's instructions and remarks, and every color he can find in his orchestra to help give a background to his feelings.

No artist can make Wagner better. But he can, through working seriously with all the given material, and with personality, lift the opera to the greatest possible heights. His art, together with the great music, is capable of making the audience, even those not familiar with Wagner before coming to the opera house, full of beautiful thoughts, love of music, life and humanity.

A Drama Critic Looks At Opera

By D. FRANK MARCUS

SITTING where I'm sitting, from the vantage or disadvantage point of a drama critic, you may or may not agree with my observations concerning the art of Thespis, as applicable to the stage of grand opera.

With no wish to take anything away from the vocal talents displayed by numerous singers on the past and current rosters of operatic interpreters, and with due respect for the monumental tradition which many great singers have left behind, it is nevertheless, my opinion, formed as an opera attendant since youth, that only a pair and a half of hands would be needed to count those singers who might logically be classified as credible operatic actors. Indeed, in the final check-up, the counter might have a finger or two left over.

Limiting my critique to this side of the pond, I vouch that ever since "Tannhauser" had its American premiere as the first of the Wagnerian operas to be heard in this country, Wagner on earth and Wagner out of his grave has demanded acting. "The Ring" has fairly cried for it; "Lohengrin" has pleaded for it; while Parsifal, the great resister of all temptations has, notwithstanding, become weakened in his need for it.

The contemporary Mr. Melchior voices the Wagnerian heroes to the rafters and into the hearts of his audiences. Numerous other present-day Wagnerian tenors, as well as those before Melchior's time, have also merited accolades for their vocal efforts. Nevertheless, from the Siegmund and the Siegfried of "The Ring" to the Prize Singer of the "Meistersingers," here in America, "the Great Richard's" heroes are, at this very moment, awaiting more noteworthy miming interpretations. Beyond this, they ask for that something which might be termed stature—the figure of, let us say, a Leo Slezak, who may not have been the greatest Wagnerian tenor of his day but could and did penetrate and play a role with a high degree of understanding of its psychological implications.

Because most of the music dramas of Richard Wagner are mystical in the forms of their librettos, their music and their scenic investitures, plus the fact that their truly heroic proportions are needful of reactions which can only be secured via credibility, from my point of view, it might be well to scatter their performances as pure operas to the four winds, preserving instead their integrities on the concert platform. In that way, the music of "Tristan" which is einzig, might still be sung for you, and me, and others to enjoy without inflicting upon us the need for watching action which is a mere burlesque of that which is actually called for.

Considering the foregoing, the reader might come to some definite conclusion as to where the writer stands, relative to the ample avoirdupois of the average Wagnerian prima donna. You might doubtless gather that I believe she should be heard. In truth, I believe she should even be seen when she opens her mouth to vocalize a "Dich, teure Halle" or a "Ho-yo-to-ho." But let her be both seen and heard, I say, on a concert stage where she can be free from the throes of those agonies imposed upon her by the necessities of displaying the histrionic ability which she does not possess.

To be honest with me, have you ever watched a dramatic soprano give voice to Brunnhilde's "Battle Cry"? Are not the antics which her mouth has to be put through sufficiently trying to watch, without asking for more in the way of miming?

Should you pin me down to plauditing the acting of those interpreters of Wagner, whom I have seen and heard, my brief list might surprise you. I would bring back Clarence Whitehill to your mind. I would remind you of Albert Reiss, the only effective simulator of David I have ever watched and, should you go further and question me regarding immediate contemporaries, I would give you Friedrich Schorr and Marjorie Lawrence. Definitely, Schorr's Hans Sachs still remains something not only to hear but see, while Miss Lawrence's Wagnerian simulations, as well as her ventures in the operas of Richard Strauss, are also unusually meritorious interpretive efforts.

In an article of affirmation and negation, such as this, one should not stop with the weightier works of Wagner, when even the farcical libretto substances of such Mozartian wares as "Le Donne Curiose" and "Le Nozze di Figaro" shriek for credible expression.

What of Verdi? Other than Martinelli and Gigli, how many contemporary singing actors have we who can breathe real life into the role of Radames? Have you recently seen a younger Germont who looked anything like the type of wooer with whom a dying Violetta would like to spend her last months? And, when one goes on to the romantically implicated scores of Puccini, need one do more than mention the subtle acting demands of the role of Pinkerton in "Madame Butterfly"?

With Antonio Scotti's resignation from the Metropolitan, and his untimely death a short time thereafter, the world of opera lost one of the greatest of its acting singers. The insidious Scarpia of "Tosca," the carefree Marcello of "La Boheme" and the Sharpless of "Madame Butterfly" were stripped of the most reliable acting interpreter they ever had. There is, however, more than a spark of hope in the thought that the void left by Scotti may soon be gapped. Mr. John Brownlee, for example, did a mighty fine acting job as Scarpia and in other baritone roles during the Metropolitan's 1939-40 season. There is every reason to believe that Mr. John Brownlee's stature as an actor may grow even beyond these past ex-

emplary accomplishments. Music critics have already sung ample praises for his vocal contributions on the Metropolitan's rostrum. Thus, it might even be possible to return such an action-demanding one act opera as Leone's "L'Oracolo" to the repertoire, not only because of Mr. Brownlee's ability but also because the adequate Mr. Tibbett, and the equally satisfactory John Charles Thomas are available as well.

While on the subject of baritones one should not fail to praisefully reward the beloved Giuseppe De Luca, who last season returned to the New York scene. Not only are his Rigoletto, Tonio and Figaro finely etched characterizations but he scores, likewise, in every other part assigned to him.

Turning to the contemporary opera scene involving the distaff artists, the histrionic promise displayed by the charming Jarmela Novotna in her first season on New York's great opera stage suggests welcome and needed reinforcement. I wish I could shout paeans for numerous other feminine members of today's opera ranks, where acting is concerned. That being impossible, from my point of view, I recall with delight some operatic stars of other years. I remember the elfin charm of Lucrezia Bori, that great champion of the Metropolitan's cause, in lyric and coloratura roles, and the fervor of Claudia Muzio in parts requiring dramatic fire.

Regardless of what omissions I may make, I should include an estimation of the statuesque Mary Garden. She was at once a Melisande and a Thais whose credibilities other sopranos have attempted but failed to equal. As for Jeritza, she was a beautiful woman. She held her audiences via the medium of her glamor, rather than any especially notable dramatic talent. As a matter of fact, Jeritza used to restlessly parade both Floria Tosca and Princess Turandot all over the stage.

I have often asked myself questions about the histrionic talents of Geraldine Farrar — the dove-tailing of voice and action which brought to this once great Metropolitan favorite the tremendous following of a special group known as the Gerry Flappers. Her Carmen, her Butterfly, her *Zaza* and her Elizabeth, I have since concluded, were not great masterpieces of the miming art. Her's was a case of great personality. Would, at that, that something approaching such personality were in evidence on today's operatic stages.

Some reference should be made to Enrico Caruso—suffice to say that even the late golden tenor's best friends would tell you he never was a sincere son of Thespis. He enjoyed the thrills he got out of clowning and reveled in his ability to get away with breaking up a scene or teasing a prima donna. In his day, he was another of the "personality" members of the Metropolitan's ranks.

In a brief word, returning to the contemporary scene, I point out Ezio Pinza as the finest actor on the Metropolitan's current roster. I bow to the acted-out Mephistopheles of the veteran Leon Rothier as, in the past, I succumbed to the spell of Chaliapin in the same role and in the role of Boris Godounoff.

Nevertheless, in my ultimate conclusion I submit that the grand opera stage today needs singing actors as it has never needed them before, if the interest of the many musically-inclined opera attendants, who have a strong leaning toward credible action, is to be maintained.

Why in heaven's name is it that aspiring opera singers of both sexes fail to include, or take as much time to study dramatics, as they do in improving voice? Why do stage directors limit themselves to the traditional, old-fashioned, curtailed directions covering movement? Why is it that scenic investiture is the matter of paramount interest to most opera stage directors, and how can they tolerate most of the goings-on on the stages lit, sung and acted on under their supervision? All in all, my belief is that the great opera companies might well call upon the services of legitimate dramatic directors, stemming from Broadway or Hollywood, to put the would-be Siegfrieds on their feet and keep the would-be Brunnhildes from putting cold water on Wotan's pyre.

Perhaps the stultifying acting requirements of "Cavalleria Rusticana" are not commensurate with those of such dramatically-playable operas as "La Juive," "Samson et Dalila," or "L'Amore Dei Tre Re." In fact, it may well be, after all this pother and dither, that there are certain standard operas asking, in a histrionic sense, the impossible of their projectors, because they are as out-dated as an early Congreve comedy of manners.

It may, likewise, be that a student of dramatic acting should check his search for its exposition along with his hat and coat, whenever he enters the portals of an opera house. If such is actually the case, why should not the powers of grand opera take the old war horses out of the regular repertoire, preserving and reserving their performances only for the concert platform?

Practical Points for New Composers

By MATHILDE BILBRO

PLEASE let it be remembered that this article is not intended for the professional composer, but for the writer who, though possessing talent, is lacking in experience in the field of musical composition and is attempting to enter professional ranks.

Here then are some suggestions concerning preparation of manuscripts for submission to publishers.

Let us imagine a scene in the editorial department of a standard music publishing house. We are in the office of the chief critic where many manuscripts are awaiting attention. Mr. Critic attempts to uncurl a manuscript which has arrived tightly rolled. The manuscript promptly curls up again and rolls off the music rack. "Take it away," says the busy critic, who has no time for trivialties such as uncurling rolled manuscripts. Outside of this he knows that experienced writers do not roll their manuscripts, and he is interested in experienced writers. *Note: Send your mss. in a flat package; or folded only once and protected by a thin cardboard. Good or bad it will then receive careful attention.*

The next manuscript to be examined may be a model of neatness, and at first glance may appear attractive. But—throughout, the altered chords are misspelled; F sharps which should be G flats; E flats for D sharps; empty chords; thick, muddy chords; false progressions, etc. The manuscript may bristle with these and other errors, all going to show that the writer has not a practical knowledge of harmony. *Note: The really successful composer knows his harmony; knows how to apply this knowledge to his own creative work. He knows that the mere routine of writing figured basses in a class-room is not enough. He makes a strong study of keyboard harmony. He pours over classic and standard compositions for good form.*

Another fault is over-orchestration, or too much setting,—a melody which might be lovely with proper treatment, but which is drowned in a preponderance of heavy chords, or lost in a labyrinth of sometimes meaningless cadenzas. The melody may be enriched by a discriminative use of ornamental passages, but such devices used too freely will cheapen the whole effect. *Note: Strain your thick chords, and cut some of the ornaments, or vague digressions. Preserve a clear motif, remembering that melody is the vital spark, the soul of music.*

While the works of the old masters were extensive both in length and in mental grasp, we must remember that times change. Conditions of the present day call for a variance from the old forms in length and stylistic quality. A good sonata of today is an educational achievement, but in a business way this sonata may prove a problem child. Lengthy preamble in introduction, and long-drawn-out codas were fitting and acceptable in their period, but that period is not today. Likewise with numerous variations; certain classic or established variations make splendid practice or concert work; but we had better play them than write them.

too long compositions.
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very pertinent it is apt
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Do not submit to a publisher of music an incomplete manuscript. Frequently a manuscript is received which is entirely devoid of any indication of expression; no tempo; no dynamics; nothing to show the writer's interpretation of his own work. A measure may even be omitted, or the bass left blank with a marginal note saying, "Haven't fully decided just how to write this. Can you make a suggestion?" *Note: The musical editor is not supposed to fill in gaps. His province is to review and prepare for the engravers a finished product. The shaping of his raw material is the composer's work. It is expected of the writer to express his intention clearly, and to complete every minor detail before submitting the composition for criticism.*

Next comes the matter of faulty alignment. How often has an editor been irritated by reading a manuscript in which there is scarcely a measure where the notation is in proper alignment. Notes in Treble and Bass on corresponding beats should lie exactly in line with each other. But do they?—All too often in manuscripts of inexperienced writers a note on the first beat in Treble may be in line with a note on second beat in Bass, and the other notes correspondingly out of true line. To the novice this may seem a small matter. He may say, "Why I thought anyone ought to know how I meant the notes to fall together!" But to the critic a carelessly or ignorantly constructed manuscript is not interesting, but annoying. Remember he rates your ability level not by what you *meant,* but by what he sees in black and white. What you have in your *mind* is not of value to the musical world until it is properly set forth in concrete form. It is for the writer to do this, not the editor. *Note: Do not send a careless, slipshod manuscript to a standard publisher. Be accurate in every detail.*

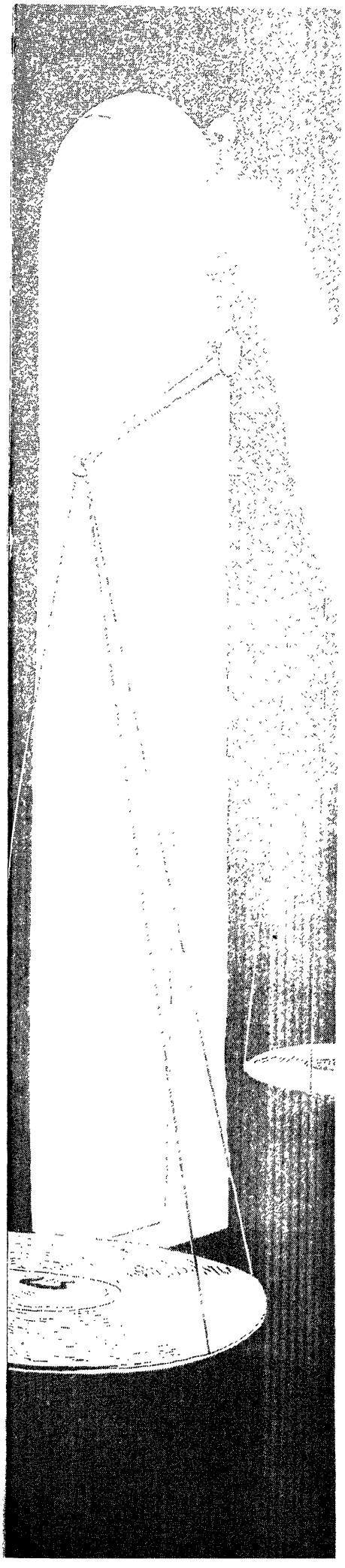
Now see Mr. Critic frown! He is examining that nightmare of nightmares, —a too closely crowded manuscript. This is inexcusable. Paper is cheap, and eyesight is precious. Such a manuscript—whatever its merit—does not make a pleasant first impression; and sometimes first impressions are of value. *Note: A crowded manuscript is hard on the eyes. Do not stint paper. Space widely and write clearly. Skip staves when margin is needed. If your manuscript is accepted the editor can make all necessary adjustment as to measuring the printed page. It is for the writer to present a legible manuscript which is comfortably read at first sight.*

It is unwise to send out mss. at random, regardless of whether your composition may be in line with the catalog of the publisher to whom it is sent. Sometimes it is well to write in advance and inquire whether the publisher is in the market for the particular type of work which you have in hand. *Note: Study catalogs, and notice the general trend of each publisher.*

In a first effort to interest a publisher it is better to send a small collection than only one manuscript. Remember, your name is new to the publisher. If he receives only one composition he has no way of knowing whether or not this may be only an impulsive effort which may never be followed by any other work. But in case of a collection of several numbers the editor realizes that you are writing seriously. Even if this set is not what he needs, if the work has merit he keeps your name in mind and will be on the lookout for something else from your pen. *Note: Never be discouraged by a few rejections. Submit several compositions, rather than one.*

And now as to form: With the great wealth of recognized scales, chords and alterations at our disposal, and with a thorough understanding of this material, it would seem that we might be able to satisfy our own creative urge, and to be convincing to the world of music. But it sometimes happens that we are not satisfied with fixed standards, and are fired with inspiration for delving into the region of new and strange chords and weird effects. We are striving for something new. Just here it is well to reflect that the path of the pioneer is not an easy one, and that "something newer is not always something better." Although personally I have always held to recognized forms, I take off my hat to the pioneer,—to the adventurous spirit which has led the science of music to its present high plane. Beethoven was a pioneer. *Note: The new composer who wishes to gain quickly an established footing is very wise to adhere to accepted forms.*

From the point of view of the worried virtuoso there are too many musicians. From the point of view of culture there are never enough so long as human beings possess a talent which is undeveloped. If all the music schools succeed in reaching all the available talent, we shall eventually take music entirely out of the economic field and begin to consider it as a form of expression essential to a sane and complete spiritual life, a social force binding the community together, and one community to another, more closely than any other language at our command.—Dr. John Erskine.



THE FIVE-FOOT SHELF OF RECORDED MUSICAL MASTERPIECES

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PREFACE

THE FOLLOWING LIST OF RECORDS IS RECOMMENDED TO THOSE INTERESTED IN ESTABLISHING A PERSONAL LIBRARY OF RECORDED MUSIC COVERING VARIOUS TYPES AND PERIODS, BUT NOT TOO SPECIALIZED IN NATURE.

A WELL-ROUNDED SELECTION HAS BEEN MADE WHICH IS INTENDED TO SERVE AS A NUCLEUS FOR FURTHER ADDITIONS AND EXPANSIONS, ACCORDING TO THE TASTE AND PREFERENCES OF THE INDIVIDUAL. DISCS HAVE BEEN CHOSEN WITH THE IMPORTANCE OF THE MUSIC, THE QUALITY OF THE PERFORMANCE AND RECORDING, WELL IN MIND. THE STRUCTURE OF THE FIVE FOOT SHELF IS SUCH THAT IT CONTAINS, IN SPITE OF ITS CONCISENESS, ILLUSTRATIONS OF ALL ESSENTIAL BRANCHES AND FORMS OF MUSIC. THUS, THE SELECTIONS OFFERED FORM A GROUNDWORK TO WHICH CAN BE ADDED OTHER RECORDINGS IN ANY OF THOSE BRANCHES WHICH INDIVIDUAL TASTE MAY DICTATE A PREFERENCE TO EMPHASIZE.

ACKNOWLEDGEMENT IS DUE TO THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS FOR THEIR KIND COOPERATION IN COMPILING AND COMPLETING THIS SECTION:—AUGUSTANA CHOIR, JOHN BARBIROLLI, HANS BARTH, BARTLETT AND ROBERTSON, JUSSI BJOERLING, ERNEST BLOCH, EMMA BOYNET, WALTER DAMROSCH, AGNES DAVIS, NELSON EDDY, B. D. FIDANQUE, JR., WALTER GIESEKING, HERTHA GLAZ, GORDON STRING QUARTET, HOWARD HANSON, ROY HARRIS, JASCHA HEIFETZ, WILDER HOBSON, HERBERT JANSSEN, EDWARD JOHNSON, EDWARD KILENYI, ALEXANDER KIPNIS, BENJAMIN KOHON, SERGE KOUSSEVITZKY, MARIE KURENKO, LOTTE LEHMANN, LUBOSHUTZ AND NEMENOFF, JEANETTE MACDONALD, JOHN MC CORMACK, LAURITZ MELCHIOR, YEHUDI MENUHIN, YELLA PESSL, EGON PETRI, ROSA PONSELLE, FRIEDRICH SCHORR, ELISABETH SCHUMANN, REGINALD STEWART, GLADYS SWARTHOUT, JOSEPH SZIGETI, TRAPP FAMILY SINGERS, VRONSKY AND BABIN, RICHARD Q. WEDDELL, ERNST WOLFF, AND VICTOR YOUNG.

Standard Music

CLAVICHORD

KUHNAU: Biblical Sonata for Clavichord—*The Combat Between David and Goliath.* Erwin Bodky. Anthologie Sonore No. 3.

First sonatas written for the keyboard were those by Johann Kuhnau (1660-1722), who was Bach's predecessor as cantor of St. Thomas' Church at Leipzig. Kuhnau's descriptive sonata above deals with these feelings and events: Goliath's Bravado; Fear and Prayer of the Israelites; David's Courage; The Combat; The Flight of the Philistines; Triumph of the Israelites; General Dancing and Rejoicing. It is played here upon the Clavichord, a small instrument used in the home throughout the eighteenth century.

HARPSICHORD

BACH: Partita No. 6 in E Minor. Ernst Victor Wolff. Gamut Set 2.

The most delightful music the rococo era produced is contained in the keyboard suites or partitas of Johann Sebastian Bach. The suite is a succession of dance-movements of international character. Charles Sanford Terry says, "The Allemande expressed the solemn nature of the German, the Courante the fervid temperament of the Italian, the Sarabande the courtly dignity of Spain, the Gigue the robust jollity of the Englishman, and the Minuet or Gavotte the refined gaiety of France."

PIANO

BACH: *Well-Tempered Clavichord,* Volume 1—Prelude and Fugue No. 1 in C Major and Prelude and Fugue No. 2 in C Minor. Harold Samuel (piano). Victor 9124.

Master of the fugue form is, of course, Bach. Leaving aside his vast technical dictionary *The Art of Fugue,* the general music lover turns for abiding pleasure to the forty-eight preludes and fugues which comprise *The Well-Tempered Clavichord.* This "bible of the pianist" is the very foundation of modern piano technic.

BEETHOVEN: Sonata No. 32 in C Minor (Opus 111). Egon Petri. Columbia Set 263.

An example of the last-period pianistic style of Beethoven is his towering final sonata, in two movements, the second of which is a set of variations. It was written in 1822 and shows Beethoven in that phase of perfect isolation from his fellowmen, which is characteristic also of his last five string quartets, the *Missa Solemnis,* the Ninth Symphony and the other four final piano sonatas.

BRAHMS: Intermezzo in B Minor (Opus 119, No. 1); and Intermezzo in E Minor (Opus 119, No. 2). Wilhelm Bachaus. Victor (Fr. alb) M-321, 14134.

"As a composer, Brahms is most closely related to Beethoven in his depth, outlook on life and profound adoration of nature. Austerity is the character of most of his works. They are strict in formal conception, replete with counterpoint, virile rhythms, passionate or folk melodies. Prolific in all branches of music except the opera, Brahms is both the greatest absolute musician since Beethoven and the godfather of many modern composers" (Rosenwald). Charming examples of his examples of his small-scale piano works are the first two intermezzi of Opus 119; centered in the second is Brahms' last waltz.

CHOPIN: Mazurka No. 41 in C Sharp Minor (Opus 63, No. 3), Mazurka No. 45 in A Minor (Opus 67, No. 4); and Nocturne No. 19 in E Minor (Opus 72). Vladimir de Pachmann. Victor 6879.

Chopin contributed a new expressiveness to piano literature. The refined salon style of this composer who was deeply absorbed in the rhythms of his native Poland, which he utilized with great subtlety, can easily be heard in these works of bold harmonic structure and of artful ornamentation, an inspiration to the later impressionists. His nocturnes are supreme examples of romanticism.

DEBUSSY: *Réflects dans l 'Eau* and *Soirée dans Grenade.* Walter Gieseking. Columbia (Fr. alb) M-314, 68575.

Impressionism in painting first found its counterpart in music in the works of Claude Debussy. Like Chopin, Debussy evolved a new technique for the creation of an elusive, dream-like world. His use of the whole tone scale and juxtaposed chords presages not only Scriabin, but modernism as well.

SCARLATTI: Eleven Sonatas. Robert Casadesus (piano). Columbia Set 372.

The name of Domenico Scarlatti (1685-1757) is synonymous with that of the harpsichord. He composed over 500 charming "essercizi" (today called sonatas) for this instrument which lend themselves readily to the modern piano. The sonata of Scarlatti's day was a far cry from the lengthy work now associated with the name. In reality his sonatas were short toccatas designed to demonstrate the dexterity of the performer.

SCRIABIN: Sonata No. 4 in F Sharp Major (Opus 30). Katherine Ruth Heyman. Friends of Recorded Music No. 20.

Some critics hear in Scriabin's fourth piano sonata the first notes of the "music of the future." In speaking of this work, A. Eaglefield Hull says, "In harmonic fineness, invention, and handling of themes, in the majesty and power of the themes themselves, this Sonata represents the highest point reached in this period of Scriabin's creative activity."

SCHOENBERG: Drei Klavierstücke (Opus 11)—No. 2 Katherine Ruth Heyman. Friends of Recorded Music No. 9.

The first step toward expressionism is to be found in Arnold Schönberg's Three Pianoforte Pieces, of which this is the second. Here Schönberg turns his back on tonality, but does not as yet write in the twelve-tone system.

PIANO-DUOS

MILHAUD: *Scaramouche*—Suite for Two Pianos. Vitya Vronsky and Victor Babin. Victor 12726.

Milhaud's witty suite for two pianos admirably sums up the typical output of present-day French composers, including Auric, Poulenc and Honegger, who stem from Erik Satie. Milhaud, the stern and mystic creator of the opera *Christophe Colomb,* gives us in this elegant suite a taste of real French sophistication.

HINDEMITH: Sonata for Piano for Four Hands (1938). Jesus Maria Sanroma (primo) and Paul Hindemith (secundo). Victor Set 637.

This composition was first performed at an all-Hindemith concert in New York in 1939 by the two artists who have recorded it, the composer taking the second part. The notes for the album state, in discussing the composer's later works: "The emphasis, it must be noted, is above all not on tonal variety (for he has restricted his range to a viola and piano, or to a piano, four hands) but upon the depth of tonal sonority which can be achieved with the limited means he (Hindemith) has placed at his disposal." Although Hindemith is in exile, he is, ironically enough, considered the greatest German composer of today.

ORGAN

BACH: Passacaglia in C Minor. Carl Weinrich. Musicraft Set 10.

A monument to Bach's gigantic stature is his great Passacaglia in C Minor. Built upon a theme eight measures in length are twenty variations, climaxed by a double fugue. There have been effective orchestral transcriptions of this work, but as played here in its original form, more of Bach's spirit emanates from it than any other arrangement.

FRESCOBALDI: Toccata for the Elevation; and GABRIELI: Four-part Ricercare in the Tenth Tone. Marcel Dupré. Anthologie Sonore No. 4.

First great organ virtuoso was Girolano Frescobaldi (1583-1643) whose popularity was so tremendous that people flocked from miles around to hear him play. This toccata is particularly beautful and serene, quite in contrast to the fiery brilliance of the form as evolved by Andrea Gabrieli, Giovanni's uncle. The four-part ricercare of Giovanni Gabrieli (1557-1612) may be the first fugue with episodes ever written.

VIOLIN

BEETHOVEN: Sonata No. 5 in F Major (Opus 24) *(Frühlings).* Simon Goldberg (violin) and Lili Kraus (piano). Decca 29026-8.

Beethoven wrote his buoyant *Spring* sonata in 1801—the year that, according to some musicologists, marks the commencement of his second period of creative activity. This sonata shows, instead of the heroic or melancholy Beethoven, the composer in a genial and light-hearted mood.

BRAHMS: Sonata No. 3 in D Minor (Opus 108). Paul Kochanski (violin) and Artur Rubinstein (piano). Victor Set 241.

Brahms' finest and most beautiful violin sonata is his last, in D Minor. A supreme lyricist, it is in the smaller works such as the songs and the intermezzi for piano, and in this warm sonata, that his true nature is most clearly revealed.

MOZART: Sonata No. 28 in E Minor (K. 304). Joseph Szigeti (violin) and Nikita de Magalov (piano). Columbia 69005-D.

It was probably due to a deepening of Mozart's emotional nature when he was 22, caused by his first acquaintance with love and by the grievous death of his adored mother, that at that time a new maturity appears in his writings. The E Minor violin sonata, in two movements, is a good example of the budding style that was to be known and beloved as "Mozartean."

VIOLA

BLOCH: Suite for Viola and Piano. William Primrose (viola) and Fritz Kitsinger (piano). Victor Set 575.

Swiss-born Ernest Bloch is a citizen of the United States. His works express

a gnarled and spontaneous emotionalism that is a pleasing rarity amid the superficial blooms of the common garden-variety of composers writing today. The Suite for Viola and Piano was Bloch's first work to be composed entirely in America. It won the highly coveted Berkshire Chamber Music Festival Competition first prize in 1919.

VIOLONCELLO

BEETHOVEN: Sonata No. 4 in C Major (Opus 102, No. 1). Pablo Casals (cello) and Mieczyslaw Horszkowski (piano). Victor 14366-7.

At the threshold of his third and final period of musical evolution, Beethoven wrote two sonatas for violoncello and piano in 1815. In these Robert Haven Schlauffler notes "a novel plasticity of form, especially in the C Major, the manuscript of which was labeled 'Free Sonata'."

RECORDER

PEZEL: Intrade, Sarabande and Gigue; and Anonymous: Two Old Netherlands Dances—Rondo and Pavane. Trapp Family Choir. Victor 2012.

Ye olde recorder is becoming as popular today in some musical families as it was way back in the fifteenth century. A recorder looks like a flute. It is played end-wise, but has a regular whistle mouthpiece which produces a quaint tone. These old dances are beautifully played and bring to mind the genre paintings of Peter Bruegel.

TRIO

FRANCAIX: Trio in C Major for Strings (1933). Pasquier Trio. Columbia Set X-130.

Blithe young French composer Jean Francaix, outstanding protégé of Nadia Boulanger and Strawinsky, is certainly one of the most gifted and promising of the younger contemporary writers in the neo-classical vein. His trio for violin, viola and cello possesses the vitality and sparkle of youth, as well as a liberal dash of pre-war Gallic wit.

QUARTETS

BARTOK: Quartet No. 1 in A Minor (Opus 7). Pro Arte String Quartet. Victor Set 286.

Like Schönberg, Bartók has received much notice and acclaim from critics, but concertgoers hear practically nothing of the works of either composer. Bartók's first quartet immediately impresses the listener that he is hearing one of the greatest pieces in all chamber music; it is the finest product of expressionistic literature.

BEETHOVEN: Quartet No. 12 in E Flat Major (Opus 127). Busch String Quartet. Victor Set 489.

Aside from the Ninth Symphony, the general public seems unresponsive to or quite unaware of Beethoven's late works such as the last five piano sonatas and the last five string quartets, of which this is one. These final quartets, as Cecil Gray comments, represent "the highest point to which music, considered as an artistic language, has yet attained."

DEBUSSY: Quartet in G Minor (Opus 10). Pro Arte String Quartet. Victor Set 186.

Claude Debussy's first important work was his single string quartet, composed in 1893. This exerted an enormous influence upon modern music throughout the world. At that time, his harmony was considered very daring; the mild dissonances were received joyfully and emulated by the advance guard.

HAYDN: Quartet in F Minor (Opus 20, No. 5). Roth String Quartet. Columbia Set 228.

With repeated hearings afforded by the phonograph, music lovers can discover for themselves that Haydn and Mozart were both distinct and complete entities and not merely forerunners of Beethoven. Sir Donald Tovey writes of the six quartets in Haydn's Opus 20 that "every page is of historical importance . . . there is perhaps no single or sextuple opus in the history of music which has achieved so much, or achieved it so quietly."

MOZART: Quartet in D Major (K. 499). Budapest String Quartet. Victor Set 222.

Mozart's D Major quartet reveals, above all his other chamber works, the polish, craftmanship and simplicity which the discerning have learned to revere and love in his writings.

QUINTETS

SCHUMANN: Quintet in E Flat Major (Opus 44). Artur Schnabel (piano) and Pro Arte String Quartet. Victor Set 267.

Schumann did not have the advantage of training in orchestration, but his innate feeling for melody surmounted what might otherwise have been impassable obstacles. This quintet for piano and strings, the first for that combination that had even been written, shows him working with a much smaller group of instruments. It is the best of Schumann's chamber music and a characteristic utterance of the romantic period.

SCHUBERT: Quintet in C Major (Opus 163). Pro Arte String Quartet and Anthony Pini (cello). Victor Set 299.

Probably sharing honors with the D Minor quartet as the finest of Schubert's chamber music is the C Major quintet, composed in the last year of his life. Spontaneous melody flows unceasingly through everything he wrote; it may well be said that this quintet has the best of Schubert in it.

SEPTET

STRAWINSKY: *L'Histoire du Soldat.* Instrumental Ensemble—Igor Strawinsky. Columbia Set 184.

United, Bach and jazz flow in the veins of Strawinsky's *The Story of a Soldier,* a delightful septet, "to be read, played and danced." The handling of the drum is especially interesting and, as Marion Bauer points out, "Strawinsky showed his extraordinary technic of instrumentation in the colossal effects he attained with such slender means."

OCTET

SHOSTAKOVICH: Two Pieces for Octet—Prelude and Scherzo. Octet of the New York Sinfonietta—Max Goberman. Timely 1300.

Dmitri Shostakovich, who made a name for himself with his sensational opera *Lady Macbeth of Mzensk* and his energetic first symphony, has written two interesting compositions for eight instruments. These modern chamber works are not as radical as one would expect, but gain the attention through purely musical appeal and straightforward musicianship.

STRING AND CHAMBER ORCHESTRA

BACH: *Brandenburg* Concerto No. 3 in G Major. Busch Chamber Players—Adolf Busch (Fr. alb) M-249. Columbia 68439-D.

Albert Schweitzer calls Bach's six Brandenburg concertos, written for the margrave of Brandenburg and completed in 1721, the purest products of his polyphonic style. They are, he says, "on the very borderline between chamber music and orchestral music." The third concerto in the set is short, comprising two sections, both labelled "Allegro."

BACH: *The Musical Offering*—Ricercare in Six Parts. String Orchestra—Edwin Fischer. Victor 8660.

Bach's *Musical Offering,* a present to Frederick the Great in 1747, contains a series of pieces based on a theme for improvisation suggested by the monarch himself. The six-part ricercare has been called "Bach's richest piece of fugal writing" (Albert Schweitzer). Listed in the Peters edition among the clavier works, it is here arranged for string orchestra.

CORELLI: Concerto Grosso in G Minor (Opus 6, No. 8) *(Christmas).* London Symphony Orchestra—Bruno Walter. Victor Set 600.

The lovely *Christmas* concerto of Arcangelo Corelli (1653-1713) belongs to a set of twelve concerti grossi, characterized by interchange between the body of strings in the orchestra and a small group of soloists. This particular concerto embodies two of those slow movements, the structure and style of which have left their mark on subsequent music. The second one—closing the concerto—is a pastoral.

WARLOCK: *Capriol* Suite. Constant Lambert String Orchestra—Constant Lambert. His Master's Voice C-2904.

Peter Warlock, an English composer whose real name was Philip Heseltine, killed himself in 1930, when he was only 36. His *Capriol* Suite is a setting for string orchestra of six tunes from a sixteenth century French treatsie on dancing. Only a few dissonances at the end might proclaim that Warlock belongs to our time.

SYMPHONIES

BEETHOVEN: Symphony No. 3 in E Flat Major (Opus 55) *(Eroica).* Vienna Philharmonic Orchestra—Felix Weingartner. Columbia Set 285.

Beethoven's *Eroica* symphony is, except for the Ninth, his longest in this form and it has been called by some his greatest. An enormous, driving energy bears it powerfully on its way. Certainly the vast radiance of the opening movement, the grieving nobility of the funeral march and the glinting humor of the scherzo, provide excellent examples of these types in the broad catalogue of Beethovian wonders.

BRAHMS: Symphony No. 3 in F Major (Opus 90). London Philharmonic Orchestra—Felix Weingartner. Columbia Set 353.

Brahms' third symphony is the shortest for his four. As in none of the others, its opening theme—descending spaciously—reappears in the final movement. Although modeled according to classical prescription, the Brahms symphonies are pervaded with a romantic warmth and intimacy that contrasts with the subjective approach of the great practitioners in this form who preceded him. The second movement is chorale-like and the third is both lyric and passionate.

HAYDN: Symphony No. 104 in D Major *(London).* London Philharmonic Orchestra—Sir Thomas Beecham. Columbia Set 409.

When Haydn is called the "Father of the Symphony," this means he developed the form, but it does not mean he invented it. However, he found the rules of sonata-form cramping and tiresome many times, and, as Sir Donald Tovey points out, his most nearly regular works are early. The magnificent 104th and final *London* symphony is as unpredictable as any. Tovey finds it "arguably the greatest of Haydn's instrumental works."

MOZART: Symphony No. 35 in D Major (K. 385) *(Haffner).* London Philharmonic Orchestra—Sir Thomas Beechom. Columbia Set 399.

Commentators on Mozart generally

refer to his last three symphonies in a manner that suggests capital letters as well as a complete and unapproachable isolation from the rest of his works. They are apt to forget that, especially for the lay listener, there is at least equal appeal in the earlier *Haffner* Symphony. This exhibits the charm and taste of Mozart's ideas and the exquisite orchestral texture he wove about them.

PROKOFIEFF: *Classical* Symphony in D Major (Opus 25). Boston Symphony Orchestra—Serge Koussevitzky. Victor 7196-7.

Prokofieff's *Classical* Symphony (1918) is written in a style that was prevalent two centuries ago, but the treatment is unmistakably modern. Whether it is meant to be a brilliant parody, or a serious pastiche, is no matter. The music is extremely witty and altogether enchanting. On the fourth side are the Marche and Scherzo from Prokofieff's four-act opera *The Love for Three Oranges* (Opus 33), commissioned by the Chicago Opera Company and first performed in 1921.

SIBELIUS: Symphony No. 5 in E Flat Major (Opus 82). Boston Symphony Orchestra—Serge Koussevitzky. In Victor Set 474.

Sibelius is best known by his first two symphonies and *Finlandia,* but his real greatness resides in his later works, where "on the side of the form . . . this music is a law unto itself" (Ernest Newman). The great fifth symphony, like the sixth a point of relaxation between the concentrated fourth and the even shorter seventh, is immediate in its attraction.

HARRIS: Symphony No. 3. Boston Orchestra—Serge Koussevitzky. Victor Set 651.

The third symphony (1938-39) of the American Roy Harris is in a single movement and is less than twenty minutes in duration. Koussevitzky and many other critics regard it as the first truly great orchestral work to be produced in this country.

SYMPHONIC POEMS

DEBUSSY: Prelude—*L'Après Midi d'un Faune.* London Philharmonic Orchestra—Sir Thomas Beecham. Columbia 69600-D.

Musical impressionism, which is described by Hans Rosenwald as the expression of "emotional reaction" rather than "depiction of tangible subjects," first appeared in the works of Claude Debussy. The *Afternoon of a Faun,"* written as a prelude to Mallarmé's strange, yet atmospheric, poem, is a "model of transparent orchestration versus the thick impasto of the Wagnerian school."

DELIUS: Two Pieces for Small Orchestra. (1) *On Hearing the First Cuckoo in Spring.* Royal Philharmonic Orchestra—Sir Thomas Beecham. Columbia 67475-D. (2) *Summer Night on the River.* London Philharmonic Orchestra—Sir Thomas Beecham. Columbia 17087-D.

The late Frederick Delius was one of those in England who followed the path of impressionism first walked by Debussy. There is even further subtilization of the idiom in the fragile Two Pieces for Small Orchestra (1911-12), the first of which is based on a Norwegian folk-tune.

LISZT: *Les Préludes.* Concertgebouw Orchestra of Amsterdam—Willem Mengelberg. Columbia Set X-29.

It was Franz Liszt who first applied the name symphonic poem to a piece of music, establishing a new category which has culminated in the long and fitfully great compositions of Richard Strauss. *Les Préludes,* the most familiar of Listz's twelve tone poems, is here given the best performance of the few that are recorded.

SIBELIUS: *Pohjola's Daughter* (Opus 49). Boston Symphony Orchestra—Serge Koussevitzky. In Victor 474.

Pohjola's Daughter is capable of standing alone as absolute music, but a program, based on an episode in the old Finnish epic the Kalevala, underlies it and may increase one's enjoyment. It describes a hero-warrior's vain attempt to win a maiden sitting on a raibow who jeers at his failure to perform certain tasks prescribed by her.

STRAUSS: *Till Eulenspiegels Lustige Streiche* (Opus 28). British Broadcasting Company Symphony Orchestra—Fritz Busch. Victor 11724-5.

Shrewd critics of the Strauss tone poems generally place *Till Eulenspiegel's Merry Pranks* at the top of the list in the company of *Don Juan* as the two that are the most complete realizations of his intentions and free from the banality, perversity and choppiness that mar his larger and more pretentious scores. Till is a hearty figure from medieval legend who after various adventures comes to his end on the scaffold. As the rest of the title adds, this music is "After the Old-Fashioned Roguish Manner—in Rondo Form."

WAGNER: *Siegfried Idyll.* Philharmonic-Symphony Orchestra of New York—Arturo Toscanini. Victor (alb) M-308, 14009-10.

In discussing a list of scores he would like to carry with him if he were cast on a desert island, Ernest Newman once wrote that he might throw out *Tristan und Isolde* at the last minute for the *Siegfried Idyll.* Wagner's beautifully-wrought presentation to his wife on her Christmas birthday belongs on every shelf of masterpieces.

CONCERTOS

BEETHOVEN: Concerto No. 4 in G Major (Opus 58). Artur Schnabel (piano) and London Philharmonic Orchestra—Malcom Sargent. Victor Set 156.

It is not at all peculiar to prefer Beethoven's fourth piano concerto to his fifth, the *Emperor.* The fourth, though a product of the composer's middle period, is as searching as some of the great last quartets and sonatas, and more accessible. The curious, brief slow movement, between an opening allegro that has strength and beauty, and a darting rondo-finale, tempts one to call the whole Beethoven's perfect concerto.

BEETHOVEN: Concerto in D Major (Opus 61). Joseph Szigeti (violin) and Orchestra—Bruno Walter. Columbia Set 177.

Despite the fact that some critics have lately taken to rapping Beethoven's only concerto for violin, most concertgoers find continual satisfaction in it and are not apt to quibble over whether there is commonplace material in the first movement and in the finale. The whole is on an enormous scale. Undoubtedly the slow movement is one of Beethoven's best, poised so serenely in the center of the pattern.

BRAHMS: Concerto in D Major (Opus 77). Jascha Heifetz (violin) and Boston Symphony Orchestra—Serge Koussevitzky. Victor Set 581.

For many, the single violin concertos of Beethoven and Brahms are the profoundest and richest of their kind in the repertoire. Brahms' Opus 77 was originally in four movements, but the scherzo had disappeared in the final form. "I have written a poor adagio for it," the composer told a friend in a letter. Every listener will disagree with him. The first sounding of the concerto's opening theme—turning back on itself—begins an enriching experience; and the finale is equally endearing.

BRAHMS: Concerto N. 2 in B Flat Major (Opus 83). Artur Schnabel (piano) and British Broadcasting Symphony Orchestra—Sir Adrian Boult. Victor Set 305.

Sir Donald Tovey writes that of all existing concertos in classical form, this is the largest. It has four movements instead of the usual three, since there are two allegros. This is not a concerto in the ordinary sense, but a "symphony with piano." The rising horn theme at the opening, the contemplative entrance of the piano in the slow movement, and the variegated finale, are impressions that echo persistently when one thinks of Brahms' B Flat piano concerto.

GERSHWIN: *Rhapsody in Blue.* George Gershwin (piano) and Paul Whiteman's Concert Orchestra—Paul Whiteman. Victor 35822.

Gershwin's *Rhapsody in Blue* has delighted the multitude and the musician alike since it was first performed at a New York concert of modern jazz in 1924. For the one, it is both comprehensible and easy to remember; for the other, it is an interesting and successful, if not highly important, welding of jazz and the Lisztian manner. This recording does not contain the complete score.

MOZART: Concerto No. 24 in C Minor (K. 491). Robert Casadesus (piano) and Orchestre Symphonique de Paris—Eugène Bigot. Columbia Set 356.

Listening to a rehearsal of this Mozart concerto, Beethoven turned to his companion and exclaimed, "Oh, my dear fellow, we shall never get any idea like this!" It has been hazarded he was referring to the last variation in the finale, but it will occur to other listeners that there are many more passages which might have occasioned the remark, and that there seems no reason to expect he would have waited until the final movement.

PROKOFIEFF: Concerto No. 1 in D Major (Opus 19). Joseph Szigeti (violin) and London Philharmonic Orchestra—Sir Thomas Beecham. Columbia Set 244.

This short concerto, in one, continuous movement, runs to about twenty minutes in length. It is vigorous and modern in its handling. The three sections are labelled "Andantino," "Scherzo-Vivacissimo" and "Moderato." Listen to the long bitter-sweet melody at the first entrance of the violin. Prokofieff once told an interviewer in Budapest: "Szigeti is the greatest interpreter of my concerto."

RACHMANINOFF: Concerto No. 2 in C Minor (Opus 18). Benno Moiseivitsch (piano) and London Philharmonic Orchestra—Walter Goehr. Victor Set 666.

Rachmaninoff's second piano concerto has a firm grip on the imagination and affections of the concertgoing public. Written in 1901, it is bathed in the late glow of the romantic movement, especially in the adagio. The first movement, opened by piano chords, is striking, and the finale is headlong excitement.

BLOCH: Concerto for Violin and Orchestra. Joseph Szigeti (violin) and Orchestre de la Société des Concerts du Conservatoire—Charles Munch. Columbia Set 380.

In the London Sunday Times, Ernest Newman recently wrote, "Bloch's violin concerto . . . is in most respects a finer work of art than Beethoven's; but the average concert-goer's taste has become too standardized and mechanized for him to perceive so simple a fact just yet." Joseph Szigeti, the soloist in the recording, was soloist in the first performance of the work, at Cleveland in 1938.

WALTON: Concerto for Viola and Orchestra. Frederick Riddle (viola) and London Symphony Orchestra—William Walton. Decca Set 8.

Sir Donald Tovey's analysis of Walton's viola concerto (1929) describes the work in the course of an essay as "throughout large in all its aspects." He concludes by saying: "This seems to me to be one of the most important modern concertos for any instrument, and I can see no limits to what may be expected of the tone-poet who could create it."

OVERTURES

MOZART: *The Magic Flute* (K. 620)—Overture. British Broadcasting Company Symphony Orchestra—Arturo Toscanini. Victor 15190.

It is customary to cite the overture to Mozart's opera *The Magic Flute* (a jumbled, fairy-tale "Singspiel" with superb music) as his greatest. The three chords with which it opens are said to have Masonic reference and they recur later, in the second act. In the overture, there is use of both sonata and fugue form.

BEETHOVEN: *Lenore* Overture No. 3 in C Major (Opus 72a). Vienna Philharmonic Orchestra—Bruno Walter. Victor Set 359.

The *Leonore* Overture No. 3 is one of four that Beethoven wrote to introduce his sole opera *Fidelio*. It is not used at the beginning, however, but is sometimes inserted in the opera at a later point. Its place in any list of dramatic overtures is at the very top.

MENDELSSOHN: *The Hebrides* Overture (Opus 26). London Philharmonic Orchestra—Sir Thomas Beecham. Columbia 69400-D.

This overture also goes by the name of *Fingal's Cave*, in which Mendelssohn was actually standing when the opening theme occurred to him. It is one of the few works that seem to have survived the brutal reaction against Mendelssohn's compositions after the indiscriminate worship he was accorded while living. Wagner called it an "aquarelle."

TSCHAIKOWSKY: Overture - Fantasia—*Romeo and Juliet*. Boston Symphony Orchestra—Serge Koussevitzky. Victor Set 347.

The public at large recently was introduced to a passage from this "overture-fantasia." It was the love theme, and it poured from radio and phonograph as the opening phrase of a popular song called *Our Love*. Its original setting is more flattering to it. As the work was inspired by Shakespeare's play, commentators find references in the music to Friar Laurence, the street brawl, etc.

ROSSINI: *The Barber of Seville*—Overture. Philharmonic-Symphony Orchestra of New York—Arturo Toscanini. Victor 7255.

You can find *The Barber of Seville* cited as "the greatest of all comic operas" by a composer who is "the last outstanding figure in the field of opera buffa" (Cecil Gray). The twinkling overture to it is so remarkably fresh that the unintiated hearer is not likely to guess it is over a hundred years old.

WAGNER: *Die Meistersinger von Nürnberg*—Overture. London Philharmonic Orchestra—Sir Thomas Beecham. Columbia 68854-D.

The great *Meistersinger* overture needs no introduction to the majority of the musical public. Its marvellous polyphony and the rushing overflow of its melodic beauty are familiar to many who have no knowledge of any of the rest of the score beyond the "Prize Song."

SUITES AND BALLETS

PURCELL-BARBIROLLI: Suite for Strings. Philharmonic-Symphony Orchestra of New York—John Barbirolli. Victor Set 533.

In Barbirolli's arrangement of various pieces from the "Dramatik Musick" of the great English composer, he uses only the strings, four horns, two flutes and English horn. The collection of these pieces into a synthetic suite has been done very skillfully. The largo is the famous "When I am Laid in Earth" from the opera *Dido and Aeneas*.

PISTON: *The Incredible Flutist*—Ballet Suite. Boston "Pops" Orchestra—Arthur Fiedler. Victor Set 621.

These excerpts are drawn from a ballet score composed in 1938 by an American, Walter Piston, and performed in the same year in Boston under Fiedler's direction. Verve and smartness prevail. The sections include: Introduction and Dance of the Vendors; Entrance of Customers and Tango of the Merchant's Daughters; Arrival of the Circus, March, Solo of the Flutist, Minuet and Spanish Waltz; Siciliano Duet and Polka Finale.

RAVEL: *Daphnis et Chloe*—Suite No. 2 Boston Symphony Orchestra—Serge Koussevitzky. Victor 7143-4.

A forthright English critic states he would not think Ravel worth considering at all if he had not written the Greek pastoral ballet *Daphnis et Chloe* for the celebrated impressario Sergei Diaghileff. But that, he thinks, is a modern masterpiece. This is the second and most familiar of the two suites drawn from the ballet. It shows Ravel's gift for brilliant orchestral coloring at its most spectacular.

STRAWINSKY: *The Fire Bird*—Orchestral Suite. Philadelphia Orchestra—Leopold Stokowski. Victor Set 291.

Strawinsky's music for *The Fire Bird* is the earliest of his works known to the general public. It, too, is beautifully and gorgeously colored. It has always been a source of regret to conservatives, who by a generous stretch can accept *Petrouchka*, that Strawinsky did not continue writing in this vein instead of embarking on a series of experiments with various styles.

HANDEL-HARTY: *Water Music* Suite. London Philharmonic Orchestra—Sir Hamilton Harty. Columbia Set X-13.

These pieces were written to accompany the progress of the royal barge at a water-party on the river Thames (they were arranged by the present conductor). There is a legend that through them there was effected a reconcilation between His Highness and Handel, who was supposed to have been out of favor.

ORCHESTRAL VARIATIONS

BRAHMS: Variations on a Theme by Haydn (Opus 56a). Philharmonic-Symphony Orchestra of New York—Arturo Toscanini. Victor Set. 355.

The theme Brahms uses as the basis of these eight variations and finale is inscribed "Corale St. Antonii"—a melody that manages to be majestic in spite of its hobble-skirt. The variations are rich in imagination and make brilliant use of the resources of the orchestra. Variety of mood and rhythm is maintained superbly throughout; the victorious march of the finale builds up to a massive impressiveness.

ELGAR: Variations on an Original Theme (Opus 36) *(Enigma)*. British Broadcasting Company Symphony Orchestra—Sir Adrian Boult. Victor Set 475.

This work is dedicated "To my Friends Pictured Within." Elgar prefaces every variation with a single name or a set of initials, each of which has been identified. It is not necessary to consider Elgar a great composer in order to enjoy the charm and inventiveness of these fourteen variations, the last referring to the composer himself. There is a quotation from Mendelssohn's *A Calm Sea and a Prosperous Voyage* in the thirteenth.

OPERA

BEETHOVEN: *Fidelio*—Abscheulicher, wo eilst du hin? Kirsten Flagstad (soprano) and Philadelphia Orchestra—Eugene Ormandy. Victor 14972.

Only once did Beethoven turn the immense power of his dramatic genius toward the creation of an opera. The above aria occurs at an exciting point in the first act of his lone work in this form, *Fidelio*. The aria proper, beginning with the words "Komm Hoffnung," is deeply moving and thrilling in its sincerity.

BELLINI: *Norma*—Casta Diva. Rosa Ponselle (soprano), Metropolitan Opera Chorus and Orchestra—Giulio Setti. Victor 8125.

Bellini has been hailed the father of modern melody in his early employment of "the particular vein of passionate ecstasy and elegiac melancholy which suddenly comes into music in the first half of the nineteenth century" (Cecil Gray). *Norma* is the only work of his that appears in the operatic repertoire of this country.

GERSHWIN: *Porgy and Bess*—It Takes a Long Pull to Get There, Summertime, A Woman is a Sometime Thing and It Ain't Necessarily So. Paul Robeson (bass) and Orchestra. Victor 26358-9.

Porgy and Bess (1935) was the score Gershwin believed to contain some of his best music. These songs, although belonging to an "American folk opera," were nevertheless of wide popular appeal because they resembled former Gershwin tunes used in his musical comedies.

GLUCK: *Armide*—Ah! si la Liberté and Mozart: *Don Giovanni* (K. 527)—Or sai chi l'onore. Frieda Leider (soprano) and Orchestra. His Master's Voice D1547.

Armide (1777) is the fifth in the series of six operas with which Gluck rescued the form from the inanity of the Italian stage. Its characters are not puppets but humans whose music differentiates them from one another and who are sometimes viewed from a psychological angle. The libretto permits dealings with essential emotions; it has not been used as a framework for vapid prettiness or irrelevant display. "Or sai chi l'onore" is an example of Mozart's dramatic arias. It is from *Don Giovanni* which Bernard Shaw once wrote is the greatest opera ever composed.

HONEGGER: *Judith*—Cantique funèbre, Invocation, Fanfare, Incantation, Interlude, Cantique des Vierge and Cantique de la Victoire. Claire Croiza (soprano), J. van Hertbruggen (soprano), "Coecilia" Chorus and Antwerp Orchestra—L. de Vocht. Columbia Set X-78.

Honegger, major member of the French group "Les Six," composed his opera *Judith* in 1925. The section included here are from all three acts. Guido Pannain, speaking of the opera's "frenzied vocalism," says that therein Honegger found "in the religious exaltation of his soul the key of enchantment and redemption."

MOUSSORGSKY: *Boris Godounov*—Prayer and Death of Boris. Feodor Chaliapin (bass) and Royal Opera House Orchestra—Vincenzo Bellezza. Victor 15177.

The work of the great and rugged Russian genius Moussorgsky reaches

the public, apparently, only in an occasional performance of his *Boris Godounov* or of a few songs. This recording was made at an actual presentation at Covent Garden a number of years ago, but it crackles with the electricity of a theater performance and looms a monument to Chaliapin's overwhelming intrepretation of the title role.
MOZART: *Die Entführung aus dem Serail* (K. 384)—Martern aller Arten; and *Die Zauberflöte* (K. 620)—Der hölle Rache. Miliza Korjus and Orchestra. His Master's Voice EH898.

The Escape from the Harem and *The Magic Flute* are the only two in the great series of Mozart's last operas that were written to German librettos. The aria listed first above is one of the most difficult for coloratura in the entire range of opera, and probably shares its peak of eminence only with the glittering outburst "Der hölle Rache". Both, though very high and florid, make no sacrifice to expressiveness, however.
BERLIOZ: *Les Troyens à Carthage*—Royal Hunt and Storm. Halle Orchestra—Sir Hamilton Harty. Columbia 68043-D.

This is a symphonic entr'acte from the second part of Berlioz' neglected opera "Les Troyens" *(The Trojans,* first produced as a whole in 1890). It pictures the departure of Dido's splendidly-attired hunting party in early morning, the storm, Dido's refuge with Aeneas in a cave, their declaration of love, the end of the rain and the peace that settles over the wet countryside.
PERI: *Euridice*—Giote al canto mio. Salvatore Salvati (tenor), harpsichord and basso continuo. Musiche Italiane Antiche No. 1.

Jacopo Peri (1561-1633) is supposed to have composed the first opera. This, neither performed nor published, was followed by *Euridice* (1600). The selection above is the "Canto d'Orfeo." The record also includes three madrigals, one by Peri and two by Giulio Caccini (c. 1550-1618), another of the Florentines connected with the beginnings of modern opera.
PUCCINI: *Tosca*—Vissi d'arte; and Giordano: *Andrea Chenier*—La Mamma morta. Rosa Raisa (soprano) and La Scala Orchestra—Franco Ghione. Victor 14400.

Puccini is the most popular of recent opera composers. His works are performed more often than those of his contemporaries (except Verdi, whose long life and extensive period of creative activity overlapped his). This aria from *Tosca* is typical of Puccini's way of writing. The reverse is an aria by a contemporary opera composer (born, 1867) belonging to the school of Mascagni *(Cavalleria Rusticana)* and Leoncavallo *(Pagliacci).*
STRAUSS: *Salome* (Opus 54)—Final Scene. Marjorie Lawrence (soprano) and Pasdeloup Orchestra—Piero Coppola. Victor 8682-3.

When Richard Strauss set to music Oscar Wilde's *Salomé* in 1909, he infused the score with a pathological realism that was entirely novel. This raised an echoing row with critics and public alike, but paved the way for his own "Elektra" and the later operas of Berg and Milhaud. This record thrillingly conveys the gruesome drama of the final scene where Salomé sings of her love and conquest to the severed head of John the Baptist.
VERDI: *Otello*—Ave Maria and Willow Song. Elizabeth Rethberg (soprano), and Berlin State Opera Orchestra. Victor 7393.

Bernard Shaw finds *Otello* Verdi's strongest score; other writers place the next and final opera *Falstaff* (composed when Verdi was over eighty years old) at the peak of his output. In both of these, Verdi produced masterpieces that contrast strangely with the popular, sometimes raw and vulgar works of his earlier years. These tragic arias are from the last act of *Otello.*
WAGNER: *Siegfried*—Final Scene. Florence Easton (soprano), Lauritz Melchior (tenor) and Royal Opera Orchestra—Robert Heger. Victor Set 167.

Wagner dropped work on the score of *Siegfried* to write *Tristan* and *Meistersinger,* so that when he returned to continue with the third section of the enormous *Ring,* his style had matured to greater subtlety and swifter power. This album contains the closing scene of the opera, from the point where Brünnhilde is awakened.

CHORAL

Example of Discant, Examples of Organum and Diaphony, Hymn in Honor of St. John the Baptist and Plainsong. Palestrina Choir. Victor 20897.

Plainsong or Gregorian chant is "monophonic singing characterized by both floridity of melody and diversity of rhythm." Discant is a "melody treated contrapuntally to a given theme," and organum is "based upon the Greek idea that octave, fifth and fourth are consonances." (Rosenwald). Gregorian chant, believed to have come into existence in the fourth or fifth centuries, is the link between the music of antiquity and the long and glorious flowering of more composition. Discant, organum and diaphony were the first ventures into polyphony, superseding the single line of plainsong.
BACH: Mass in B Minor—Crucifixus and Et Resurrexit. London Philharmonic Choir and London Symphony Orchestra—Albert Coates (Fr. alb) M-104. Victor 9966.

Bach's huge Mass in B Minor may be his greatest work. The Crucifixus with its drooping figure suggestive of exhaustive divinity on the cross is one of the most moving of its sections. The Et Resurrexit, which follows immediately, surges up, renewed and radiantly confident.

ORATORIOS

BERLIOZ: *L'Enfance du Christ*—Le Repos de la Sainte Famille. Jean Planel (tenor) and Orchestra—F. Ruhlmann. Columbia P-69340-D.

Berlioz' *The Childhood of Christ* is one of the neglected oratorios that gather dust while the revered but ever-recurrent *Messiah* of Handel is hauled out for its 804th annual performance. The charm and quietly-breathed fragrance of "The Holy Family Resting by the Wayside" is fully realized in this performance.
HAYDN: *The Creation*—The Heavens are Telling, and Achieved is the Glorious Work. Royal Choral Society and London Philharmonic Orchestra—Malcolm Sargent. Victor 11960.

This first chorus closes Part One of Haydn's superb oratorio (seldom performed in this country) *The Creation;* the second closes Part Two. The composer was sixty-five when he wrote it. He once remarked: "I was never so pious as during the time I was working on *The Creation.* Daily I fell upon my knees and prayed God to grant me strength for the happy execution of this work."
LAMBERT: *The Rio Grande.* Sir Hamilton Harty (piano), St. Michael's Singers and Halle Orchestra—Constant Lambert. Columbia Set X-52.

Jazz idioms crop up in Constant Lambert's *The Rio Grande* (by which, according to Sacheverell Sitwell's poem, "they dance no Sarabande"), but the use of them is skillful and in excellent taste. The haunting nostalgia of one of the major themes and the subdued conclusion, with a little splatter in the piano part and some pizzicato in the bass, are unforgettable.

MADRIGALS

BYRD: *I Thought That Love Had Been a Boy;* MORLEY: *Now is the Month of Maying* and *My Bonnie Lass She Smileth; Sumer is Icumen In.* London Madrigal Group—T. B. Lawrence. Victor 4316.

William Byrd (1542/3-1623) is sometimes considered the principal figure in all British music. This example of one of his madrigals is on the same record with two others by Thomas Morley (1557-1603) best known of the Elizabethan school. *Sumer is Icumen In,* the celebrated Reading Rota, is an anonymous product of the early Middle Ages which has mystified historians as to its origin and astounded musicians by its mastery of form.
MONTEVERDI: *Hor ch'el ciela e la terra* and *Lasciatemi morire.* Vocal and Instrumental Ensemble—Nadia Boulanger. (Fr. alb) M-496. Victor 12300.

The Italian revolutionary of the baroque, Claudio Monteverdi, while still linked to the old music as exemplified by Palestrina, pointed forward to the new in his vivid and arresting madrigals. The second selection listed above is an arrangement of the only number preserved from the opera *Arianna* (1608). It is generally known as *The Lament.*
JOSQUIN DES PRES: *Ave Verum* and *Ave Coelorum Domina;* VICTORIA: Kyrie — *Orbis Factor;* MAUDUIT: Psalm 150; João 4th: *Crux Fidelis;* AICHINGER: *Ubi Est Abel;* PALESTRINA: *Missa Assumpta Est.* Dijon Cathedral Choir—J. Sampson. Victor Set 212.

This magnificent album contains music of extreme beauty superbly performed by a choir of 120 voices, sixty of which belong to boys between the ages of ten and twelve. These give the music immense range, and give also a tonal luminosity to these examples of Renaissance polyphony.
BLONDEL DE NESLES: *A l'entrant d'esté;* PERRIN .D'ANGINCOURT: *Quand voi a la fin d'estey;* RICHARD COEUR-DE-LION: *Ja nuns hons pris;* WALTHER VON DER VOGELWEIDE: *Kreuzfahrlied;* MEISTER RUMELANT: *Ob aller mynne.* Max Meili (tenor) unaccompanied and with Frederick Seidersbeck (viol). Anthologie Sonore No. 18.

With the end of the Dark Ages and the dawn of the Crusades, people felt a new impulse to sing and eagerly accepted the music of the Troubadours in France and the Minnesänger in Germany. These songs were sung either solo or with accompaniment by the vielle, an ancestor of the violin. Best known of the French school is Blondel de Nesles, minstrel to Richard the Lionhearted. Walther von der Vogelweide (c.1170-1230) was the most famous of the Minnesänger, who began activities in Germany a century later.
DEBUSSY: *Chansons de Bilitis* — La Flute de Pan and La Chevelure. Maggie Teyte (soprano) and Alfred Cortot (piano) Victor (Fr. alb) M-322, 1771.

Mary Garden's favorite of the Debussy songs is the passionate "La Chevelure" from a group of three *Songs of Bilitis* (1898) with poems from the book by Pierre Loüys. This and the equally impressive "La Flute de Pan" sum up in brief the essence of the attraction of the Debussy chansons with their tense pauses and the mysterious, lingering tenderness of voice and piano.
FAURE: Song Cycle — *L'Horizon Chimérique* (Opus 113). Charles Panzéra (baritone) and Mme. Panzéra-Baillot (piano). Victor 15037.

An English admirer of the songs of Gabriel Fauré (1845-1924) says they are the high-water marks of French vocal music. Listen to the second song in this cycle (dedicated to M. Panzéra) with the haunting three-note phrase in the piano incessantly changing throughout.

BRAHMS: *Am Sonntag Morgen* (Opus 49, No. 1), *Wie Melodien zieht es mir* (Opus 105, No. 1) and *O Wüsst ich doch den Weg züruck* (Opus 63). Irène Joachim (soprano) and Ludwig Bergmann (piano) His Master's Voice L1055.

The glowing humanity, depth and gentle penetration of Brahms' songs must be apparent at once to anyone who hears the last two lieder listed above. The sorrowful little *Am Sonntag Morgen,* with limpid consolation by the piano, completes an invaluable miniature collection.

MAHLER: *Ich bin der Welt abhanden gekommen.* Kerstin Thorborg (contralto) and Vienna Philharmonic Orchestra—Bruno Walter. Columbia 4201-M.

Mahler's songs are touched by a deep melancholy. This one, with orchestral accompaniment, is akin to his masterpiece, the passionate symphonic-song cycle, *Das Lied von der Erde.*

SCHUBERT: *Die Forelle* (Opus 32) and *Der Tod und das Mädchen* (Opus 7, No. 3). Marian Anderson (contralto) and Kosti Vehanen (piano). Victor 1862.

To select two from the extensive treasure-house of over 650 songs which Schubert wrote is difficult. A pair that are representative of him and contrasted in mood are *The Trout* and *Death and the Maiden,* the former rapid and lilting, the latter sustained, after a feverish opening.

WOLF: *Anakreons Grab* and *In dem Schatten meiner Locken.* Lotte Lehmann (sprano) and Paul Ulanofsky (piano). Victor 1734.

In the songs of Hugo Wolf, the fusion of words and music is perfection itself, the voice and piano having equal importance and reacting subtlely on each other. Most of his finest songs are recorded in the six volumes of the Hugo Wolf Song Society (which the reader is urged to investigate), but single discs are not available separately from them. Above are two fine examples, however.

IVES: *Charlie Rutlage, Evening, Ann Street, Two Little Flowers, Resolution* and *The Greatest Man.* Mordecai Baumann (baritone) and Albert Hirsch (piano). New Music Quarterly Recording No. 1412.

The last five of these songs listed above are from a collection of 100 privately printed by Charles Ives, an extremely individual American composer whose early audacities of style antedated *Le Sacre du Printemps. Charlie Rutlage* is a cowboy song.

Popular Music

BALLADS AND SONGS

This type of music has the widest appeal of any in the popular division. It is conventionally written in the 32 bar A-B-A form, leaving little room for thematic development. The latter is easily superimposed by the jazz soloist. The best recordings, therefore, are invariably ones in which this superimposition is most dexterous.

The representative ballads and songs listed below are characterized by a simple, easily recognized melodic line. In each case, the particular performances selected are those which are among the less stereotyped versions.

Smoke Gets in Your Eyes (Kern). Bert Ambrose & Orchestra. Decca 333.

Ol' Man River (Kern). Paul Robeson, baritone. Victor 25376.

Easter Parade (Berlin). Jimmie Lunceford & Orchesetra. Columbia 35484.

Blue Skies (Berlin). Edgar Hayes Quintet. Decca 1684.

Summertime (Gershwin). Sidney Bechet Quintet. Blue Note 6.

The Man I Love (Gershwin). Benny Goodman Quartet. Victor 25644.

F.D.R. Jones. Hal Kemp & Orchestra. Victor 26038.

I Got Rhythm (Gershwin). Red Norvo & Orchestra. Decca 779.

Night and Day (Porter). Quintet of Hot Club of France. Decca 23067.

Begin the Beguine (Porter). Art Shaw & Orchestra. Bluebird 7746.

Deep Purple (DeRose). Paul Whiteman & Concert Orchestra. Victor 36131.

Dear Old Southland (Layton). Sidney Bechet Quartet. Blue Note 13.

My Reverie (Debussy-Clinton). Bing Crosby, vocalist. Decca 2123.

Indian Summer (Herbert). Sidney Bechet Quintet. Bluebird 10623.

Donkey Serenade (Friml). Bert Ambrose & Orchestra. Decca 2779.

Ziguener (Coward). Art Shaw & Orchestra. Bluebird 10127.

Stormy Weather (Kolar). Art Tatum, pianist. Decca 1603.

Star Dust (Carmichael). Jimmie Lunceford & Orchestra. Decca 369.

Rockin' Chair (Carmichael). Mildred Bailey, vocalist. Vocalion 3553.

Solitude (Ellington). Duke Ellington & Orchestra. Brunswick 6987.

Sophisticated Lady (Ellington). Duke Ellington & Orchestra. Brunswick 6600.

Dancing in the Dark (Schwartz). Victor Salon Orchestra. Victor 22848.

The Lady is a Tramp (Rodgers-Hart). Tommy Dorsey's Clambake Seven. Victor 25673.

Body and Soul (Heyman-Sour-Green). Earl Hines, pianist. Bluebird 10642.

Just a Gigolo (Casuicci). Raymond Scott & Orchestra. Columbia 35363.

SWING

This term applies to a large and highly varied selection of popular tunes. As the word is generally used, it is taken to mean a method of playing. Such a loose usage of the word is not at all satisfactory for choosing an ideal library, ecclectic in scope. It must be, therefore, a matter of selecting pieces in which the material itself, not the treatment, is the dominating factor.

For purposes of classification, the best swing music may be divided into (1) jump tunes and stomps (2) melodies of a slower and more tenuous character, best described as mood music. Jumps and stomps are based upon a series of repeated short phrases (riffs). These riffs, some of them traditional cliches, others utterly insipid phrases, are treated with simple variations, usually divided between ensemble and solo work. The appeal of the jump tunes and stomp lies in their ceaseless, pounding 4/4 rhythm. They make excellent dance music, and when played with fervour and sincerity, they frequently become highly emotional. In the main, the tunes chosen represent a fresher, more sincere, and more original, approach than is found in the average.

On the whole, mood music is less insistent in its rhythms. Moods are created by diversified use of harmonies, colors, and timbres.

Jumps and Stomps

Tiger Rag (LaRocca). Boston Pops Orchestra. Victor 4466.

Maple Leaf Rag (Joplin). Sidney Bechet & His Feetwarmers. Bluebird 7614.

I'd Love It (Redman). McKinney's Cotton Pickers. Bluebird 10706.

In the Mood (Garland). Glen Miller Big Four. Hot Record Society 2001.

China Boy (Boutelje). Bechet-Spanier & Orchestra. Bluebird 10416.

Sugar Foot Stomp (Oliver). Fletcher Henderson & Orchestra. Bluebird 10247.

Tarantula (Phillips). Bert Ambrose & Orchestra. Decca 1206.

Buzzin' Around With the Bee (Hancock). Lionel Hampton & Orchestra. Victor 25575.

I'm Gonna Stomp Mr. Henry Lee. Eddie Condon & Orchestra. Bluebird 10168.

Fidgety Feet (Edwards). Fletcher Henderson & Orchestra. United Hot Clubs of America 21-22.

Cotton Tail (Ellington). Duke Ellington & Orchestra. Victor 26610.

Variety Stomp (Waller). Fletcher Henderson & Orchestra. Bluebird 10246.

Ostrich Walk & Riverboat Shuffle. Frankie Trumbauer & Orchestra. United Hot Clubs of America 29-30.

Mood Music

Reminiscing in Tempo (Ellington). Duke Ellington & Orchestra. Brunswick 7546-47.

Bach Goes to Town (Templeton). Benny Goodman & Orchestra. Victor 26130.

Walking Home in the Spring (Wilder). Alec Wilder Octet. Brunswick 8357.

At the Jazz Band Ball (LaRocca-Shields). Bix Biederbecke & Orchestra. Vocalion 3042.

Powerhouse (Scott). Hal Kemp & Orchestra. Victor 25718.

Honky Tonk Train Blues (Lewis). Meade Lux Lewis, pianist. Victor 25541.

Ko Ko (Ellington). Duke Ellington & Orchestra. Victor 26577.

Blues in E Flat. Red Norvo & Octet. Brunswick 8208.

Crescendo and Diminuendo in Blue (Ellington). Duke Ellington & Orchestra. Brunswick 8004.

Sing Sing Sing (Prima). Benny Goodman & Orchestra. (Fr. alb) Vic. C-28. Victor 36205.

Reckless Night Aboard An Ocean Liner (Scott). Raymond Scott Quintet. Brunswick 8000.

Dog Town Blues (Haggard). Bob Crosby & Orchestra. Decca 15038.

Pyramid (Tizol). Duke Ellington & Orchestra. Brunswick 8168.

In the Dark (Biederbecke). Bunny Berigan & Orchestra. Victor 26122.

West End Blues (Oliver). Louis Armstrong & Orchestra. Vocalion 3204.

Concerto for Cootie (Ellington). Duke Ellington & Orchestra. Victor 26598.

Just a Mood (Wilson). Teddy Wilson Quartet. Brunswick 7973.

Azure (Ellington). Duke Ellington & Orchestra. Brunswick 7997.

Dance of the Octopus (Norvo). Red Norvo, marimbist. Brunswick 8236.
I'm Prayin' Humble (Haggert). Bob Crosby & Orchestra. Decca 2210.

LATIN AMERICAN MUSIC

The tango, rhumba, bolero and conga in recent years have become an important part of popular music in America. They have brought about a new trend in dancing, and from a musical standpoint have offered a stimulus to jazz rhythm.

La Cumparsita, tango; *Jungle Drums,* bolero; *Neugro Aresa,* canto negroid; *Autoconga,* conga; *Cuban Episode,* rhumba loca; *Calientito,* son; Xavier Cugat & Orchestra. Victor Set P-9.
I Want My Mama, zamba. Xavier Cugat & Orchestra. Victor 26522.
Siboney, rhumba. Xavier Cugat & Orchestra. Victor 26522.
The Man Who Came to Rhumba (Andre). Fabian Andre & Orchestra. Columbia 35447.
Perfidia. Xavier Cugat & Orchestra. Victor 26334.

SYMPHONIC JAZZ

Symphonic Jazz represents an attempt to merge the jazz and classical traditions. Many such attempts have been both interesting and exciting, in the compositions below here listed are just a few of the more representative.
An American in Paris (Gershwin). Paul Whiteman & Concert Orchestra. Decca. 29054-55.
Young Man With a Harp (Seusse). Casper Reardon, harpist, Dana Seusse, piano, Chauncey Morehouse, percussion. Schirmer Set 8.
Creole Rhapsody (Ellington). Duke Ellington & Orchestra. Victor 36049.
Lament for the Living (Harold). Victor & Brunswick Concert Orchestra, Charles Harold, pianist. Brunswick 20119.
Mississippi Suite (Grofe). Paul Whiteman & Concert Orchestra. Victor 35859.
Pavane (Gould). Glenn Miller & Orchestra. Bluebird 10286.

Supplemental Listings

(Editorial Note: In the foregoing there is propounded what may be well considered as a model record library. Obviously the fact that any recording or album is omitted is no reflection on the quality of the work or performance. In order to indicate the manifold possibilities of expanding this basic library we have invited a number of well known musicians in various branches to suggest what they consider their best contributions to the world of recorded music. The following recordings are their suggestions.)

AUGUSTANA CHOIR: Evening (Kodaly); Victor 1937—Nunc Dimittis and Gloria (Tschesnokoff-Cain); Adoramus Te Jesu Christe (Handel); Victor 15214—Oh Susanna (Stephen Foster); Victor 1971—I Dream of Jeannie With the Light Brown Hair (Stephen Foster); Music When Soft Voices Die (Dickenson); Victor 2046.

JOHN BARBIROLLI: The Tragic Symphony—No. 4 in C Minor (Schubert); *New York Philharmonic,* Victor Set M-562—Iberia (Debussy); *New York Philharmonic;* Victor Set M-588—Fountains of Rome (Respighi); *New York Philharmonic;* Victor Set M-576—Suite for Four Horns, Two Flutes and English Horn (Purcell-Barbirolli); *New York Philharmonic;* Victor Set M-533.

HANS BARTH: Fantasia in D Minor (Mozart); Le Coucou (Daquin); Victor 20345—Witches Dance; Nautilus; To the Sea (MacDowell); Victor 20396—Humoresque (Dvorak); Polish Dance (Scharwenka); Victor 20203 — Scarf Dance; Flatterer (Chaminade); Victor 20346—Rustle of Spring (Sinding); Narcissus (Nevin); Victor 20121.

BARTLETT - ROBERTSON: Scaramouche (Darius Milhaud); Columbia 69835—Sheep May Safely Graze (Bach-Howe); Arrival of the Queen of Sheba (Handel-Easdale); Columbia 69818—Romance (Arensky); Turkish March (Beethoven-Theon); Columbia 17198.

JUSSI BJOERLING: Celeste Aida, from "Aida" (Verdi); Che Gelida Manina, from "La Boheme" (Puccini); Victor 12039—The Flower Song, from "Carmen" (Bizet); The Dream, from "Manon" (Massenet); Victor 12635.

ERNEST BLOCH: Quintet for Piano and Strings (Bloch); *Pro Arte Quartet; Alfredo Casella,* Pianist; Victor Set M-191 — Quartet (Bloch); *Stuyvesant String Quartet;* Columbia Set M-392—Suite for Viola and Piano (Bloch); *William Primrose, Fritz Kitzinger;* Victor Set M-575—Concerto Grosso (Bloch); *The Curtis Ensemble* and *Louis Bailly;* Victor Set M-563—Violin Concerto (Bloch); *Joseph Szigeti & The Orchestre Du Conservatoire;* Columbia Set M-380.

EMMA BOYNET: Baigneuses au Soleil (G. de Severac); Victor 4417—Nocturne en forme de Valse (G. Pierne); Victor 4416—Fifth Barcarolle (G. Faure); Victor 4415—Bourree Fantasque (E. Chabrier); Victor 4418.

WALTER DAMROSCH: Pavane (Faure); *National Symphony Orchestra;* Victor 7323—Airs de Ballet (Gluck); *National Symphony Orchestra;* Victor 7321 & 7322—Gavotte in D (Bach); *National Symphony Orchestra;* Victor 7322.

AGNES DAVIS: Immolation Scene, from "Gotterdammerung" (Wagner); *Philadelphia Symphony Orchestra, Stokowski,* Conducting; Victor Set M-188—Heil Dir Sonne, from "Siegfried" (Wagner); *Frederick Jaegel; Philadelphia Symphony Orchestra, Stokowski,* Conducting; (From album) Victor M-441.

NELSON EDDY: Four Indian Love Lyrics (Hope-Woodeford Finden); (From album) Columbia X-150, 17161-62—Twelve Beloved American Songs; Victor Set C-27.

WALTER GIESEKING: Concerto No. 5—Emperor (Beethoven); Columbia Set M-243—Preludes Book 1 (Debussy); Columbia Set M-352—Preludes Book II (Debussy); Columbia Set M-382—Sonata, op. 53-Waldstein (Beethoven); Columbia Set M-358—Sonata, op. 57-Appassionata (Beethoven); Columbia Set M-365.

HERTHA GLAZ: Fruehlingstraum (Schubert); Gretchen am Spinnrad (Schubert); Victor 15247.

GORDON STRING QUARTET: Quartet in A Minor (Carpenter); Schirmer Set 4.

HOWARD HANSON: Romantic (Hanson); *Eastman-Rochester Symphony, Hanson,* Conducting; Victor Set M-648—Merry Mount (Hanson); *Lawrence Tibbett;* Victor 7959.

ROY HARRIS: Song for Occupations on Words by Walt Whitman-Eight Voice A-Cappella Cantata (Harris); *Westminster Choir;* Columbia Set 226—Three Variations on a Theme (Harris); *Roth String Quartet;* Victor Set M-244—Sonata for Piano (Harris); *Johana Harris;* Victor Set M-568—Third Symphony (Harris); *Boston Symphony Orchestra, Koussevitzky,* Conducting; Victor Set M-651.

JASCHA HEIFETZ: Concerto in D Major, op. 77 (Brahms); *Koussevitzky,* Conducting; Victor Set M-581—Concerto No. 2 in G Minor (Prokofieff); *Koussevitzky,* Conducting; Victor M-450—Sonatas No. 10, K. 378 and No. 15, K. 454, in B Flat Major (Mozart); *Emanuel Bay,* pianist; Victor Set M-343.

HERBERT JANSSEN: Die bieden Grenadiere, op. 49, No. 1 (Heine-Schumann); Standchen-Serenade (Rellstab-Schubert); Victor 15379—Die Lotosblume-The Lotos Flower, op. 25, No. 7 (Heine-Schumann); Widmung-du meine seele, op. 25, No. 1 (Ruckert-Schumann); Victor 1931—Die Nacht-Night, op. 10, No. 3 (Gilm-Strauss); Traum durch die Dammerung-Dream in the Twilight, op. 29, No. 1 (Bierbaum-Strauss); Victor 1930.

EDWARD JOHNSON: Depuis longtemps j'habitais, from "Louise" (Charpentier); Victor 9293.

EDWARD KILENYI: Todtentanz (Liszt); *Orchestra Symphonique of Paris, Meyrowitz,* Conducting; Columbia Set X-122—Twelve Etudes, op. 10 (Chopin); Columbia Set M-368.

ALEXANDER KIPNIS: Song Society Album No. 1 (Brahms); Victor Set M-522—In diesen heiligen hallen, from "The Magic Flute" (Mozart); Victor 8684—Der Wanderer (Schubert); Der Doppelganger (Schubert); (From album) Columbia M-89, 67434.

BENJAMIN KOHON: Sonata for Cello and Bassoon in B Flat (Mozart); with *Joseph Schuster,* cellist; Victor 12149—Rondo (Eugene Zador); with *Decca Little Symphony Orchestra;* Decca Set 9, 66233.

SERGE KOUSSEVITZKY: Concerto for Orchestra in D Major (K. P. E. Bach); *Boston Symphony Orchestra;* Victor Set M-559—Symphony No. 5 in E Flat Major (Sibelius); *Boston Symphony Orchestra;* Victor Set M-474—Italian Symphony No. 4 in A Major (Mendelssohn); *Boston Symphony Orchestra;* Victor Set M-294—Also Sprach Zarathustra (Strauss); *Boston Symphony Orchestra;* Victor Set M-257.

MARIA KURENKO: Tschaikowsky Recital; *Sergei Tarnowsky,* pianist; Victor Set M-678.

LOTTE LEHMANN: Song Recital No. I; Victor Set M-292—Song Recital No. II; Victor Set M-419—Schumann Duets; with *Lauritz Melchior;* Victor Set M-560—Walküre, Act I-Complete (Wagner); Victor Set M- 298—Walküre, Act II-Complete (Wagner); Victor Set M-582.

LUBOSHUTZ-NEMENKOFF: Variations on a Theme of Beethoven (Saint Saens); Victor Set M-638—Coronation Scene, from "Boris Godunov" (Moussorgsky); Oriental (Cui); Victor 2084.

JEANETTE MACDONALD: Album of Concert Songs; Victor Set M-642—Italian Street Song, from "Naughty Marietta" (Herbert); Sweet Mystery of Life, from "Naughty Marietta" (Herbert); Victor 24896.

JOHN McCORMACK: Moon of my Delighted (Lehmann); His Master's Voice DB-340—Angels Guard Thee (Godard); with *Fritz Kreisler;* His Master's Voice DB-577—Traume (Wagner); His Master's Voice DB-2868.

LAURITZ MELCHIOR: Lohengrin's Abschied-Lohengrin's Farewell (Wagner); Parsifal's Schlussegesang-Nur Eine Waffe Taugt (Wagner); Victor 15213—Tristan Duets (Wagner); with

Mme. Flagstad; (From album) Victor M-644, 15838.

YEHUDI MENUHIN: Sonata in G (Lekeu); Victor Set M-579—Concerto in E Minor (Mendelssohn); *Paris Orchestra Colonne, Enesco,* Conducting; Victor Set M-531—Concerto in D Minor-The Lost Concerto (Schumann); *New York Philharmonic Orchestra, Barbirolli,* Conducting; Victor Set M-451—Concerto No. 1 in D Major-Complete Urtext Edition (Paganini); *Paris Symphony Orchestra,* Monteux, Conducting; Victor Set M-230.

YELLA PESSL: Sonatas: in A Major (Scarlatti); Victor 1942—in A Minor (K. P. E. Bach); Victor Set M-606—for Flute and Harpsichord (J. S. Bach); (From album) Victor M-406, 14619.

EGON PETRI: Carmen Fantasia (Bizet-Busoni); Columbia 68740—Concerto No. 2 in A (Liszt); Columbia Set M-362—Fantasia on Bach (Busoni); Columbia 69127—Sonata No. 32 in C Minor (Beethoven); Columbia Set M-263—Variations on a Theme by Paganini (Brahms); Columbia Set X-80.

ROSA PONSELLE: Casta Diva, from "Norma" (Bellini); Victor 8125—Duet with *Marion Telva,* from "Norma" (Bellini); Victor 8110—Ernani Involami, from "Ernani" (Verdi); Pace Mio Dio, from "Force of Destiny" (Verdi); Victor 6875—Ave Maria (Gounod); Elegie (Massenet); Victor 6599.

FRIEDRICH SCHORR: Jerum, Jerum-Schusterlied, Cobbling Song, from Act II "Meistersinger" (Wagner); Victor 7426—Wahn, Wahn, ueberall Wahn, from "Meistersinger" (Wagner); Victor 7319—Was duftet doch der flieder, from "Meistersinger" (Wagner); Victor 7425—Album of Music from "Siegfried" (Wagner); Victor Set M-161—Album of Music from "Walküre" (Wagner); Victor Sets M-26 & M-27.

ELISABETH SCHUMANN: Ave Maria (Schubert); Victor 8423—Litanei (Schubert); Victor 1934—Hirt auf dem felsen (Schubert) Victor 14815—Quintet from "Meistersinger" (Wagner); Victor 7682.

REGINALD STEWART: Scherzo-Waltz (Chabrier); *Toronto Philharmonic Orchestra;* Staccato Etude (Rubinstein); *Toronto Philharmonic Orchestra;* Victor 12606.

GLADYS SWARTHOUT: Gladys Swarthout in Song; Victor Set M-679.

JOSEPH SZIGETI: Concerto in D (Brahms); *Sir Hamilton Harty,* Conducting; Columbia Set 117—Concerto in D (Beethoven); *Bruno Walter,* Conducting; Columbia Set M-177—Sonata in E Minor (Mozart); Columbia 69005—Sonata No. 3 in A Minor (Bach); Columbia Set X-2.

TRAPP FAMILY SINGERS: Bianco e dolce cigno (Arcadelt); Victor 1964.

VRONSKY & BABIN: Suite No. 2, op. 17 (Rachmaninoff); Waltz, from Arensky's Suite, op. 15; Victor Set M-213—Polovetzian Dances, from "Prince Igor" (Borodin); Victor 12030—Scaramouche (Milhaud); Victor 12726—Waltzes, from the "Rosenkavelier" (R. Strauss); Victor 13150.

ERNST WOLFF: Lieder Album (R. Franz); Columbia Set M-253—Lieder Album (E. Wolff); Columbia Set M-268—Die Schöne Mullerin-Lieder Cycle (Schubert); Columbia Set M-317—Deutsche Volkslieder (arranged by Brahms); Columbia Set X-128.

Record Labels and Manufacturers of Recordings

BISSELL-WEISERT
Bissell-Weisert, 548 N. Michigan Ave., Chicago, Ill.

BLUE NOTE
Blue Note Records, 235 Seventh Ave., New York City

CHAMPION
Champion Recording Corp., 1600 Broadway, New York City

BRUNSWICK, COLUMBIA, OKEH, VOCALION
Columbia Recording Corp., 1473 Barnum Ave., Bridgeport, Conn.

COMMODORE
Commodore Music Shops, 144 E. 42nd St., New York City

DECCA
Decca Records, Inc., 50 W. 57th St., New York City

EXCLUSIVE
Exclusive Recordings, 1600 Broadway, New York City

F.R.M.
Friends of Recorded Music, 45 Fourth Ave., New York City

GALA
Gala Record Co., 521 - 5th Ave., New York City

GAMUT
Gamut Records, 1107 Broadway, New York City

GENERAL
General Record Co., 1600 Broadway, New York City

GENNETT
The Starr Piano Co., Richmond, Ind.

G. S. VARIETIES
Gramaphone Shop, Inc., 18 E. 48th St., New York City

HRS
Hot Record Society, 827 - 7th Ave., New York City

IRAGEN
International Records Agency, P. O. Box No. 171, Richmond Hill, N. Y.

JULIUS ABERBACH
Julius Aberbach, 240 W. 73th St., New York City

LIBERTY
Liberty Music Shop, 450 Madison Ave., New York City

COLLECTOR'S ITEM
Mr. Ben Lincoln, c/o Chapman's (Furniture Dept.) Wisconsin Ave. near Broadway, Milwaukee, Wis.

MELOTONE
Melotone Recording Studio, 25 Central Park, West, New York City

MASTER CLASS RECORDINGS
Master Class Recordings, 16 E. 43rd St., New York City

MUSICRAFT
Musicraft Records, Inc., 10 W. 47th St., New York City

NEW MUSIC RECORDS
New Music Quarterly Records, c/o Bennington College, Bennington, Vt.

NOCTURNE
Nocturne Studios, 29 W. 57th St., New York City

NATIONAL COMMITTEE FOR MUSIC APPRECIATION
National Committee For Music Appreciation, 65 E. Lake St., Chicago, Ill.

VICTOR, BLUEBIRD
RCA Manufacturing Co., Inc., Camden, New Jersey

MUSIC BOX
Robson's, 111 W. 52nd St., New York City

SCHIRMER
Schirmer's Library of Recorded Music, 3 E. 43rd St., New York City

SOLO ART
Solo Art Records, 1600 Broadway, New York City

STANDARD
Standard Phonograph Co., 168 W. 23rd St., New York City

TIMELY
Timely Records, 1600 Broadway, New York City

VARSITY, ROYALE
United States Record Corp., 1780 Broadway, New York City

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The Story of the Phonograph

IN ITS 40-year battle to eminence, recorded music has three times come up off the canvas after taking a count of nine.

It seemed headed for oblivion once in 1905 while still an unaccepted industry, again in 1925, and finally in the lean years of the depression when record sales plunged to a mere fraction of the towering figures they achieved in the boom twenties. Reasons for this multiple decline and resuscitation can easily be traced to factors in the industry itself.

A Frenchman, Leon Scott, is credited with the first conception of the phonograph, or "Phonautograph" as he called his new contraption. This was in 1855, but the idea was either too hazy or too poorly presented to secure any financial backing, and the scheme was abandoned.

In 1877 however, the more practical Thomas A. Edison took up the idea and the day dream assumed concrete form. Other engineering pioneers became interested. In 1881 Emil Berliner conceived the idea of pressing a number of records from a master rather than spoiling the original disc by playing it back as his predecessors had done. Ten years later he showed the device to Eldridge Johnson of Camden, N. J., and Johnson was fascinated. A new industry was born.

But the public failed to see it. The phonograph was regarded generally as a toy. Buyers scrupulously avoided the machine and — what was worse — reputable musicians refused to record for it.

The break came in 1906 and was directly due to three factors: Heroic advertising efforts, the introduction of the concealed-horn victrola by Victor, and the recordings of Enrico Caruso. Sales of some of the Caruso records still stand untouched in record history.

But in 1921 radio came into the picture, not only a new idea but a vast improvement in sound reproduction. Beside it the phonograph, which still used the old acoustic process of the early 1900's, was pale in contrast. By 1925 millions of talking machines had been relegated to the attic while the public wondered vaguely, if at all, whether the things were still being made.

The next year their doubts were dispelled with the orthophonic phonograph, the tonal equal of the finest radios of the day. It brought with it the realization that radio was not and never could be the musical rival of the phonograph. The two instruments occupied different fields.

It was also about this time that recording itself underwent a tremendous transformation. Discs had previously been recorded through an elongated horn which, because of its ability to concentrate sound, moved the needle over the disc in proportion to the singer's lung power. Now however, a microphone was employed and the recording done by an electrical process. The results were so startlingly realistic that they could be compared only with the music in the original.

Once again records and phonographs were in the sun and sales figures approached their former levels. And, once again, they were dealt a body blow by some outside agency.

In 1929 came the depression and for five years notices were appearing all over the country hinting that the record business had seen its last. Actually there were still remaining large numbers of record fans who were willing to spend their money but nobody was certain of that then.

The first step in the revival was "Higher Fidelity," an incredibly realistic recording system so sensitive that it is capable of reproducing overtones beyond the scope of the human ear. Instruments were redesigned, prices reduced and the record player attachment for radio users was introduced.

The results are well-enough known now. Since 1933 record sales have doubled and quadrupled. Of course the sweeping popularity of swing and its offspring, 250,000 coin phonographs — played a large part. Returning prosperity also helped, along with the demand for certain artists created by radio. But in the main the record industry has fought its own fight until it can now claim, together with the radio, the credit of bringing about a growing American interest in classical music, a rebirth of attention to enduring entertainment.

Parallel with the development of the phonograph has been the development of the manufacture of records. It now takes just 36 seconds to transform a shapeless lump of plastic into Beethoven's Fifth Symphony or the Streamline Strut. But that, as you can imagine, is not the complete picture.

The saga of a phonograph record actually begins in India and the Dutch East Indies where a few of the ten different ingredients that go into a record are gathered and packed. It continues then through five principal stages before it is ready for the market.

Contrary to popular conception, records are not made of wax. In fact there is no wax — or rubber — in them. They are compounded and treated from resins and shellac and various different types of fillers in a formula that is constantly being improved.

Actually there are two separate discs that are referred to as records in the recording of music: one the plastic platter on sale in the corner music store, and the other the studio disc on which the music or sound is first engraved. The studio disc contains no wax either but a blend of substances more resembling soap. This is melted, centrifuged and poured through a very fine mesh to remove all foreign particles, then allowed to flow out smooth on a circular metal plate, ready for the studio.

In the studio control room, similar to those seen in radio stations, this disc is revolved at the same speed at which the finished record is to be played while a recorder, with sapphire cutting point, inscribes the spiral grooves. Music is transferred to the record through a microphone which changes the sound waves into electrical impulses which in turn vibrate the cutting head as it travels its spiral path.

At this point it would be entirely possible to "play back" the transcribed disc, but it would only be possible once and the circular grooves, because of the delicacy of the material so carefully engraved, would be no good for any further reproductions. Consequently the next step is to use the disc as a mould in producing a "matrix," a negative of the record with tiny ridges corresponding to the record's grooves.

This is accomplished through a refined technique of coating the entire surface of the disc with a film of silver or gold — which are of high electrical conductivity — and placing the whole in an electroplating copper bath. When the copper has formed on the disc in sufficient thickness, it is stripped off and the result is the matrix, or "original" or "master."

At this point again, it would be possible to use this copper duplicate to press out records. To do so would be unwise however, lest it be damaged beyond repair. So, the whole process is repeated, with minor variations, to produce first another positive and then a number of negatives from the positive. These final negatives or matrices are used for the stamping of records while the master is kept for the files.

At this stage the matrices are introduced to the "record biscuits," the plastic whose ingredients have come from all over the world. These materials have been weighed out into proper proportions, carefully mixed and converted into a plastic by the application of heat in closed milling chambers. The resulting plastic mass is then sheeted, cut into biscuits, cooled and delivered to the press room.

The actual stamping operation is performed in hydraulic presses which first heat then cool the biscuit to insure perfect duplication. The circular labels are not glued on or pasted but actually pressed into the record materials. Only remaining steps now are to round and smooth off the edges, inspect the finished discs and place them in envelopes ready for your living room and buyers all over the world.

A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.—Goethe.

Judging Records

By DAVID EUGENE CLAYMAN

TO SAY what a positive influence records have been upon our lives and, more particularly, in the renaissance of music appreciation, might be superfluous. In fact, even the newly initiated record collector will appreciate this truth: that in records he has the only popularly available means by which he can hear a composition played repeatedly, either for pure, unalloyed pleasure or for close and intimate study.

Naturally, the first essential in assembling a record collection is the choice of music itself. It is not the writer's intention here to dictate or suggest points of taste. You yourself know whether or not you care for the chamber music of Brahms or Schubert, the songs of Hugo Wolf or Stephen Foster, the waltzes of Johann Strauss, the operas of Wagner or Verdi, the symphonies of Mozart, Haydn, or Beethoven, the tone poems of Richard Strauss or Claude Debussy, or the symphonies of Jean Sibelius or Dmitri Shostakovich. These things are for you to decide. Whether or not you consider yourself a student in musical aesthetics, you are at least a music lover. If you prefer Benny Goodman or boogie-woogie you are still exercising your own personal taste.

The thing most important after the choice of music itself is the interpretation of the performer. You will know in your own mind, at first hearing, if the interpretation is to your own liking. You will not have to be a connoisseur to decide whether or not the record or records in question can take an honorable place in your library, or any place at all, for that matter. In this factor, however, be as broadminded as possible. Bear in mind, for instance, that there are interpreters of similar stature to your own favorite. The other fellow has reasons for his preference, and can supply plausible reasons for his choice.

However, with reference to records as mechanical devices, there can be little doubt that they possess certain more or less tangible properties. Perhaps the most adversely criticized characteristic of modern records has been reproduction quality. Strangely enough, this current reproduction quality of modern phonograph records is less at fault than the manner in which they are played. The modern record company has found science and art completely cooperative. Nowhere have we seen finer mechanical precision in workmanship than that of the professional record manufacturer. Never has there been more solicitous attention upon the part of the record maker and the artist mutually, nor a more acute study of the delicate problems pertaining to that art. Today, there is no sound or combination of sounds audible to man which cannot be reproduced by the record maker.

If you can create nearly perfect listening and reproduction conditions, you are then in the best position to pass judgment upon the reproduction quality, the quantity and degree and causes of distortion, the surface "noise level," or any of the quasi-technical factors which make for good or bad records. But unfortunately, you cannot have perfect listening conditions in the ordinary record-listening booth, which is the usual "premiere" for your record's performance. Bear in mind, too, that there are three important factors which will affect reproduction quality of your record (1) the record, itself, (2) the instrument upon which the record is played, and (3) the listening conditions. It is not the intent of this article to touch upon the latter two factors, which are vast problems in the study of the phonograph and in acoustics.

We must perforce return to the example of any record and the booth in the record shop. Use steel or chromium needles. Raise the volume control to

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at least the half-way point. Turn the tone control, that is, the bass-treble control, until you can hear the highest notes or tones in the instrument, such as the upper reaches of the violin, the piccolo, the oboe or a coloratura soprano. The piccolo's tone will be exceedingly brilliant and so piercing that its cutting edge will sometimes be almost unpleasant. Charles O'Connell describes the oboe's tone quality as "green and bittersweet." At any rate, it has a unique reedyness and if your record's fidelity is there, you will hear it. Now, for our example of the coloratura. The extremely high notes should "come out," undeterred by distorition of a metallic or scratchy nature. These high notes must have a freedom, a sense of space and a velocity about them, which are inherent in high frequencies. While your instrument is still set for the "highs," listen closely, in the quieter passages and in the momentary rests and pauses, for the surface noise. The metal needles will show them up. Listen for "weaviness." Listen for "bumps," caused usually by warped records, that may have been stored in a very warm place. If you like piano records, listen, in the slower passages, for what is known as harmonic distortion. When the pianist has the sustaining pedal down, there should be harmonic or sympathetic vibration of (at least) one octave higher in a good, tuned piano. There should be a sense of tone which has body, tone "which can be touched," it is so emphatically real. The piano, until about five years ago, was one of the most difficult of instruments to record. But today, look for extreme resonance in bass chord passages and in all the complete piano range. The recording must have grand piano character. In pizzicatti passages of the stringed instruments and in harp passages, listen for the actual plucking which sets the string going. Close your eyes. Is this the real thing? Do not listen to a record as such. Listen to a contrabassoon, to a 'cello, to a saxophone, to the human voice. If the record does not succeed in creating that sort of an illusion, if it does not have that identifying "aliveness" of vibration or tone quality, then it is not what we term high fidelity or reproduction quality.

Beyond listening for "highs" and "lows" in the orchestra, in the voice, in the chorus, in the jazz band—and adjusting the tone and volume controls so that they will allow these high and low frequencies to pass, there are other problems. Distortion, muddiness of tone, lack of separation of instrumental timbre. They are almost one and the same thing. Raise and lower the volume control in these distorted passages. You can soon tell, how much of it may be caused by the small record booth (which may aid in magnifying these bad features) and how much is caused by a defective recording.

Another experiment. Take two different records from the same master disc, or two different interpretations of the same composition; take a very small section that has something unique about it upon which you wish to base your comparison, say two or three measures, in other words — identical passages on each of the two different interpretations. They may have been made by two different record manufacturers or by the same manufacturer at two different occasions. Whatever the case is, you yourself can tell which "sounds better" to you, even if you are still in that small record booth. You will be the final one to judge, in this extremely simple way, these matters of reproduction quality, distortion, instrumental character and the like.

Before we abandon the problem of distortion, which is an ugly creature, let us weed out or trace some of the other causes of it in our record. Too low a volume setting, especially in symphonic works will be one trouble. Find a middle point (if possible) in the dynamic range of that surface, set your instrument and then, do not touch it! Let the conductor be the interpreter of volume and dynamics thenceforth. The distortion that might occur in quadruple fortissimo is nearer to truth than your sudden lowering of the volume to piano in a passage marked "FFFF." Very often, a record's grooves have been irritated and damaged by dust, old needles, a heavy or unsuitable tone arm, or the like. Cactus or fibre needles will "cover up" those unpleasant vibrations, and it is true, too, that needles of that description will cause less wear and emit a mellower tone quality than metal needles. On the other hand, the brilliance and transparent tone reproduction of some of the newer types of metallic needles is unsurpassed.

At any rate, be happy in the knowledge that the greatest portion of the masterworks of the musical art have been recorded for all time and are at your command. Think of the most thrilling concert you have ever attended or the most thunderous climax in a Bach fugue, when every reed and pipe at the celebrated organist's command seemed about to burst with vibration. Then think, too, that those very vibrations are waiting, prisoners in a microscopically narrow groove, on a piece of inanimate material, anxious to be released by a sharp needle—and you may have some idea of the picture involved. Such is the achievement of records!

And although we have pointed out some of the phases of records and record-listening, we feel that the personal pleasure to be found in them is also the most obvious attribute of good music. MUSIC, which is here and gone in the very moment it occupies in listening to it, and for that reason, the most elusive of the arts—is at its best in records. Here, in recorded sound, find yourself in reflections of your varying moods . . . When you are aware of the caressing nature of that which is Debussy, the stormy and virile Beethoven, the architectonic and massive Bach, the strength and pungent sonority of Brahms, the dramatic and passionate Wagner, the pathetic and lyric Tschaikowsky, the lovely, irridescent Chopin, the sparkling staccato of Rachmaninoff, the sensational and dramatic Richard Strauss; the haunting, mornful Shostakovich, the magnitude and depth of Sibelius and the eerie and orgiastic character of Stravinsky, then only, will you know the transmutation of that which is called the inner self. Then only will you know that these great masters of the art are the reverberations of life, of your very self, if you will. In them, find those powerful and subtle experiences which are the consummation of Existence and which are yours forever in recorded music.

Judging Phonographs

By RICHARD Q. WEDDELL

WITH the recent drastic reductions in the prices of recordings, many more people than ever before are probably considering building a library of recorded music — and they will have to start with a machine.

The latest and finest discs are made with a more extended treble range than heretofore. The treble now reaches almost five octaves above Middle C, matching the earlier, successful attempts to encompass the bass. Since only phonographs manufactured during the last few years reproduce these more brilliant and broader-ranged records adequately, it is best to acquire an up-to-date machine to insure satisfactory performance of all the sound that is actually engrooved on the records. It is certainly not very effective to employ a machine limited in projection for the playing of discs made with extensive treble and bass. That is about as sensible as owning an entire house and trying to raise a large family without ever entering the cellar or ascending to the second floor, when these two sections are perfectly usable.

The purchaser should look first for tone in a phonograph. However, checking with salesmen, it is amazing to find that appearance of the machine is, in most cases, the sole requisite that is ever considered. The buyer seems to assume that reproduction by all machines is of standard excellence. (This is not the case). Therefore, he thinks it only necessary to select a piece of furniture that will fit attractively into his living room.

In some ways, this represents a more healthy attitude than has hitherto prevailed, and it has forced the appearance of a number of handsomely-cabineted machines in welcome contrast to their predecessors. Previously, most machines were not remarkable for beauty of appearance. A good many were

monstrous contrivances that smote the eye and sent the aesthetic senses staggering with the first frightening impression that they were a new kind of apartment-sized sarcophagus. Somehow, there was a crescendo of ugliness as the years passed; this probably reached its height in the hideous mounted boxes that were advertised in England in the middle thirties. They still make some beauties there, but now they lack the shattering effect of those clumsy monuments to bad taste that made British magazines worth skimming.

Today, the makers of phonographs realize they must strike a better balance between the sight and sound of a machine, so that, in the catalogue of one prominent manufacturer, for example, you can find illustrations of models in Chippendale, Georgian, Sheraton and Heppelwhite styles. These particular models are sky-high above the purse of the ordinary purchaser, but the tendency to produce a phonograph that is also a good piece of furniture is becoming more wide-spread.

Nevertheless, this question of appearance, though undeniably important, is not the whole story and *at least* equal consideration should be given to the quality of tonal reproduction. As a matter of fact, a great number of people would think that the tone is the only factor to be considered. However, they undoubtedly hope the mechanism that sounds best to them is not unattractively housed.

Several years ago, the perfect record with which to test a new machine was the first one in the set of Strauss' tone-poem *Also Sprach Zarathustra* with its opening in which there is a rising trumpet call over a low, mysterious rustle, then full chords, the pounding of a kettle drum and an enormous soaring orchestral climax, reinforced by organ, believed to have been "perhaps the greatest volume of sound ever engraved on a record." This tested not only the treble, but also the power of the machine to reproduce a thundering roar. And if the instrument held out, it was usually a sale.

But even this extraordinary document for its time has been improved upon in clarity and fidelity to timbre. The vibrant power and red-blooded vigor of Karl Böhm's performance with the Saxon State Orchestra (imported) of another Strauss tone-poem *Don Juan,* with its lushly romantic interludes, is a constant challenge to the recording apparatus. On a good machine, the different strata of instruments, so to speak, are just as clear as the conductor intends them to be, and perfectly fused when it is combined effect at which he is aiming.

Listen to the beginning of Copland's *El Salon Mexico,* that hot tamale of the repertoire of American music, with its abrupt crashes on the cymbals—like drunken outlaws streaking through town and peppering the night-sky with gun fire. Then listen to the various instrumental solos at later points—just before the tango on the second face, for instance. Do they sound natural on that particular phonograph? See how closely the sounds as reproduced by the machine approximate the corresponding sounds you would hear from these instruments in actual performance.

Again, try the glittering, whirling, crowded carnival sequence that opens Strawinsky's ballet *Petrouchka* in the recording by Leopold Stokowski and the Philadelphia Orchestra. How near to the real thing do these fireworks approach?

Well, perhaps you are a classicist and you do not like or understand the moderns. Then give this machine that is a prospective buy a spin with the second movement of Mozart's lovely *Haffner* Symphony in the recording by Sir Thomas Beecham and the London Philharmonic. Is the marvelous string texture revealed? See how faithfully the smooth and close-blended sound of the orchestra comes out—with the little irresistibly beckoning figure in the strings. If that is a reliable phonograph you are playing, it should.

These are all orchestral examples. Ask to hear some of the latest recordings of art songs, opera, chamber music and piano and judge them critically for natural tone rather than a tone that is "canned" or "fuzzy."

The overtones which appear in high frequency recordings are not equally apparent to the ears of every individual. Because of this, modern phonographs are equipped with tone controls so that they may be adjusted to suit the player's taste. Unfortunately, to catch the full brilliance and impact of true orchestral color, the treble must be turned up on many machines; thus one hears the noise of the needle moving over the record surface, a noise that has been diminished in volume through experiments and improvements but which has not yet been entirely eliminated. Do not let it bother you, unless it is unusually loud, because in most cases you will not notice this drawback, at all, after a short while.



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If the machine "booms" or sounds shrill, regulate the tone controls, but be certain that in order to obtain a pleasing sound you have not cut down the bass and treble ranges so much that the color of the record is lost. Many machines are made with single tone controls, while others have separate controls for both treble and bass (usually on the higher-priced machines). The dual control is preferable since it permits regulation of either bass or treble ranges without affecting the other, and a maximum of both ranges at the same time; but it should not be the all-important factor in determining your choice.

Listen to the various makes of machine carefully and to different examples of the same model, because occasionally these are not uniform and some may be slightly better than the rest. In making comparisons, it is wise to use the same record in rotation on all machines, comparing the same passage or passages. Obviously, some records will be kinder to the tone than others and do not offer an opportunity to judge critically. Also make certain that a new needle is used on each machine, for a needle that has been used too often will make even the best machine ineffectual.

Do not be over-awed by the number of tubes. As long as your phonograph is loud enough for you to hear plainly and without distortion, the number of tubes is inconsequential. It is important for apartment dwellers who must keep the volume on their speakers down (there are neighbors you know!) to ascertain the electrical output, measured in watts, of the machine. The greater the electrical output, the less possibility of distortion of tone on low volume and the more varied the color effects. Compare the machines with volume at a low point, for that is how you will be operating the machine very often.

Any well-designed speaker larger than eight inches in diameter should cover the necessary range from 5,000 to 7,500 cycles per second. Now about the baffle. The baffle is the partition upon which the speaker is mounted. It is used to prevent the sound from the backside of a loudspeaker from coming around and cancelling that from the front side (Do you follow?). As a result, it improves the bass response. So the larger the baffle, the better the bass tone. For this reason, many people prefer a speaker in a separate cabinet where the baffle gets more space than in a regular phonograph cabinet (but such an arrangement is very rare).

To increase the life of your records, be sure the pick-up (the arm holding the needle) is as lightly balanced as possible. The maximum weight applied to the record should not exceed an ounce and one-half. There is varying opinion as to the virtues and defects of crystal and magnetic pick-ups. A good crystal pick-up will cost $15 or more; a cheap one is bad to own. Disadvantages of a crystal pick-up are its extreme fragility and its inability to withstand high temperature (125F). So if you are living on or near a desert, it is definitely out. I do not suppose this eliminates most of you, however. A good magnetic pick-up is better than a good crystal. It is more durable and less subject to resonances, but the output is less and requires more amplification than a crystal.

As to needles, use whichever kind sounds best to you. Cactus will not give you as much brilliance or treble reproduction as steel, so if you want to inspect thoroughly the "second floor" or a piece of modernism that is as gaudy as a witch-doctor, you will be happy with the second variety.

Note on automatic record changers: According to many authorities, these generally harm the records, but if you are overjoyed to escape the exercise of continual record fetching-and-flipping, they will probably be worth it to you. (Most record albums are now obtainable for automatic changers—be certain to designate what type of album you desire in making your purchase.)

Your problem in choosing a phonograph is easier if you have only a limited amount of money to spend, because the field of choice will be narrowed by the absence of some of the refinements mentioned, and they will be out of reach of troubling you. However, having found the best machine in the price range you have selected, you have at your command a medium of providing yourself with unlimited pleasure and beauty.

The Cleveland Symphony Orchestra

By ARTUR RODZINSKI

THE Cleveland Symphony Orchestra which I have the honor to conduct now for the eighth year, and which is entering into its twenty-third season, is an ensemble of eighty-two virtuosi. In twenty-two years it has played eight hundred and fifty-six concerts in twenty-five states, in Canada and Cuba, having toured since its first season.

At home, in Cleveland, in addition to the two regular subscription series in Severance Hall there has been added a series of twelve Sunday "Twilight" concerts at popular prices. Last year, four additional all-star popular concerts were given in the Cleveland Public Auditorium to audiences of six to eight thousand for each concert. We also joined forces with the Ballet Russe, with which we give a series of performances annually, also in the Cleveland Public Auditorium. The summer "Pop" concerts performed by the symphony personnel were attended by seventy thousand persons last season. These concerts are sponsored by the Musical Arts Association which supports the orchestra. One of the most interesting and most satisfying activities of the Cleveland orchestra is its series of educational concerts which were begun in its first season. As a matter of fact, it is my understanding that the entire music appreciation work in the public schools in Cleveland is based on the music played at the children's and young people's concerts which last year drew more than forty thousand students.

I am the second conductor to have mounted the podium of the Cleveland orchestra, Nikolai Sokoloff, my predecessor, having wielded the baton from 1918 until 1933. The orchestra came into being through the initiative of Mrs. Adella Prentiss Hughes, who had brought Cleveland's interest in symphonic music to a very high estate by presenting internationally famous orchestras in some 150 concerts under the direction of such famous conductors as Dr. Karl Muck, Victor Herbert, Richard Strauss, Leopold Stokowski and many others, between 1901 and 1918.

We, of the Cleveland Orchestra, feel ourselves most fortunate in the possession of our own magnificent home, Severance Hall, the tenth anniversary of which is being celebrated this Winter. Severance Hall was built expressly for the use of the Orchestra as a gift of the distinguished philanthropist, John Long Severance, who led an effective campaign for its endowment, and the Musical Arts Association has been highly instrumental in assuring the growth of the organization. It is assisted by the Friends Of The Cleveland Orchestra, which came into being in 1938. The "Friends" association maintains a campaign fund which affords the contributors to the fund the privilege of attending an orchestral rehearsal, a broadcast, and a concert planned and presented by the orchestra for the special benefit of the "Friends."

One word about the operatic performances in Severance Hall — I have had the pleasure of presenting works by Wagner, Strauss, Bizet, Puccini, Verdi, Rossini, Rubinstein, and Shostakovich. As a matter of fact, the performance of Shostakovich's *Lady Macbeth of Mzensk* was the first outside of Russia. This presentation was later carried to New York, orchestra and production intact, and repeated at the Metropolitan Opera House under sponsorship of the League of Composers.

In the vestibule of Severance Hall leading to the foyer, is a marble tablet with this inscription from Plato: "Music is a moral law. It gives a soul to the universe, flight to the imagination, a charm to gaiety, and life to everything. It is the essence of order and leads to all that is good, just, and beautiful." It is the aim of the entire personnel of the Cleveland Orchestra to give to Cleveland music that will serve the high purposes which are expressed in these words.

Philharmonic Symphony On The Air

By DEEMS TAYLOR

YOU do not have to be told that the broadcasts of the Sunday afternoon concerts of the Philharmonic-Symphony Society are heard by millions of people. Everybody says it, and then adds, "wonderful, isn't it?" But have you ever stopped to think just *how* wonderful? Suppose we consider a few statistics.

The orchestra was founded in 1842, and by the end of the 1939-40 season had given 3,525 concerts. Let us assume that the average attendance at every one of those 3,525 concerts was 2,500 persons (a generous estimate, by the way). That means that, up to now, 8,812,500 people have heard the orchestra in concert.

The radio engineers estimate that the Sunday afternoon broadcasts are picked up by 4,500,000 receiving sets in the United States and Canada. They also estimate that two persons, on the average, are at every receiving set. Now multiply the number of sets by the average number of listeners, and you get 9,000,000.

In other words, every Sunday afternoon the Philharmonic-Symphony Society is heard, on the air, by *more people than had heard it, in concert, during the ninety-seven years of the Society's existence!* Even that is not the whole story. Of the theoretical 2,500 persons who attend a Philharmonic-Symphony concert in Carnegie Hall, more than half that number are subscribers; which means that the same people attend over and over again. The radio audience is composed of *nine million different* people.

Think of it: If it were possible to build an arena large enough to hold all of its radio hearers, the orchestra would face, every Sunday afternoon during the concert season, an audience equal to the combined populations of Norway and Sweden. The idea is a bit frightening, and one commentator, at least, tries not to think about it.

But the thing that impresses me even more about this audience, as I have come in contact with it, through the mail, is not its size alone, but its genuine interest in the music, and understanding of it. Equally impressive is the fact—if the mail be any evidence—that it numbers as many men as it does women. If this be so, then America is really justified in calling itself a musical country. No art is in a healthy state that is supported by only one sex; and while American women have always supported music, and music in this country owes them an incalculable debt of gratitude for having kept it alive, American men have been, traditionally, as bored with music as their women-folk were interested in it. That tradition, if it ever had any basis of truth, has one no longer. The broadcast concerts of the Philharmonic-Symphony society are heard and commented upon, intelligently, and often profoundly, not only by educators and professional men, whose interest one might take for granted, but by merchants, factory workers, W.P.A. and C.C.C. workers, day laborers, garage proprietors—people in every imaginable trade and walk of life.

It is not only an appreciative one, this radio audience. It is an exacting and critical one. Its opinions are impartial. Its estimates of the merits of a conductor, for example, are not affected in the least by the grace or awkwardness of his gestures, the cut of his coat, the style of his haircut, or the authority of his back. It judges him solely on the basis of what sounds he draws from the orchestra, of how successfully he brings to life the printed score that lies before him.

This is no audience of bored dilettantes or tired experts; it is a vast assemblage of people who listen to music for no other reason than that they love it—the most rewarding and exciting audience, in my opinion, for which any orchestra could play.

Psychological Aspects In Playing

By M. GRUPP

MIND-CONTROL is as important in playing an instrument as it is in all other activities of the human body. A great majority of musicians are slaves to "lack-of-confidence-in-playing," which gives rise to the emotion of fear. This fear throws out of control those physical apparatuses employed in wind and in all other musical instrument playing.

It stands to reason that no matter what may be the degree of his playing ability an instrumentalist will find that the fear complex keeps him from performing to the best of his ability, and destroys what should be, for him, the natural way of playing. Some musicians play in an inferior manner not because they cannot manipulate their instruments, but simply because of the lack of coordination between their thinking processes and physical actions.

The one who hopes to be an efficient instrumentalist must, during the act of playing, first acquire the habit of coordinating the mind with the breathing, finger, tonguing, and lip muscle apparatuses. In order successfully to eliminate lack of confidence, fear, worry, nervousness, and other complexes in playing, and thus succeed in using his physical equipment to the best advantage, the player must also acquire self-control. Once the mind does become the controlling factor of his playing, and the physical equipment with which it works on the instrument, namely, the breathing apparatus, tongue, lips, etc., responds as intended by nature, the instrumentalist becomes a truly efficient performer.

It does not follow that every instrumentalist should employ his physical apparatuses in the same manner: just as there are no two human beings possessing identical fingerprints, so there are no two wind-instrumentalists whose breathing apparatus, tongue, mouth and lip muscles, and so forth, are built and function exactly alike. Therefore, common sense dictates that each wind-instrumentalist shall control these apparatuses in his own individual and natural manner while playing. The adoption of the foregoing psychological playing-elements makes it possible for the student to acquire natural breathing, tonguing, and lip-muscle actions, and thus aids him in eliminating his playing-difficulties.

To students, and to those professional instrumentalists who, although successful for a time, have in late years acquired playing-difficulties which have weakened their ability, and to those always dissatisfied with their performances because of playing-troubles, this may be said: "No matter what your playing difficulties are, no matter how long ago and in what manner they were acquired, one may be reasonably certain that they were greatly increased by destructive-to-playing complexes, which in themselves are the result of incorrect (unnatural) habits of playing, lack of confidence, fear, worry and, above everything else, a wrong mental attitude."

To realize how true this fact is, one has only to consider the brain and nervous system, their functions, how they control the body in general. Especially must one recognize the important part they play in controlling the physical organs and muscles employed in wind-instrument playing for the accomplishment of range, correct lip formations, attack, natural breath control, and other factors.

The brain, a great mass of nerve cells, lies in the top of the head and is connected with the spinal cord which runs down through the backbone. Coming from the brain and from the whole length of the spinal cord are a great number of nerves which spread throughout the body. Each of these nerves is linked to that portion of the skin or to that muscle with which it is associated.

There are sensory nerves (nerves of sense and impression) and motor nerves (nerves of motion). With few exceptions, these nerves are connected with every part of the body.

The sensory nerves convey impressions and the motor nerves function in obedience to these impressions. Assume that you hold your hand in something rather hot. After a certain time the heat becomes unbearable; the sensory nerves immediately telegraph the condition of the hand to the brain. Thereupon the brain, through the motor nerves, instantly sends the muscles of the arm an order to remove the hand. The arm muscles at once contract and withdraw the hand. This entire process works as quickly as the blinking of an eye.

It is thus understood that besides thinking, feeling, and other functions, the brain, through its wires (nerves), with the assistance of the spinal cord, is the conductor of all bodily movements, tensities, and relaxations.

To illustrate the bearing of the foregoing facts upon wind-instrument playing, and to bring out the truth that the mind is the real player, a brief account of the brain functions essential to the achievement of high notes will be of value at this point: Let us say an instrumentalist is about to play a certain high note. In order to accomplish this, he must tense his lips to a degree so that the breath may vibrate them the required number of times necessary for the production of this particular note. Since his mind is aware that the note to be played requires a certain degree of lip tenseness, the brain immediately gives orders to the lip muscles through the motor nerves, to form and tense correctly. The muscles instantly obey and contract. Thus, due to the function of a correct habit acquired through practice, they tense to the exact degree necessary and the note in mind is played. We now perceive that the lip muscles did the work that the brain, by means of the nervous system, commanded them to do.

If one plays by correct (natural) mental-control, then the brain and the nervous system habitually utilize, not only the lip muscles, but all the physical apparatuses employed in wind-instrument playing.

Now let us assume that the instrumentalist is about to play a high note, or a flexible or fast tonguing passage, and he has no confidence that he will succeed. "Playing-fear" gains a hold and makes him nervous. Then, not only do his nerves over-tense the physical-playing apparatuses, preventing them from maintaining proper flexibility, but his mind becomes too possessed with fear to convey the correct orders for the necessary muscular movements. How then, in all common sense, can the instrumentalist perform his best under such uncontrolled mental and physical conditions?

Should the brain under these circumstances, in rare cases, succeed in giving orders to the muscles, how could the latter travel through over-tight nerves (wires) in sufficiently fast and flexible fashion for the production of the desired results? Without the necessary speed, how could the mind convey to the lips, tongue, and fingers, and to those muscles used for deep breathing, the instructions for functioning in correct and flexible fashion? And under these circumstances how could the instrumentalist perform as well as he would in the absence of fear?

It is essential to point out, in closing, that when a player fears he will fail in his work, it is a foregone conclusion that he will. On the other hand, when he has no fear of failing, the odds are greatly in his favor that he will succeed. Thus the best way to conquer fear-of-playing is to learn to be unafraid to fail — to be confident! The method of obtaining this confidence is an individual problem and it should be an integral part of the duty of every teacher to study pupils individually with the purpose of imparting it to them—for each pupil may have his own particular obstacles to overcome.

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MASTER RECORD CATALOGUE

MASTER RECORD CATALOGUE

PREFACE

NOTHING LIKE IT EXISTS! OUR MASTER RECORD CATALOGUE OFFERS THE MUSIC LOVER A SERVICE NEVER BEFORE AVAILABLE. HERE, IN ONE COMPACT FORM, IS A COMPLETE LIST OF THE RECORDINGS OF THE DOMESTIC COMPANIES.

IT WAS A STUPENDOUS UNDERTAKING. LITTLE DID WE REALIZE WHEN WE STARTED WHAT A LONG, INVOLVED, AND TEDIOUS PROCESS IT WOULD BE. OUR PURPOSE HAS BEEN TO UNIFY, TO AMALGAMATE, INTO ONE BIG CATALOGUE ALL THE MATERIAL CONTAINED IN THE VAST MAZE OF CATALOGUES AND RECORD LISTINGS, MANY OF WHICH ARE NOT EVEN ARRANGED IN ANY PARTICULAR ORDER.

THE BUYER OF RECORDS WILL FIND OUR CATALOGUE EMINENTLY USEFUL, NOT ONLY IN TRACING A DESIRED RECORDING, BUT ALSO IN ASSISTING HIM TO CHOOSE THE MOST DESIRABLE WAXING OF A PARTICULAR COMPOSITION, OR THE MOST PERSONALLY APPEALING SELECTION OUT OF A GROUP OF, LET US SAY, SYMPHONIES OR CONCERTOS.

THE BUYER WILL HAVE AT HIS FINGERTIPS A COMPLETE LIST OF DISKINGS BY HIS FAVORITE ARTISTS, ORCHESTRAS, CHORAL GROUPS, JAZZ BANDS, CONDUCTORS, ETC. SHOULD THE BUYER WISH TO ACQUIRE, FOR EXAMPLE, A SONATA FOR HIS RECORD LIBRARY, HE HAS ONLY TO TURN TO THE LISTINGS UNDER SONATA AND THERE HE WILL FIND, ACCORDING TO COMPOSERS, ALL THE SONATAS WHICH ARE AVAILABLE ON WAX. SIMILARLY, HE CAN CHOOSE FROM EQUALLY COMPLETE LISTS OF QUARTETS, SYMPHONIES, TRIOS, ETC.

THE SELLER OF RECORDS WILL FIND ASSISTANCE OF MUCH THE SAME TYPE. WHEN A CUSTOMER ASKS FOR SOMETHING AND HAS ONLY A FRAGMENT OF INFORMATION, OUR CATALOGUE INVARIABLY WILL SUPPLY THE BALANCE OF THAT INFORMATION, INCLUDING THE RECORD OR ALBUM NUMBER. FOR THE GREAT MAJORITY OF HIS SALES, THE SELLER NEED ONLY CONSULT THIS ONE CATALOGUE. NO LONGER IS THERE A NECESSITY FOR KEEPING FILES OF A MASS OF INDIVIDUAL CATALOGUES AND LISTS.

MUSIC LOVERS WILL FIND HERE, IN CONVENIENT FORM, THE KIND OF INFORMATION OVER WHICH THEY LIKE TO SPEND MANY HOURS. THEY WILL SECURE FROM IT THE SAME KIND OF SATISFACTION THAT IS OBTAINED BY THE BOOK LOVER FROM A COMPREHENSIVE BIBLIOGRAPHY.

THE RECORD COMPANIES TOO, ARE LIKELY TO FIND SOMETHING OF VALUE IN OUR CATALOGUE. IT WILL CALL THEIR ATTENTION TO THE FACT THAT SOME COMPOSITIONS ARE OVER-RECORDED, SOME UNDER-RECORDED. SINS OF OMISSION OR OVER-EMPHASIS BECOME DISCERNIBLE WITH DRAMATIC FORCEFULNESS. WE WISH TO THANK THE VARIOUS RECORD COMPANIES FOR THEIR ASSISTANCE IN SUPPLYING US WITH THE INFORMATION THAT WAS NECESSARY FOR THE COMPILATION OF OUR CATALOGUE.

A SERVICE OF TWELVE MONTHLY CATALOGUES OF CURRENT RECORDINGS IS ALSO MADE AVAILABLE BY THE PUBLISHER TO EACH OWNER OF THIS VOLUME. THE MASTER RECORD CATALOGUE AND MONTHLY SERVICE ARE A SOURCE OF INFORMATION ON RECORDINGS WHICH IS UNRIVALLED — A SIGNIFICANT AND IMPORTANT CONTRIBUTION TO THE RECORD INDUSTRY.

MASTER RECORD CATALOGUE

NOTE: This catalogue lists and cross-indexes, in alphabetical order, the recordings of the domestic companies released up to approximately July 15, 1940.

Only those records which are yet available to the public have been listed—not what the record companies call "cut-outs." Foreign importations are not listed because of the war in Europe and thus the difficulty of obtaining them.

All records are listed under performing artists. Classical recordings are cross-indexed under titles, program titles, names of composers, conductors, and, if compositions are part of a larger opus, under both titles. Titles of popular tunes have been cross-indexed only where the term "standard" is applicable to them.

All titles starting with an article (English or foreign) are listed under first letter of the next word.

Composers are indicated by brackets; performing artists or groups by italics. Where listing is complete, album numbers are followed by individual record numbers. If a recording is part of an album, this likewise is indicated and the individual record number is given.

A table of abbreviations is listed below for ready reference. It should not be necessary to consult the table frequently, since the abbreviations have been devised with the aim that they be self-explanatory.

TABLE OF ABBREVIATIONS

acc.	accompaniment, accompanied
acd.	accordion
alb.	album
Amer.	American
anon.	anonymous-anonymously
Assoc.	Associated, Association
bar.	baritone
bas.	bassoon
bass.	bass or basso
Blu.	Bluebird
BN.	Blue Note
bo.	bolero
BP.	Brunswick Polydor
Bru.	Brunswick
BW.	Bissell-Weisert
cel.	cello
Ch.	Chorus, Choir or Choral
CI.	Collector's Item
clar.	clarinet
co.	conga
Col.	Columbia
CMS.-Com.	Commodore
con.	contralto
Cond.	Conductor
cst.	castenets
ct.	cornet
cta.	concertina
Dec.	Decca
Dir.	director
Ens.	ensemble
eng. h.	english horn
fl.	flute
Fr.	From
FRM.	Friends of Recorded Music
f.s.	Folk Song
f.t.	Fox Trot
Ga.	Gala
Gam.	Gamut
Gen.	General
gr.	group
gtr.	guitar
GSV.	Gramophone Shop Varieties
hca.	harmonica
hp.	harp
HRS.	Hot Record Society
hschd.	harpsichord
inst.	instruments-instrumental
intnl.	international
Ira.	Iragen
Lib.	Liberty
MB.	Music Box
MCR.	Master Class Recordings
Met.	Metropolitan
mez. sop.	mezzo soprano
mh.	march
mon.	monologue-monologist
Mus.	Musicraft
mvt.	movement
nar.	narrator or narration
Nat'l	National
NCMA.	National Committee for Music Appreciation
NMQ.	New Music (Quarterly) Recordings
O.	Orchestra, Orquestra, Orchestre
ogn.	organ
Op.	Opera
op.	Opus
pcn.	Percussion
pf.	Piano
Phil.	Philharmonic-Philharmonique
po.	Polka
Quar.	Quartet
rh.	rhumba
Roy.	Royale
SA.	Solo Art
sax.	saxophone
Sch.	Schirmer
sgr(s)	singer(s)
Soc.	Society
sop.	soprano
Stg.	String
Sym.	Symphony
Syt.	Symphonet
ta.	tango
ten.	tenor
Tim.	Timely
Trad.	Traditional
trb.	trombone
trp.	trumpet
U.	University
UHCA.	United Hot Clubs of America
va.	viola
Var.	Varsity
v.c.	vocal chorus
Vic.	Victor
vio.	violin
voc.	vocalist
Voc.	Vocalion
w.	waltz
xn.	xylophone
YA.	Yaddo Records

— A —

Aachen Cathedral Ch, Rehmann, Cond: Mass In E Minor (Bruckner), (alb) Vic. M-596,15583-88; AM-596, 15589-94.
Aa, Sumak: see Indian Melodies of Peru.
Abandonado: *Victor Concert O;* w; Vic. 36036.
Abandon d'Ariane, L' (Milhaud); see Operas-Minutes.
Abdul Abulbul Amir: *Crumit,* voc; Dec. 114—Vic. 20715.
Abeilles, Les (Couperin): *Rennesson,* pf; Dec. 20615.
Abencerages, Les (Cherubini): see Suspendez a' ces murs.
Abendempfindung (Mozart): *Bettendorf,* sop; Dec. 25000—*Ginster,* sop; Vic. 14824
Abendlich gluhend im himmlischer, Gluth: see Meistersinger.
Abendlied (Schumann, op. 85, No. 12): *Casals,* cel; Vic. 6630—*Courboin,* ogn; Vic. 14279—Spalding, vio Vic. 1727—*Victor Stg. Ens;* Vic. 19854—*Vienna Trio;* Dec. 23050.
Abendroth, Herman, Cond: see *Cologne Chamber O.*
Abide With Me (Lyte-Monk): *Andrews,* ogn; Vic. 20129—*Chapel Bells Trio;* Bru. 6883—*Curtis,* syt; Vic. 25730—*Davidson,* ogn; Roy. 1767—*Gibson,* ogn; Vic. 36222—*Green,* Chimes; Vic. 26143—*Grenadier Guards Band;* Dec. 356—*Grey,* bar; Var. 8078—*Kline & Baker;* Vic. 19873—*Metcalf,* bar; Dec. 1742—*Werrenrath;* Vic. 1279.
Abodah (Bloch): *Menuhin,* vio; Vic. 15887.
Abscheulicher wo eilst du Hin?: see Fidelio.
Abschied (Franz): see Lieder.
Abschied, Der (Beethoven): *Wolff,* bar. & pf; Col. 4210.
Absent (Metcalf): *Crooks,* ten; Vic. 4000—*Piccaver,* ten; Dec. 23012.
(Abt) Ave Maria: *Hamilton College Choir;* Roy. 1864.
Abu Hassan (Weber): *Phil. O.; Schillings,* Cond; Dec. 25099.
Academic Festival Overture (Brahms, op. 80). *Concertgebouw O, Amsterdam, Mengelberg;* Cond; (alb) Col. X-42, 68645-46—*Detroit Sym. O, Gabrilowitsch,* Cond; Vic. 6833—*Phil. O, Stiedry,* Cond; Dec. 25146—*Vienna Phil. O, Walter,* Cond; Vic. 12190.
Acceleration Waltz (Strauss): *Bela & O;* Dec. 25023—*Horlick & O;* Dec. 2635—*Minneapolis Sym. O, Ormandy,* Cond; (Fr. alb) Vic. M-262, 8653.
Acclamations (Waldteufel): *Horlick & O;* w; Dec. 1989.
Ach bleib bei uns, Herr Jesu Christ, (Bach, J. S.): *Weinrich,* ogn; (Fr. alb) Mus. 22, 218.
Ach Elslein, Liebes Elslein Mein (Franz): see Lieder.
Ach, Im Maien War's (Wolff): *Raphael,* bar; (Fr. alb) Col. M-234, 1234.
Ach Lieber Herre Jesu Christ: *Madrigal Singers, Engel,* Cond; Col. 9150.
Ach, Lieb' Ich muss nun scheiden (Dahn-R. Strauss): *Roswaenge,* ten; Vic. 1841.
Ach, wie ist's moglich dann (Kucken): *Lashanska-Reimers* Vic. 1746.
Acis and Galatea (Handel): see O Ruddier Than The Cherry.
Acompo Records: General for all Nos: Dinah; Sweet Sue; 101—Japanese Sandman; China Boy; 102—I Got Rhythm; Tiger Rag; 103—Honeysuckle Rose; Nobody's Sweetheart; 104 Marie; Limehouse Blues; 105—At Sundown; Some of These Days; 106—Elegie (Massenet); Traumeri (Schumann); 501 — Cradle Song (Brahms); Evening Prayer, Fr. Haensel and Gretel (Humperdinck); 502—Evening Star, Fr. Tannhauser (Wagner); My Heart At Thy Sweet Voice, Fr. Samson and Delilah (Saint-Saens); 503 — Swan (Saint-Saens); Moment Musical (Schubert); 504—Drink to Me Only With Thine Eyes; Believe Me If All Those Endearing Young Charms; 505.
Across the River: *Benci & Gypsies;* (Fr. alb) Sch. 7, 7503.
Adagio (Marcello); *Amer. Soc. Ancient Inst;* (Fr. alb) Vic. M-215, 8286.
Adagio In E (Tartini): *Szigeti,* vio; *Magalov,* pf; Col. 69062.
Adagio and Fugue In C Minor (Mozart K. 546): *Busch Chamber Players;* Vic. 12324.
Adagio and Rondo (Weber): *Piatigorsky,* cel; Vic. 8995.
Adagio for Flute and Viola (Neubauer): *Moyse,* fl; *Honegger,* va; Vic. 12492.
Adagio Pathetique (Godard, op. 128, No. 3); *Str. Ens;* Vic. 36038.
(Adam, C. A.): See Holy Night; If I Were King; Noel; Postillion de Lonjumeau.
Adamastor, re dell' Acque: see Africana.
(Adams, S.): See Holy City; Star of Bethlehem.
Add-A-Part Records, performed by members of *Rothschild Quar. & Ens:*
(Bach): Concerto in D Minor For Two Violins, 1st vio. missing; (alb) Col. S-1—Sonata In G For Two Violins & Piano 1st vio. missing; Col. 65071—Trio Sonata In C Minor, For Two Violins & Piano, 1st mvt, 1st vio. missing; Col. 65025—Violin Concerto In E Major, arr. for stg. quar & pf, 1st vio. missing; (alb) Col. S-2—
(Beethoven): Quartet In A Major, op. 18, No. 5, Minuet, cel. missing; Col. 65128—Quartet In A Major, op. 18. No. 5, Minuet, 1st vio. missing; Col. 65026—Quartet In C Minor, op. 18, No. 4, cel. missing; (alb) Col. S-29—Quartet In G Major, op. 18, No. 2, cel. missing (alb) Col. S-30—Serenade, op. 8, Allegretto, cel. missing; Col. 65128—String Quartet In C Minor. op. 18, No. 4. 1st vio. missing; (alb) Col. S-3—String Quartet In F Major, op. 59, No. 1, 1st vio. missing; (alb) Col. S-5—String Quartet In G Major, op. 18, No. 2, 1st vio. missing; (alb) Col. S-4—Trio In B Flat Major, op. 11, cel. missing; (alb) Col. S-31—Trio In B Flat Major, op. 11, pf. missing; (alb) Col. S-24—Trio In B Flat Major, op. 11, 1st vio. missing; (alb) Col S-6; Trio In C Minor, op. 1, No. 3, pf. missing; (alb) Col. S-23—Trio in G Major, op 1, No. 2, pf. missing; (alb) Col. S-22—
(Dittersdorf): Andante In G, 1st vio. missing; Col. 65024—
(Dvorak): Quartet In F, op 96, 1st vio. missing; (alb) Col. S-7—Quartet in F, Lento, cel. missing; Col. 65139—
(Glazounoff): Interludium in Modo Antico, 1st vio. missing; Col. 65028—
(Gluck): Dance of the Spirits, 1st vio. missing; Col. 65075—Orpheus, Melody; Col. 65075—
(Handel): Sonata No. 2 in B Flat Major For Two Violins, 1st vio missing, (alb) Col. S-9—
(Haydn): Quartet in C Major, op. 76, No. 3, Emperor Variations, 1st Vio. missing; Col. 65077—Quartet in D Major, op. 76, No. 5, Largo, 1st vio. missing; Col. 65076—Quartet in D Major, op. 76, No. 5, Largo. 2nd vio. missing; Col. 65412—Quartet in D Major, op 76, No. 5, Largo. va missing; Col. 65140—Quartet in D Minor, op. 76, No. 2, Minuet, 1st vio. missing; Col. 65026—Quartet in E Major, op. 3, No. 1, Andantino Grazioso, 1st vio. missing; Col. 65024—
(Mendelssohn); Quartet No. 1, op. 12, Canzonetta, 1st vio. missing; Col. 65028—
(Mozart): Divertimento, Minuet; Menuetto Allegretto, 1st vio. missing; Col. 65027—Divertimento, Minuet, Menuetto Allegretto; va. missing; Col. 65141—Eine Kleine Nachtmusik, K. 525, 1st vio. missing; (alb) Col. S-10—Quartet in B Flat Major, K 458, 1st vio. missing; (alb) Col. S-12—Quartet in C Major, K 465, 1st vio. missing; (alb) Col. S-11—Quartet in C Major, K 465, Andante Cantabile, 2nd vio. missing; Col. 65143—Quartet in D Major, K 575, cel. missing; (alb) Col. S-28—Quartet in D Major, K 575, 1st vio. missing; (alb) Col. S-13—Sonata in C Major For Violin and Piano, K 296, pf. missing; (alb) Col. S-21—Trio in E Flat Major, K 498, 1st vio. missing; (alb) Col. S-14—Trio in E Flat Major, K 498, pf. missing; (alb) Col. S-20—Trio in G Major, K 564, 2nd Movement, pf. missing; Col. 65117—
(Schubert): Quartet in D Minor, 1st vio. missing; (alb) Col. S-16—Quintet in A Major, op. 114, 1st vio. missing; (alb) Col. S-17—Quintet in A Major, op. 114, pf. missing; Col. S-26—Quintet in C Major, op. 163, 1st & 2nd mvts, cel. missing; (alb) Col. S-32—String Quartet in A Minor, op. 29, 1st vio. missing; (alb) Col. S-15—Trio in B Flat Major, op. 99, 1st vio. missing; (alb) Col. S-18—Trio in B Flat Major, op. 99, pf. missing; (alb) Col. S-25—Trio in B Flat Major, op. 99, Andante, cel. missing; Col. 65132—
(Schumann): Quintet in E Flat Major, op. 44, pf. missing; (alb) Col. S-27—
(Strauss): Blue Danube Waltz, pf. missing; Col. 65116—Southern Roses, 1st vio. missing; Col. 65082—
(Tschaikovsky): Quartet in D Major, op. 11, Andante Cantabile, 1st vio. missing; Col. 65083.
Addio: see La Boheme.
Addio (Tosti): *Schmidt,* ten; Dec. 23046.
Addio a Napoli (Cottrau): *Caruso,* ten; Vic. 502—*Neapolitan Trio;* Vic. 20248.
Addio bel sogno (de Curtis-Murolo): *Gigli,* ten; Vic. 1686.
Addio Del Passato (Verdi): *Muzio,* sop; (Fr. alb) Col. M-259, 9106.
Addio, Mignon: See Mignon.
Adelaide (Beethoven): *Hayes,* ten; (Fr. alb) Col. M-373, 17175.
Adelaide Concerto (Mozart): see Concerto in D
A Del Mio Amato Ben (Donaudy): *Thomas,* bar; (Fr. alb) Vic. M-645.
A des oiseaux (Hue): *Pons.* sop; Vic. 1918.
Adeste Fideles (Oakeley-Portugal): *Andrews,* ogn; Vic. 20298—*Asso. Glee Clubs Amer;* Vic. 35806—*BBC Ch;* Col. 247—*Cloister Bells;* Dec. 2131—*Decca Salon O;* Dec. 2784—*Flonzaley Quar;* Vic. 1352—*Green,* Chimes; Vic. 26079—*Hall Glee Club;* Vic. 25479—*Langford,* voc; Dec. 2188—*Luther & Layman,* voc; Dec. 2866—*McCormack,* ten; Vic. 6607—*Melton,* ten; Bru. 7341—*Olcott;* Voc. 4489—*Paul,* ogn; Dec. 1550; *St. Martin's Choral Soc;* Dec. 324—*Trinity Ch;* Vic. 20246—*Vienna Ch. Boys;* Vic. 1945.
Adieu (Friml): *Friml,* pf; (Fr. alb) Sch. 3.
Adieu (Milhaud): *Copeland,* pf; Vic. 1629.
Adieu Des Bergers (Berlioz): *Strasbourg Cathedral Ch;* Col. 69693.
Adieu Mein Kleiner Gardeoffizier (Stolz): *Tauber,* ten; Dec. 23013.
Adieu Notre Petite Table: see Manon.
Adieu Sweet Amarillis: *Madrigal Singers;* Roy. 1791.
Adios, Mariquita Linda: *Cugat & O;* Vic. 26248—*Rodrigo & O;* Dec. 3172—*Shaw & O;* Vic. 26542.
Adios Montanas Mias (Sarasate, op. 37): *Renardy,* vio ; (Fr. alb) Col. X-134, 69622.
Adios Muchachos: *Alexander & O;* ta; Blu. 10278—*Cugat & O;* ta; v.c; Vic. 25012—*Littee & O;* ta; Col. 35223—*Logan,* voc, Bru. 8277—*Pancho & O;* ta; Dec. 1982—*Ramos & O;* ta; Dec. 818—*Kostelanetz & O;* ta; Bru. 7874.
Adler, Clarence, pf: (Grieg) Sonata No. 2, G Major, op. 13; Roy. 589-91—(Rachmaninoff) Vocalise, op. 34 No. 14; Roy 591.
Adomian, Cond: see *New Singers.*
Adonoi Moloch (Trad.-Wolff): *Wolff,* bar. & pf, Col. 4133.
Adoremus Te (Palestrina): *Palestrina Ch;* Vic 21622—*Hamilton College Ch;* Roy. 1865.
Adoremus Te Christe (Gasparini): *Strasboug Cathedral Ch;* Col. 69488.
Adoremus te Jesu Christe (Handel): *Augustana Ch;* Vic. 15214.
Adriana Lecouvreur: see Poveri Fiori.
A Dudele: *Lund, sgr;* (Fr. alb) Mus. 39, 1127.
Adventures in a Perambulator (Carpenter): *Minneapolis Sym. O; Ormandy,* Cond; (alb) M-238, 8455-58 AM-238, 8459-62.
Aegyptische Helena, Die, excerpts (R. Strauss): *Pauly,* sop; Dec. 25850—*Phil. O, Busch,* Cond; Dec. 25031.
Aeolians, The, Inst. Ens: Canto Amoroso; Vic. 4391—Carmen; Vic. 12444 & 4376—Flight of the Bumble Bee; Vic. 4376—Guitarrero; Vic. 12449—I dream of Jeanie; Vic. 12444—Naila; Vic. 12449—To a Wild Rose; Vic. 4391—Waltzing Doll; Vic. 4376.
Aesop's Fables in Song: *Luther,* voc; (alb) Dec K-21, 3144-46.
Affettuoso (Pizetti): *Milstein,* vio; Col 69398.
Afonsky, Nicolas, Cond: see *Russian Cathedral Ch; Afonsky Ch, Chaliapin.*
Afraid to Dream: *Goodman & O;* v.c; Vic. 25627——*Osborne & O;* Dec. 1371—*Boswell,* voc; Dec. 1421—*Carle,* pf; Dec. 1456—*Jean Sablon,* voc; Vic. 25643.
Africa Canta: *Arnaz & O;* Col. 35402.
Africana (Meyerbeer):
O Paradiso: *Ruffo,* bar; Vic. 7153—*Gigli,* ten; Vic. 7109—*Caruso,* ten; Vic. 14234—*Bjoerling,* ten; Vic. 12150—
Leb' wohl freundlich Gestade: *Rethberg,* sop; Dec. 20200—
Selections: *Lorand & O;* Dec. 25119.
African Lament: *Azpiazu & O;* rh; Vic. 22657.
African Music: *Boulton Expedition;* (alb) Vic. P-10, 84-89.
Afro-American Symphony (Still); Scherzo; *Eastman-Rochester Sym. O; Hansen,* Cond; Vic. 2059.
After I Say I'm Sorry: *Bradley & O;* Col 35443—*Fitzgerald & O;* Dec. 2826—*Herth,* ogn; Dec. 1478—*Howard,* voc; Blu. 10607—*Jenny & O;* v.c; Voc. 5494—*Kirby & O;* Voc. 5185—*Lyman & O;* v.c; Blu. 10325.
Afternoon of a Faun (Debussy): *Copeland,* pf; (Fr. alb) Vic. M-198, 7964—*Philadelphia O, Stokowski,* Cond; Vic. 6696—*London Phil. O, Beecham,* Cond; Col. 69600—*Opera-Comique O, Cloez,* Cond; Dec. 25048—*O. Concerts Colonne, Pierne,* Cond; Dec. 25392—*O. Concerts Straram, Straram,* Cond; Col. 68010.
After the Ball: *Intnl. Novelty O;* w; Vic 19714—*Luther,* voc; Dec. 1627—*Wolfe & O;* (Fr. alb) Dec. 56, 2563.
After You've Gone: *Austin,* voc; Vic. 24640—*Waller-Paine,* duo pf; Vic. 22371—*Goodman Trio;* Vic. 25115—*Coon-Sanders O;* Vic. 22342—*Hampton & O;* Vic. 25674—*T. Dorsey & O;* Vic. 25467—*Quintette of Hot Club of France;* Vic. 25511—*Armstrong & O;* Voc. 3643—*S. Smith & O;* Voc. 3201—*Eldridge & O;* Voc. 3458—*Mole & O;* UHCA 24—*Lang & O;* UHCA 108—*Whiteman's Sax Sockette;* Dec. 2467—*Pollack & O;* v.c.; Dec. 2057—*Daniels & O;* v.c; Dec. 1240—*Tatum,* pf; Dec. 468—*Geyer,* ogn; Blu. 7188—*Masters & O;* Blu. 5121.
Again As Before (Tschaikovsky): *Rosing,* ten; Dec. 29048.
Agatha's Prayer: see Freischutz.
Age of Gold, The (Shostakovich): see Danse Russe; Polka.
Agitato (Mendelssohn-Meytet): *Saxophone Quar. of Paris;* Col. 364.
Agnus Dei: (Bizet): *Gigli,* ten; Vic. 1786—Thill, ten; Col. 9097——
(Byrd): *St. George Sgrs;* Col. 4137—*Kennedy,* ten; Dec. 23111.
Agosti, Guido, pf: Canzonetta (Palmgren); Nocturne (Sibelius); BP. 35013.
A Granada (Elias): *Caruso,* ten; Vic. 26571.
Aha! Da streicht die Lene schon um's Haus: see Meistersinger.
Ah Dear Heart (Gibbons): *London Madrigal Group;* Vic. 4317.
Ah! del Tebro: see Norma.
Ah! dispar, vision: see Manon.
Ah, fors' e lui: see La Traviata.
Ah! I Have Kissed Thy Mouth: see Salome.
Ah! je le sais: see Magic Flute.
Ah! May the Red Rose Live Alway: see Foster.
Ah, Mimi tu piu: see La Boheme.
Ah! Mon fils: see Le Prophete.
Ah! Moon of My delight: *Crooks,* ten; Vic. 9014.
Ah! non credevi tu: see Mignon.
Ah! Non Credia Mirarti (Bellini): *Muzio,* sop; (Fr. alb) Col. M-259, 9105.
Ah! non mi ridestar; see Werther.
Ah, Perfido! (Beethoven, op. 65): *Flagstad,* sop; *Philadelphia O, Ormandy,* Cond; (alb)

Vic. M-439, 14844, 1879.
Ah, Pescator affonda l'esca: see Gioconda.
Ah Si! Che Fici! (Verdi): see Traviata.
Ah! Sweet Mystery of Life: *Crosby* voc; (Fr alb) Dec. 38—*Horlick & O;* w; Dec. 2853—*Boswell,* voc: Dec. 1678—*Garber & O:* w; Dec. 1232—*Ring & O,* w; v.c; Dec. 231—*Himber & O;* v.c; Roy. 1776—*Kullman,* ten; Col. 4107—*MacDonald-Eddy,* sgrs; Vic. 4323—*Eddy,* bar; Vic. 4281—*Crooks, ten;* Vic. 1343—*Victor Salon Group;* (Fr. alb) Vic. C-33, 12589—*MacDonald,* sop; Vic. 24896—*Crawford,* ogn; Vic. 22333—*Waring & O;* Vic. 35921—*Troubadours;* Vic. 21371—*Melton,* ten; Bru. 15228—*Ambrose & O;* Dec 2984.
Ah! Tout Est Bien Fini (Massenet); *Thill,* ten; Col. 9124.
(Aichinger, G): Compositions by: see Ubi est Abel?
Aida (Verdi):
Complete opera: *sgrs, Ch. & O. of La Scala,* Milan; (alb-2 vol) Vic. M-54, 9488-9506; AM-54, 9405-9423—*sgrs, Ch. & O. of La Scala, Molajoli,* Cond; (alb) Col. OP. 3, 67641-58——
Highlights & Selections: *Caruso, Ponselle, Martinelli, Rethberg, sgrs, Ch, & O. of La Scala;* (alb) Vic. M-303, 1744-45, 8993-94, 11897-98 — *Phil. O, Weismann,* Cond; Dec. 25210——
Act I: Celeste Aida: *Grand Opera O;* Dec. 20384—*Decca Concert O;* (Fr. alb) Dec. 101, 18032—*Kiepura,* ten; Dec. 23009——*Bjoerling,* ten; Vic. 12039—*Martinelli,* ten; Vic. 6595—*Caruso,* ten; Vic. 7770, 6000, & 8993——Ritorna vincitor: *Ponselle,* sop; Vic. 8993 & 7438——
Temple Scene: *Pinza & Martinelli.* sgrs, Vic. 8111——
Prelude: *Grand Sym. O.* & Ch; Dec. 25185——
Act II: Ballabile: *La Scala O;* Vic. 11897——
Ballet Suite: *Boston Pops O;* Vic. 11985——
Grand March: *Boston Pops O;* Vic. 11897 & 11885—*Creatore's Band;* Vic. 35780—*Brunswick Military Band;* Bru. 8498—*Phil. O & Ch, Morike,* Cond; Dec. 25796—*Phil. O. Weismann,* Cond; Dec. 25180——
Quest' assisa ch' io vesto: *sgrs, La Scala O & Ch;* Vic. 8994——
Act III: Fuggiam gli ardori: *Pertile-Giannini, sgrs;* Vic. 11898——
Nile Duet: *Steinemeyer,* sop; *Pattiera,* ten; Dec. 25298——
O Patria mia: *Rethberg,* sop; Vic. 7106 & 8994——
Act IV: Aborrita rivale a me sfuggia L': *Pertile-Minghini-Cattaneo, sgrs;* Vic. 11898——
La fatal pietra: *Ponselle-Martinelli,* sgrs: Vic. 1744——
Morir! si pura e bella: *Ponselle-Martinelli,* sgrs; Vic. 1744——
O terra addio; *Ponselle-Martinelli,* sgrs; Vic. 1745.
Ai-le lu le Feigele: *Hebrew Folklore Sinfonietta;* (Fr. alb) Dec. 104, 18029.
Aimaro, Lina, sop: Ardon Gl'incense; Col. 69489; Caro Nome; Col. 69489.
Ainley, Henry, Reader: Excerpts from Hamlet; Vic. 4248-9.
Ain't Goin' Down to the Well no Mo': *Lead Belly,* voc. & gtr; (Fr. alb) Mus. 31, 224.
Ain't Misbehavin': *Armstrong & O;* v.c; Dec. 2042—*Ellington & O;* Dec. 323—*Daniels & O;* Dec. 2184—*Boots & O;* v.c; Blu. 7241—*Hackett & O;* Voc. 4877—*Armstrong & O;* Voc. 3040—*Waller & O;* v.c; Blu. 10288—*Wilson's Quar;* Bru. 7964.
Ain't She Sweet?: *Austin,* voc; Blu. 7751—*Smoothies,* voc; Blu. 10310—*Korn Kobblers;* v.c; Var. 8124—*Welk & O;* Voc. 4751—*Lunceford & O;* Voc. 4875—*Williams,* ogn; Voc. 4259.
Air-Fr. Suite No. 3 in D (Bach. J.S.): *Courboin,* ogn; Vic. 14927—*Fischer's Chamber O;* Vic. 15045.
Air D'Amadis (Lully): *Villabella,* ten; (Fr. alb) Col. X-117, 9153.
Air de Ballet (Herbert): *Horlick & O;* Dec. 2687—*Victor Concert O;* (Fr. alb) Dec. C-33, 12591.
Air De La Fee Logistille (Lully): *Renaux,* sop; (Fr. alb) Col. X-117, 9154.
Air de la fleur: see Carmen.
Air de Lia: see Enfant Prodigue, L'.
Air de Merope (Lully): *Renaux,* sop; (Fr. alb) Col. X-117, 9154.
Air de Renaud: (Lully): *Villabella,* ten; (Fr. alb) Col. X-117, 9153—(Gluck): *Rogatchewsky,* ten; Col. 4127.
Air Des Adieux (Carafa): *Anderson,* con; Roy. 1764.
Air des Bijoux: see Faust.
Air Des Sangers (Strauss): *Kullman,* ten; Col. 4153.
Air De Thelaire (Rameau): *Laval,* sop; Col. 4125.
Air et Madrigal (Monteverde): *Castellazzi,* sop; Vic. 15466.
Air & Sonatina (Campion): *Oyanguren,* gtr; Col. 17110.
Air for the G String (Bach, J.S.):*N.Y. Phil. Sym. O. Mengelberg,* Cond; Vic. 7484—*Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-401, 1843—*Elman,* vio; Vic. 7103—*Casals,* cel; Vic. 7368—*Hubermann,* vio; Dec. 25305—*Wood & O;* Col. 7324—*Victor Sym. O;* Vic. 36233.
Air-Lagrimo Occhi (Monteverde): *Castellazzi,* sop; Vic. 15466.
Air of Louis XIII (Ghys): *Oxford Ens.* (Fr. alb) Dec. 99, 2893—
Air Raid (MacLeish): *CBS; Robson,* dir; (alb) Col. C-4, 50382-85.
Airs de Ballet (Gluck): *National Sym O. Damrosch,* Cond; Vic. 7321-22.
Air Tendre et Courante (Lully): *Amer. Soc. Ancient Inst;* (Fr. alb) Vic. M-216, 1663.
Ajacio A Bonifacio, D' (Roder-Dumas): *Rossi,* ten; Col. 4187.
Akaka Falls: *Bright & O:* Vic. 24593—*Machado,* voc; Dec. 1642.
Alabamy Bound: *Daniels & O;* Dec. 1854—*Smoothies,* voc; Blu. 10279.
(Alabiev): Russian Nightingale Song; *Cebotari,* sop; Dec. 20449.
A la Luz de la Luna: *Schipa-de Gogorza,* sgrs; Vic. 1751—*Horlick & O;* Dec. 2154
Alamo March: *Kama & O;* Blu. 10117.
Albani, sop: Why Do I Love You; Bru. 20117.
(Albeniz): Aragon; Dec. 20371—Cadiz; Dec. 20373—Cordoba; Dec. 20372; Vic. 1844; Dec. 20529—Fete-Dieu a Seville; Vic. 7158—Granada; Dec. 25873; Col. 363; Dec. 20372—Iberia (alb) Col. M-130; Dec. 25941; Dec. 20369; Dec. 25875—Intermezzo-Pepita Jiminez; (Fr. alb) Col. M-146, 67820—Malaguena; Vic. 1581; Roy. 1841—Mallorca; Dec. 25809—Navarra; (Fr. alb) Col. M-146, 67821—Seguidillas; Vic. 1581; Roy. 1841—Serenata Espagnole: Col. 363; Vic. 4331; Dec. 25809—Sevillanas No. 3; Dec. 20527; Vic. 11562—Sous le Palmier; Vic. 1271; Dec. 20216—Tangos: Vic. 15346, 1339, 1445, 15346, 4331; Col. 17158: Dec. 20224, 25195,—Triana; Vic. 7853.
(Albert, d'): Tiefland; Dec. 25278—
Albert-Leveque, pf: Sonata No. 5 in E Minor (Bach, J.S); Sonata No. 6, E Major (Bach); (alb) Mus. 16, 1067-70—Trio in D Major (Haydn); (alb) Mus. 8, 1043-44.
Albert, Meade & Pete, pf. trio: Cafe Society Rag; Voc. 5186.
Alborada del Gracioso (Ravel): *Gieseking,* pf; Col. 17137—*Minneapolis Sym. O, Ormandy,* Cond; Vic. 8552—*Sanroma,* pf; Vic. 4425.
Album For Children (Schumann): The Happy Farmer; *Decca Little Sym. O;* (Fr. alb) Dec. 92, 23126.
Albumblatt No 3 (Busoni): *Petri,* pf; Col. 69761.
Albumblatt-Marguerite (Rachmaninoff-Kreisler): *Kreisler,* vio; Vic. 1170.
Alceste (Gluck): Overture: *Amsterdam Concertgebouw O, Mengelberg,* Cond; Dec. 25571—*B.B.C. Sym. O, Boult,* Cond; Vic. 12041.
Alceste-Grand March (Handel): *British Light O;* Col. 333.
Alceste-Prelude (Lully): *Philadelphia O, Stokowski,* Cond; Vic. 7424
Alcina Suite (Handel): *O. Soc. Des Concerts du Conservatoire, Weingartner,* Cond; (alb) Col. X-164, 69857-58.—*Phil. Sym. O, N.Y., Mengelberg,* Cond; Vic. 1435-36.
Alegrias: *Gomez,* gtr; Dec. 23069—*Peines,* sgr: Col. 412; *Mexican Dance O;* Dec. 2163.
Aleko (Rachmaninoff): see Moon Is High in the Sky.
Alessandro Stradella, Overture (Flotow): *Phil. O, Weismann,* Cond; Dec. 25035.
Alexander's Ragtime Band: *Casa Loma O;* Voc. 4258—*Block & O;* Voc. 4166—*Boswell Sisters,* voc; Voc. 4239—*Robertson & O;* Var. 8026—*Fields & O;* Blu. 7345—*B. Goodman & O;* Vic. 25445—*Kardos & O;* Vic. 22920—*Green & O;* Blu. 5519—*Crosby & Boswell,* voc; Dec. 1887—*Whiteman & O;* Dec. 2695—*Daniels & O;* Dec. 1594—*Armstrong & O;* Dec. 1408—*Busse & O;* Dec. 1015—*B. Smith,* voc; (Fr. alb) Col. C-8. 3173—*Noble & O;* Bru. 8180—*Lopez & O;* Bru. 20066.
Alexander, Van & O: Angry; v.c; Var. 8065—Easy Does It; v.c; Var. 8177—Ho! Sa! Bonnie; v.c; Var. 8177—Honestly; v.c; Var. 8075—Hot Dog Joe; Var. 8082—I want To Wrap You Up; v.c; Var. 8126—I wonder Who's Kissing Her Now; v.c; Var. 8112—In The Mood; Var. 8065—Little Red Fox, The; v.c; Var. 8102—Many Dreams Ago; v.c; Var. 8082—Marie; v.c; Var. 8112—Pinch Me; v.c; Var. 8133—Prelude to the Bughouse; Var. 8133—Say It; v.c; Var. 8172—Scatter-Brain; v.c; Var. 8075—Yodelin' Jive; Var. 8102—Please Take A Letter Miss Brown; v.c; Var. 8312—Six Lessons From Madame La Zonga; v.c; Var. 8312—On Behalf of the Visiting Firemen; v.c; Var. 8328—I Won't Go Home Til You Kiss Me; v.c; Var. 8328—Hear My Song Violetta; v.c; Var. 8172—My! My!; v.c; Var. 8172—Say It; v.c; Var. 8172—Tempus Fugit; Var. 8250—Oh! What A Lovely Dream; v.c; Var. 8126—I Cried For You; v.c; No Star Is Lost; v.c; Blu. 10049—On the Road to Mandalay; Night and Day; Blu. 10073—Girl Friend of the Whirling Dervish; v.c; F.D.R. Jones; v.c; Blu. 10092—The Masquerade Is Over; v.c; Heaven Can Wait; v.c; Blu. 10118—Honolulu; v.c; This Night; v.c; Blu. 10130—If I Didn't Care; v.c; No Reason At All; v.c; Blu. 10231—Tony's Wife: Thou Swell; Blu. 10271—Way Down Yonder in New Orleans; Adios Muchachos; ta; Blu. 10278—The Jumpin' Jive; v. c.; Ragtime Cowboy Joe; Blu. 10330.
Alfama (Milhaud): *Long,* pf; (Fr. alb) Col. X-67. 68738.
(Alfano): Resurrection, excerpts; *Maison,* ten; Dec. 20642.
Alfonso, Don & O: Ba-Tu-Ca-Da Sambas; Magdalena Foi-Se Embora; Dec. 4906.
Al Fresco (Herbert): *Horlick & O;* Dec. 2688—*Victor Concert O;* (Fr. alb) Vic. C-33, 12591.
(Alfven): Skogen Sover, Ira. ZR-29-06; Vic. 12831——Jag langtar dig; Ira. ZR-29-06.
Algerienne, Suite, op. 60 (Saint Saens); *Grand Sym. O;* Dec. 20079-81.
Alice Blue Gown: *James & O; Var.* 8201—*Masters & O;* w; Voc. 5455—*Miller & O;* w; Blu. 10701—*Baker,* voc; Vic. 26543—*George,* voc; Dec. 3129—*King & O;* Vic. 26532—*Masters;* v.c; Voc. 5455—*Nelson & O;* Blu 10659—*O. Tucker & O;* Col. 35440—*Troubadours;* w; Vic. 22117—*Victor Salon O;* Vic. 24093—*Novis,* voc; Dec. 2047—*Pollack & O;* Dec. 1546—*Lombardo & O;* Dec. 837 & 454.
Alice in Wonderland (Carroll-Luther): *Luther,* voc. & nar; Dec. 966-68.
Alix, Victor, Cond: see *Grand Sym. O.*
Aljoscha's Lied: see Dobrynja Nikitisch.
Alla En El Rancho Grande: *Bullock & O;* Voc. 5032—*Crosby* voc; Dec. 2494—*Savitt & O;* v.c; Dec. 2771—*Robertson & O;* v c; Dec. 1979—*Young & O;* v.c; Dec. 419—*Brown & O;* Dec. 5071—*T. Dorsey & O;* v.c; Vic. 26370—*Caceres & O;* v.c; Blu. 5582—*Chester & O;* v.c.; Blu. 10378—Geyer, ogn; Blu. 6991—*Orquesta Tipica Mexicana Lerdo;* Col. 380.
Allah: *Matthey & O;* (Fr. alb) Dec. 105, 3208.
Allah's Holiday (Friml): *Friml, pf;* (Fr. alb) Sch. 2—*Noble & O;* Vic. 24891—*Victor Salon O;* Vic 20035.
Allah Verdi: *Matthey & O;* (Fr. alb) Dec. 106, 3221.
All Alone: *Whiteman & O;* w; v.c; Dec. 2691—*Boswell,* voc; Dec. 1889—*Lopez & O;* Blu. 10397—*S. Williams Trio;* Voc. 4197—*Robertson & O;* Dec. 3031—*Thompson & O;* v.c; Var. 8258.
Allard, Raymond, bas; see Suite for Clarinet and Bassoon.
Alla Turca (Mozart, K 331): *Gieseking,* pf; Col. 68595.
All Creatures Now Are Merry Minded: *Madrigal Singers;* Roy. 1793
Allegro (Fiocco): *Menuhin,* vio; Vic. 1329.
Allegro (Aguado): *Oyanguren,* gtr; Col. 17112.
Allegro (Bach): *Hess,* pf; Col. 4085.
Allegro Brillante, op. 92 (Mendelssohn): *Herzer & Zayde,* pf; Roy. 579.
Alleluia, Ascendit Deus: *Nashdom Abbey Singers;* Col. 9088.
Alleluia, Dominus In Sina: *Nashdom Abbey Singers;* Col. 9088.
Alleluja (Mozart): *Onegin,* con; Vic. 1367—*Ginster,* sop; Dec. 25167—*Durbin,* scp; (Fr. alb) Dec. 128, 3061.
Allemande (Bach, J. S.): *Ehlers,* hschd; Dec. 23114—see also Partitas, No. 1 & 2, Suites, No. 5 & 6.
Allemande and Courante (Handel): *Dolmetsch,* hschd; (Fr. alb) Col. M-232, 502.
Allen, Henry & O: It Should Be You; Pleasing Paul; Blu. 10235 — Feeling Drowsy; Swing Out; Blu. 10702.
Allen, Jules, voc: Days of Forty-Nine; Home on the Range; Vic. 21627—Jack o' Diamonds; Little Joe, the Wrangler; Vic. 21470.
(Allende, P. H.): Tonadas Chilenas; *Vines,* pf; Vic. 4467.
Allerseelen (Lassen): *Bettendorf,* sop; Dec. 25039.
Allerseelen (R. Strauss, op. 10, No. 8): *Flagstad,* sop; Vic. 1726—*Eddy,* bar; Col. 17185.
All Glory, Laud and Honour (Bach): *Bullock,* ogn; Vic. 11159.
All Hail the Power of Jesus' Name: *Seagle,* sgr; (Fr. alb) Dec. 111, 18037—*St. Martin Ch. Soc;* Dec. 325—*Trinity Ch;* Vic. 21255.
All Hail, Thou Dwelling Lowly: see Faust.
All Hands: *U. S. Navy Band;* mh; Vic. 21296—*U. S. Navy Band;* mh; Bru. 7423.
Allison, John & Lucy: Ballads of Amer. Revolution; (alb) Vic. P-11.
All' Italia (Busoni): *Petri,* pf; Col. 69761.
All mein Gedanken (Strauss): *Schumann,* sop; Vic. 7707.
All Men, All Things (Mendelssohn): *B.B.C. Natl. Ch;* Col. 7343.
All of My Heart: *Crooks,* ten; Vic. 1894.
All Points West: *Whiteman & O;* Vic. 36198.
All Souls' Day (Strauss): see Allerseelen.
All Star Band: Blue Lou; The Blues; Vic. 26144.
All Star Collegians: Anchors Away; Voc. 4445—Betty Co-ed; Voc. 4447 — On, Brave Old Army Team; Voc. 4446—On, Wisconsin; Voc. 4445—Victory March; Voc. 4446—Washington and Lee Swing; Voc. 4447.
All the Things You Are: *Bailey,* voc; Voc. 5277—*T. Dorsey & O;* v.c; Vic. 26401—*Baker,* voc; Vic. 26471—*Duchin & O;* Col. 35302—*Green & O;* v.c; Roy. 1775 — *Hildegarde,* voc; Dec. 23115—*Lombardo & O;* Dec. 2949—*Martin,* voc; Dec. 2932—*Whiteman & O;* Dec. 2912—*James & O;* v.c; Var. 8161—*Masters & O;* Voc. 5265—*Moffet,* voc; Lib. 287—*Shaw & O;* v.c; Blu. 10492—*Walter,* pf; Lib. 286.
All Through the Night: *Dorsey Bros. O;* v.c; Dec. 318—*Renan;* bar; Bru. 8496—*Crooks,* ten; Vic. 1558—*Crane,* sgr; Vic. 22082—*T. Dorsey & O;* v.c; Vic. 25866.
All We Like Sheep: see Messiah.
Alma Brasileira (Villa-Lobos): see Choros No. 5.
Alma en Pena: *Molina & O;* ta; v.c; Vic. 24248.
Alma Mater: *Hudson's Clubmen;* Blu. 7458—*West Pointers;* Blu. 22414.
Alma Mia (Grever): *Morelli,* bar; Col. 17192.
Aloha Oe: *Lashanska,* sop; Vic. 1235—*Kreisler,* vio; Vic. 1115—*Lemare,* ogn; Vic. 21121—*K.*

Louis; Vic. 20705—*Hilo & O;* Vic. 20516—*Royal Hawaiian Band;* Vic. 25031—*Crosby,* voc; Dec. 880—*Iona & Dunstedter;* Dec. 2038—*Owens & O;* Dec. 1907—*McIntire & O;* Dec. 471—*Crawford,* ogn; Dec. 203—*Green Bros. O;* w; Dec. 123—*Kolsiana;* v.c; Blu. 7110.

Alpar, Gitta, sop: DuBarry, excerpts (Milloecker); Dec. 20312-14—Dorfschwalben aus Oesterreich (Strauss); Dec. 23026—Dort, Wo Die Walder Grun; Dec. 23043—Was Kann So Schon Sein Wie Deine Liebe (Brodszky-Brandt); Dec. 23043—Count of Luxemburg, excerpts (Lehar); Dec. 20068—Lullaby (Gretchaninoff); Lehar Potpourri; (Fr. alb) Col. M-396, 17182-83—see also Anthologies: Continental Song.

Alsen, Elsa, sop: see Anthologies: Selected Songs (Schubert).

Al Sen Ti Stringo E Parto (Handel): *Kipnis,* bass; Col. 7224.

Als Luise die Briefe ihres ungetreuen Liebhabers Verbrannte (Baumberg-Mozart): *Ginster,* sop; Vic. 14824.

Also Sprach Zarathustra (R. Strauss, op. 30): *Boston Sym. O., Koussevitzky,* Cond; (alb) Vic. M-257, 8619-23; AM-257, 8624-28.

Alston & O: Home-Cookin' Mama; Voc. 4500—How Much Do You Mean to Me; Voc. 4462—I Let A Tear Fall in the River; Voc. 4462—Ja Da; Voc. 4448—Junk-Man's Serenade; Voc. 4448—Spareribs and Spaghetti; Voc 4577—Twinkle Dinkie; Voc. 4577—Walkin' the Dog; Voc. 4500.

Altai: *Chaliapine,* sop; Col. 4231.

Alte Jahr Vergangen Ist, Das (Bach): *Commette,* ogn; Col. 293.

Alte Laute (Schumann): *Lehmann,* sop; (Fr. alb) Vic. M-419, 1859.

Alte Lied, Das: *Tauber,* ten; Dec. 23051.

Altera Autem Die: *Nashdom Abbey Sgrs;* Col. 9088.

Altman, Hans, pf: Wiegenlied (Mozart); Wiegenlied (Brahms); BP. 35033.

Alto Rhapsodie (Brahms, op. 53): *Anderson,* con; *Philadelphia O;* Vic. 15408 & 1919—*Onegin,* con; *Berlin Opera O;* Vic. 7417 & 7418.

Altra Notte in Fondo, L' (Boito): *Muzio,* sop; Col. 9108.

Alt Wien (Godowsky): *Decca Salon O;* Dec. 1995—*Heifetz,* vio; Vic. 1645.

Always: *Goodman & O;* Vic. 25024—*Gray & O;* Dec. 1473—*Kunz,* pf; Lib. 6732.

Always and Always: *Crosby,* voc; Dec. 1657—*Clinton & O;* v.c; Vic. 25768— *Goodman & O;* v.c; Vic. 25808—*Hall & O;* Voc. 3943.

Alwin, Karl. Cond: see *Vienna Phil. O.*

Amadio, John, fl: Carnival of Venice; Vic. 9695—Flute Concerto; Vic. 11132—Hungarian Pastoral Fantasie; Vic. 9695.

Amant Jaloux, L' (Gretry): *Villabella,* ten; Col. 17144.

Amanza, Mia, L' (Azzajolo): *La Scala Ch;* Dec. 25949.

Ama Pisko Mikunkicu: see Indian Melodies of Peru.

Amapola: *Horlick & O;* ta; Dec. 2157—*Rodrigo;* Dec. 3172—*Durbin,* sop; (Fr. alb) Dec. 128, 3063—*Schipa,* ten; Vic. 1177—*Crawford,* ogn; Vic. 21111—*Lopez & O;* rh; v.c; Var. 8014.

Amaryllis (Ghys-Seredy): *Victor O;* Vic. 20169.

Amateur Performance of Gilbert & Sullivan: Tempieton, pf. & voc; (Fr. alb) GSV. 1.

Ambrose, Bert & O—Dec. unless otherwise indicated: Ali Baba, rh; 491—Argentina Paso Doble; 423—Back To Those Happy Days; 1214—Blue Hawaii; 1292—Body and Soul; 584—B'wanga; 726—Cafe Continental; 992—Caravan; 1442—Champagne Cocktail; 1206—Copenhagen; 726—Coronation Waltz; v.c; 1321—Cotton Picker's Congregation; 1526—Crazy With Love; 971—Creole Lady, rh; 1034—Deep Henderson; 1526—Did Your Mother Come From Ireland; 1164—Dinner for One, Please James; 637—Dixieland Band; 780—Dodging a Divorcee; 457—Donkey Serenade; 2779—Don't Play With Fire; ta; 1337—Don't Put Your Daughter on the Stage, Mrs. Worthington; 724—Don't You Ever Fall in Love; 773—Early Morning Blues; 2667—Embassy Stomp; 551—Escapada; 15033—Everything is Hunky Dooly; 517—Everything's in Rhythm with My Heart; 690—Free; 2512—Gangway; 1406—General's Fast Asleep; 637—Girl With the Dreamy Eyes; 522—Goodbye, Trouble; 724—Greatest Mistake of My Life, w; 1598—Harbor Lights; 1321—Head Over Heels in Love; 1073—Hick Stomp; 1233—Hide and Seek; 985—His Majesty the Baby; 474—Home James and Don't Spare the Horses; 372—Hometown; 1609—Hors d'Oeuvres; 500—Hullabaloo; 2743—I Can Wiggle My Ears; 690—I Dream of San Marino; 1164—If Ever a Heart Was in the Right Place; 2601—I'll Follow My Secret Heart, w; 246—I Heard a Song in a Taxi; 2513—I Love You Very Much Madame, ta; 360—I'm All In; 1264—I'm in a Dancing Mood; 971—I'm on a See-Saw; 467—In the Mountains of the Moon, w; 1609—I Saw a Ship A-Sailing; 1563—I Travel Alone; 290—I've Got a Note; 517—Jingle of the Jungle; 1305—Just A-Wearyin' for You; 290—Keep Calling Me Sweetheart; 1598—King's Navee; 1214—Kitchy Mi-Koko Isle; 1264—Lady from Mayfair; 1071—Lady of Madrid; 423—Lament for Congo; 457—Limehouse Blues; 660—London on a Rainy Night; 360—Looking Around Corners for You; 1072—Lord and Lady Whoozis; 1406—Lost My Rhythm, Lost My Music, Lost My Man; 932—Maracas, rh; 611—May I Have the Next Romance With You; 1072—Medley of Hebrew Dances; 1589—Memphis Blues; 660—Message from Mars; 1757—Mexicali Rose; 2779—Midnight in Mayfair; 1292—Moon or No Moon; 1405—My Kid's A Crooner; 474—My Lost Love, ta; 1337—My Prayer; 2732—My Red Letter Day; 972—Nevermore, w; 246—Night and Day; 333—Night Ride; 992—Nobody's Darling but Mine; 1142—O. K. for Sound; 2512—On Your Toes; 985—Orchids to My Lady; 23018—Organ Grinder's Swing; 1122—The Penguin; 2743—Piccolino; 551—Pig Got Up and Slowly Walked Away; 444—Plain Jane; 2667—Power House; 1485—Rags; 767—Rhapsody in Blue; 675—Rhythm's O.K. in Harlem; 1351—Ritual Fire Dance; 23018—Rock and Roll; 1690—Serenade in the Night; 1071—She Wore a Little Jacket of Blue; 522—Smoke Gets in Your Eyes; 333—South American Joe, rh; 611—South of the Border; 2732—South Sea Island Magic; 1122—Squibs; 767—Streamline Strut; 500—Street in Havana, rh; 491—Sunset Trail; 838—Swing; 838—Swinganola; 1305—Swing Patrol; 1589—Swing is in the Air; 1351—Tarantula; 1206—Ten Pretty Girls; 1563—There Isn't Any Limit to My Love; 814—There's a New World; 2513—There's That Look in Your Eyes Again; 1073—This'll Make You Whistle; 814—To You, Sweetheart, Aloha; 2601—Toy Trumpet; 1485—Twilight in Turkey; 1442—Two Hearts in Cuba, rh; 1034—Watching the Stars; 1901—We're Tops on Saturday Night; 1233—What Harlem Is to Me; 1690—When Day Is Done; 15033—When the Poppies Bloom Again; 1142—When You Gotta Sing You Gotta Sing; 1405—Whatcha Gotcha Trombone For, 760—Why Was I Born; 773—Won't You Buy My Pretty Flowers; 1901—Her Name Was Rosita; v.c; 3226—Ridin' Home; v.c; 3226—Ah! Sweet Mystery of Life; 2984—Wedding of the Sophisticated Dutch Girl; 2984—Blue Romance; 3069—Hear My Song Violetta; 3069—Man About Town; 3126—War Dance of the Wooden Indians; 3126—Eleven More Months; Vic. 22990.

Ambrosian Chants: Gloria I; O Salutaris; Gloria IV; Credo; Sanctus I; Vexilla Regis; O Sacrum Convivium; Tantum Ergo; Te Laudamus: *Ambrosian School of Sacred Music; Soloists and Ch;* Dec. 20418-20.

Ambrosian School: see Ambrosian Chants.

A Media Luz: *Pancho & O;* ta; Dec. 1983—*Ramos & O;* ta; Dec. 563—*Littee & O;* ta; (Fr. alb) Col. C-15, 35480—*Weber & O;* ta; Vic. 21021.

Amelia Goes to the Ball (Carlo Menotti): *Philadelphia O, Ormandy,* Cond; Vic. 15377.

America (Smith-Carey): *Luther,* voc; Dec. 2476—*Decca Band;* (Fr. alb) Dec. 139, 1743—*Boston Pops O, Fiedler,* Cond; Vic. 4430—*Crane,* voc; Vic. 22083—*Victor Mixed Ch;* Vic. 21428—*Victor Band;* Vic. 20635.

American Army March: *Creatore's Band;* Vic. 19844.

American Art Trio: Little Trio in B Flat Major (Beethoven); Trio in C Minor (Beethoven); (alb) Mus. 2, 1019-22.

American Hero, The (Law): *Madrigal Sgrs;* (Fr. alb) Col. M-239, 4206.

American in Paris (Gershwin): *Whiteman & O;* (Fr. alb) Dec. 31, 29054-55—*Victor Sym. O;* Vic. 35963-64.

American Legion Band: American Patrol; Dec. 1803—Caissons Go Rolling Along; Dec. 2027—General Pershing March; Dec. 1858—Jolly Coppersmith; Dec. 1803—National Emblem March; Dec. 2027—Parade of the Legionnaires; Dec. 1858—Warbler's Serenade; Dec. 1830—Whistler and His Dog; Dec. 1830—Album of Sousa Marches; (alb) Dec. 22, 2132-36—Barnum and Bailey's March; Vic. 20284—The Big C; Vic. 26064—Come Join the Band; Vic. 26063—The Conqueror; Vic. 20269—Fight for Santa Clara; Vic. 26063—Iowa Corn Song; Vic. 20269—March Salutation; Vic. 20284—On to Victory; Vic. 26064—Over There Medley; Vic. 24433—Song of the Soldiers; Vic 24495—United States Field Artillery March; Vic. 24495.

American Military Band: National Melodies March; The Police Parade March; Voc. 4450

American Novelty O: Jingle Bells; Santa Claus is Comin' to Town; Voc. 4490.

American Patrol: *American Legion Band;* mh; Dec. 1803—*Stewart,* xn: Var. 8099—*Victor Military Band;* Vic. 22061—*Goldman Band;* Vic. 26292.

American Quartet (Dvorak): see Quartet No. 6 in F.

Amer. Soc. of Ancient Inst, Stad, Dir: Chaconne (Purcell) Vic. 7873—Chimene (Sacchini) Vic. 1635—Divertissement (Mouret); Vic. 1635—Firework Music (Handel); Vic. 1716—Galliard (Byrd); Vic. 7873—Music of Early Composers (First Set): (alb) Vic. M-215. 7873, 8286, 1662, 1635—Music of Early Composers (Second Set): (alb) Vic. M-216. 1663-65; 8287—Pavane (Byrd): Vic. 7873—Second Sinfonia (Bach): Vic. 8720—Suite (K.P.E. Bach); (alb) Vic. M-271, 1714, 1715, 8720, 1716.

American Spirit: *U. S. Army Band;* mh; Vic. 21843.

Americans We: *U. S. Navy Band;* mh; Bru. 7480.

America the Beautiful: *Luther,* voc; Dec. 2476—*Wood,* voc; Bru. 8347—*Shannon Quar;* Vic. 20895—*Crane,* voc; Vic. 22083.

Amerighi-Rutili, W., sop: excerpts from Norma (Bellini); Dec. 25135.

Am Feierabend (Schubert, op. 25): *Wolff,* bar; (Fr. alb) Col. M-317, 9138.

Amfitheatrof, Daniele, Cond: see *E.I.A.R. Sym. O.*

Am I Blue: *Elman & O;* Blu. 10490—*Buster Bailey Sextet;* Var. 8333—*Powell & O;* v.c; Dec. 3094—*Langford,* voc; Dec. 2747—*Stone & Sherwood,* vio. & gtr; Dec 2063.

Amico Fritz (Mascagni): *Milan Sym. O;* Col. 7200—*Schipa-Favero,* sgrs; Vic. 15837.

Am Meer (Schubert): *Schorr,* bar; Vic 7473—*Kipnis,* bass; (Fr. alb) Col. M-89, 67433—*Keller,* voc. Lib. 277.

Ammons, Albert, pf: Boogie Woogie Blues; B. N. 2—Boogie Woogie Stomp; BN. 2—Chicago in Mind; BN. 4—Cafe Society Rag; Voc. 5816—Shout for Joy; Voc. 4603.

Ammons, Albert & O: Boogie Woogie Stomp; Dec. 749—Early Mornin' Blues; Dec. 975—Mile-or-Mo Bird Rag; Dec. 975—Nagasaki; Dec. 749.

Among My Souvenirs: *Garber & O;* v.c; Dec. 1007—*Revelers;* Vic. 21100—*Williams,* ogn; Voc. 4259—*Carter & O;* v.c; Voc. 5458—*Wells & O;* Dec. 3073.

Amor (Monteverde): *Ens;* Vic. 12304.

Amor Brujo, El (de Falla): *Boston Pops O; Fiedler,* Cond; Vic. 12160—*Hollywood Bowl O;* Vic. 6869—*Rubinstein,* pf; Vic. 1596—*Grand Sym. O;* Dec. 20075-76—*Vallin,* sop; Dec. 20118-19—*Ambrose & O;* Dec. 23018—*Kartun,* pf; Dec. 25941—*Morales & O;* (alb) Col. M-108, 67534-6.

Amor ti vieta di non amar: see Fedora.

Amour Comme Le Notre (Farel-Borel-Clerc): *Boyer,* sop; Col. 239.

Amour Coquet (Friml): *Friml,* pf; (Fr. alb) Sch. 3—see also Friml, Music (alb).

Amour De Moi, L': *Hayes,* ten; (Fr. alb) Col. M-393, 17176.

Amour En Amour, D' (Delettre): *Boyer,* sop; Col. 241.

Amoureuse (Berger): *Crabbe,* bar; Dec. 23010.

Amour L'Ardente Flamme, D' (Berlioz): *Gall,* sop; Col. 9117.

Amour Sorcier, L' (DeFalla): see Amor Brujo.

Amour, Toujours. L'Amour (Friml): *Friml,* pf; Sch. 2511—*Victor Salon O;* Vic. 26410—*Piccaver,* ten; Dec. 23011—*Raphael,* cta; Dec. 23007—*Katzman & O;* Dec. 127—See also Friml, Music (alb)—*Crooks,* ten; Vic. 1478—*Sullivan,* voc; Vic. 25995—*Victor Salon O;* Vic. 20188—*Crawford,* ogn; Vic. 24329.

Amour, viens aider ma faiblesse: see Samson et Delilah.

Amour Vient Et S'enfuit, L' (Dos): *Boyer,* sop; Col. 234.

Amsterdam Concertgebouw O, Mengelberg, Cond: Academic Festival Overture (Brahms); (alb) Col. X-42—Alceste (Gluck); Dec. 25571—Anacreon (Cherubini); Dec. 25234-35—Bolero (Ravel); (alb) Col. X-22—Coriolan Overture (Beethoven); Col. 68049, Dec. 25275—Damnation of Faust (Berlioz): Dec. 25220—Egmont Overture (Beethoven); Dec. 25284, Col. 68058—Euryanthe Overture (Weber); Col. 68069—Leonore Overture No. 1 (Beethoven); Col. 68055—Leonore Overture No. 3 (Beethoven); (alb) Col. X-40—Lohengrin: Prelude (Wagner); Dec. 25270—Oberon Overture (Weber); (alb) Col. X-34—Perpetuum Mobile (J. Strauss); Col. 9076—Preludes, Les (Liszt); (alb) Col. X-29, Dec. 25438-39—Romeo & Juliet Fantasy Overture (Tschaikovsky); (alb) Col. X-33—Ruins of Athens: Turkish March (Beethoven); (Fr. alb) Col. X-40, 67988—Sinfonia (J.C. Bach): Dec. 25014, Col. 67473—Suite No. 2 in B Minor (Bach); (alb) Col. M-168—Symphony No. 8 (Beethoven); Dec. 25235—Symphony No. 3 in F (Brahms); (alb) Col. M-181—Symphony No. 5 in C Minor (Mahler); Dec. 25011—Symphony No. 4 in F Minor (Tschaikovsky); (alb) Col. M-133, Dec. 25432-36—Symphony No. 5 in E Minor (Tschaikovsky); Dec. 25478-84, (alb) Col. M-104—Tannhauser Overture (Wagner); (alb) Col. X-27, Dec. 25108-09—Two Elegiac Melodies for String Orchestra (Grieg); Col. 68024.

Anakreons Grab (Wolf): *Lehmann,* sop; Vic. 1734.

An Chloe (Jacobi-Mozart): *Ginster,* sop; Vic. 1869—*Lehmann,* sop; Vic. 1730.

Anchors Aweigh: *All Star Collegians;* Voc. 4445—*Young & O;* Dec. 586—*Decca Band;* (Fr. alb) Dec. 139, 1761—*Brunswick Military Band;* mh; Bru. 8460—*U. S. Navy Band;* mh; Bru. 7423—*U. S. Navy Band;* Vic. 21206—*Goldman Band* (Fr. alb) Vic. P-5, 26293—*High Hatters;* Vic 24661, 22424—*H. M. Grenadier Guards Band;* Col. 366.

Andalouse (Massenet): see Le Cid.

Andalouse sentimentale (Turina): *La Argentina,* cst; Dec. 20524.

Andalucia (Oyanguren): *Oyanguren,* gtr; Col. 17080.

Andalucia (Lecuona): *Cortes,* pf; Col. 379.

Andaluza (De Falla): *Van Barentzen,* pf; Vic. 9705.

Andante Con Variazioni in F Minor (Haydn): *Wolff,* pf; Col. 69876.

Andante (Prokofieff, op. 29): *Prokofieff,* pf; Vic. 15032.

Andante and Variations in B Minor (Schubert): *Petri,* pf; Col. 69249.

Andante Cantabile (Tschaikovsky): *Elman Stg. Quar:* Vic. 6634—*Kreisler,* vio; 15217, 6184—*Minneapolis Sym. O. Ormandy,* Cond; Vic. 1719—*Schmidt,* vio; Vic. 24529—*Baker,* ogn; Gen. 1204.

Andante Favori in F Major (Beethoven): *Iturbi,* pf; Vic. 11670.

Andante for String Quartet (Crawford): *New World Stg.* Quar; N M Q 1011.
Andante for the Flute (Mozart): *Berlin Opera O, Blech,* Cond; Vic. 11407.
Andante spianato (Chopin, op. 22): *Rubinstein,* pf; Vic. 14287.
Andantino (Weber): *Feuermann,* cel; (Fr. alb) Col. M-312, 69083.
Andantino (Lemare-Saenger): *Kreisler,* vio; Vic. 1165—Lemare, ogn; Vic. 35843.
Andantino (Sor): *Llobet,* gtr; Dec. 20367.
Andantino (Vierne): *Vierne,* ogn; Dec. 20560.
Andantino Varie in B Minor (Schubert op. 84): *A. & K. Schnabel,* pf; (Fr. alb) M-436, 14829.
An Dem Abendstern (Schumann): *Anderson & Morris,* sgrs; (Fr. alb) Col. M-234, 1233.
Andenken (Matthisson-Beethoven): *Husch,* bar; Vic. 12247.
Anderson E., voc: My! My!; Let's Scuffle; Col. 35442.
Anderson, Harry L. pf: Novelle, op. 17, No. 1 in E Major (Medtner); Conte, op. 20 No. 1 in B Flat Minor (Medtner); Ira. 2R-29-03.
Anderson, Marian, con: **Vic. unless otherwise indicated:** Aufenthalt (Schubert), 14210—Ave Maria (Schubert), 14210—Ch'io mai vi possa lasciar d'amare (Handel), 1767—City Called Heaven (Johnson), 8958—Come Away Death (Shakespeare-Sibelius), 1809 — Flickan kom Ifran sin Alsklings Mote (Sibelius), 1766—Forelle, Die (Schubert), 1862—Go Down Moses (Arr. Burleigh), 1799—Heaven, Heaven (Burleigh), 8958—I Can't Stay Away (Hayes), 1966—I Don't Feel No-Ways Tired (Arr. Burleigh), 1982—I Know Lord Laid His Hands on Me; 1896—Komm' susser Tod (Bach), 1939—Laksin Mina Kesayona Kaymaan (Arr. Palmgren), 1809—Lord, I Can't Stay Away (Hayes), 8958—Mainacht, Die (Brahms), 14610—My Soul's Been Anchored in the Lord (Arr. Price), 1799 — Nussbaum, Der (Schumann), 14610—Saf, Saf, Susa (Sibelius), 1766—Siciliana (Handel), 1939—Sometimes I Feel Like a Motherless Child (Brown), 1982—Songs of Brahms; *Philadelphia O;* (alb) M-555 15408, 1919, 15409 — Te Deum (Handel) 1767 — Tod und das Madchen, Der (Claudius-Schubert), 1862—Trampin' (Boatner), 1896—Tuku Tuku Lampaitani (Arr. Vehanen), 1809—Were You There (Burleigh), 1966—Deep River, 2032—Dere's No Hidin' Place, 2032—Ev'ry Time I Feel de Spirit, 2032—O mio Fernando (Donizetti), Roy. 1763 — Air des Adieux (Tchaikovsky); Oh Love From Thy Powers (Saint-Saens); Roy 1764—Heav'n Heav'n; Sometimes I Feel Like a Motherless Child; Roy 1765.
An Der Wiege (Grieg, op. 68, No. 5): *Gieseking,* pf; (Fr. alb) M-313, 69090.
And die Ferne Geliebte (Jeitteles-Beethoven): *Husch,* bar; Vic. 12246-47.
An Die Leier (Schubert): *Bjoerling,* ten; Vic. 12831.
An die Musik (Schubert): *Lashanska,* sop; Vic. 2026.
An die Nachtigall (Brahms): *Evans,* sgr; Dec. 25720—*Kipnis-Moore,* sgrs; (Fr. alb) Vic. M-522, 14311—*Schumann,* sop; Vic. 1764.
And Love Was Born: *Tibbett,* bar; Vic. 1612.
Andrassy, Anni, sop: see Rosenkavalier.
Andre, Fabian & O: Man Who Came to Rhumba, Col. 35447—Waltz Night at the Savoy, w; Col. 35447—Dance of an Ear of Corn; Col. 35476—Maid With the Slight Swiss Accent; Col. 35476.
Andrea Chenier (Giordano): Complete: *LaScala O & Ch. & sgrs;* (alb) Col. OP. 21, 69361-86——Come un bel di di Maggio; *Martinelli,* ten; Vic. 6707——La Mamma Morta; *Raisa,* sop; Vic. 14400——Nemico della patria; *Ruffo,* bar; Vic. 7153——Un di all azzurro spazio; *Martinelli,* ten; Vic. 6707.
Andresen, Ivar, bass: excerpts from Lohengrin (Wagner); Dec. 25061—excerpts from Tristan und Isolde (Wagner); Dec. 25442—excerpts from Parsifal (Wagner); Dec. 25076—excerpts from The Magic Flute (Mozart); Dec. 25233.
Andrews, Mark, ogn: **Vic. for all Nos:** Abide With Me, 20129—Adeste Fideles, 20298—Beulah Land, 21395—Beyond the Smiling, 22860—Christmas Fantasy, 19816—Crossing the Bar, 20790 — Elijah—Oh Rest, 22860 — Evensong, 24470—Funeral March, 35958—Hail Queen of Heaven, 21395—He Leadeth Me, 21395—It is Well with My Soul, 21322—Jesus, Lover of My Soul, 21459—Jesus, Saviour, Pilot Me, 21322—Largo (Handel), 35958—Lead Kindly Light, 20780 — Lohengrin — Wedding March, 20036—Messiah—Hallelujah Chorus, 35767—Mother Dear, O Pray for Me, 21395—My Jesus, as Thou Wilt, 21459—Nearer My God to Thee, 20129—Now the Day is Over, 20780—Oh, Love That Wilt Not Let Me Go, 21459—Old Rugged Cross, 20790—Palms, The, 19967—Peace, Perfect Peace, 20780—Rock of Ages, 21322—Safe in the Arms of Jesus, 20790—Saved by Grace, 20790—Silent Night, 20298—Sometime We'll Understand, 21322—Stabat Mater—Cujus animam, 19967—Wedding March, 20036.
Andrews Sisters, voc: **Dec. for all Nos:** Down by the Ohio; Dec. 3065—Rhumboogie; Dec. 3097—Tuxedo Junction; Dec. 3097—The Woodpecker Song; Dec. 3065—Cockeyed Mayor of Kaunakakai; Dec. 3245—Lets Pack Our Things and Trek; Dec. 3245—Lets Have Another One; Say Si Si; Para Vigo Me Voy; Dec. 3013—Begin the Beguine, 2290—Beer Barrel Polka, 2462—Bei Mir Bist Du Schön, 1562—Billy Boy, 2214—Jumpin' Jive, The, 2756—Chico's Love Song, 2756—Ciribiribin (w. Bing Crosby), 2800—From the Land of the Sky Blue Water (Cadman), 1912—Goodbye-Goodbye, 2082—Hold Tight, Hold Tight, 2214—I Married an Angel, 1912—It's Easier Said than Done, 1691—Joseph! Joseph!, 1691—Just a Simple Melody, 1496—Long Time No See, 2290—Love Is Where You Find It, 2016—Lullaby to a Little Jitterbug, 2082—Nice Work if You Can Get It, 1562—ooooo-Oh Boom!, 1744—Oh! Faithless Maid (Sextette from Lucia-Swing), 1875 — Oh, Johnny, Oh Johnny, Oh!, 2840—Oh! Ma-Ma!, 1859—Pagan Love Song, 1859—Rock, Rock, Rock-a-Bye Baby, 2414—Says My Heart, 1875—Sha! Sha!, 1974—Shortenin' Bread, 1744—South American Way, 2840—Ti-Pi-Tin, 1703—Tu-Li-Tulip Time, 1974—Well, All Right, 2462—When a Prince of a Fella Meets a Cinderella, 2016—Where Have We Met Before?, 1703—Why Talk About Love?, 1496—Yodelin' Jive (w. B. Crosby), 2800—You Don't Know How Much You Can Suffer?, 2414.
And the Glory of the Lord: see Messiah.
And Then He Took Up Golf: *Crumit;* Vic. 22323.
Ane blanc, L' (Rachmaninoff): *Cernay,* sop; Dec. 20579.
An Einsamer Quelle (Strauss, op, 9, No. 2): *Heifetz* vio; Vic. 14369.
(Anerio, Felice): Introitus; Vic. 7814.
Anfangs Wollt' Ich Fast Verzagen: see Anthologies: Selected songs (Liszt).
Angela Mia: *Novis,* voc; Dec. 1833.
Angel's Serenade: *McCormack & Kreisler;* Vic. 8033.
Angels We Have Heard On High: *Vienna Ch;* Vic. 1944
Angelus: *White,* ogn; Bru. 20083.
Angelus, The (Massenet): *O'Connell,* ogn; Vic. 35767.
Anges Du Paradis (Gounod): *Thill,* ten; Col. 9147.
Angry: *Crosby & O;* v.c; Dec. 2839—*Hines & O;* Dec. 183—*Alexander & O;* v.c; Var. 8065—*Hill & O;* Voc. 4957—*Lorch & O;* v.c; Blu. 10411.
Anido & Llobet, gtrs: Evocacion (Albeniz); Dec. 20369—Song Without Words (Mendelssohn): Dec. 20370.
Animal Pictures in Music: *Decca Little Sym. O;* (alb) Dec. 85, 23105-07.
Anitra's Dance: *Kirby & O;* Voc. 4890.
Annen (J. Strauss, op. 117): *Vienna Sym. O, Grosz,* Cond; (Fr. alb) Roy. 20, 1723.
Annie Laurie (Douglass-Scott): *Thomas,* bar; Vic. 1977—*McCormack,* ten; Vic. 1305—*Crane,* voc; Vic. 22082—*T. Dorsey & O;* v.c; Vic. 25774—*Hayden,* sop; Col. 211—*Lunceford & O;* Dec. 1569—*Jean,* sop; (Fr. alb) Dec. 125, 3116—*Sullivan & O;* Voc. 3679.
Annuncio, L' (Refice): *Muzio,* sop; (Fr. alb) Col. X-112, 9148.
Ansermet, Ernest, Cond: see Cappriccio for Piano & Orchestra.
Ansorge, Conrad, pf: Chant Polonais (Liszt); Romanze (Schumann); Dec. 25520—Moment Musical in F Minor (Schubert, F); Sonata in C Major (Mozart); Dec. 25357—Piano Sonata No. 10 in C Major (Mozart); Moment Musical No. 3 (Schubert); Dec. 25357—Romanze in B Flat Minor (Schumann); My Joys (Chopin-Liszt); Dec. 25520.
An Sylvia (Schubert): *Bjoerling,* ten; Vic. 12725.
(Antheil, George): Sonata No. 2; NMQ. 1112.
Anthologies, Collections & Medleys:
American Ballads, Songs, Spirituals and Miscellany: Folk Songs: The Barnyard Song; Frog Went a-Courting; The Old Ship of Zion; On Springfie'd Mountain; Poor Wayfaring Stranger; Sourwood Mountain; *Old Harp Sgrs;* (alb) Mus. 41, 221-22——She'll Be Comin' Round the Mountain; When the Roses Bloom Again; Can I Sleep in Your Barn Tonight, Mister; Turkey in the Straw; Oh Dem Golden Slippers; Rovin' Gambler; In the Baggage Coach Ahead; Old Dan Tucker; Billy Boy; Barbara Allen; I Was Born 4000 Years Ago; Ida Red; Bully of the Town; Down in the Valley; Sourwood Mountain; Buffalo Gals; Butcher Boy; East Bound Train; Hand Me Down My Walking Cane; My Horses Ain't Hungry; Little Brown Jug; Pass Around the Bottle; Put My Little Shoes Away; Boston Burglar; Skip to My Lou; Little Rosewood Casket; Arkansas Traveler; Pretty Polly; Maple on the Hill; When I Was Single; Blue Eyed Ellen; New River Train; Letter Edged in Black; Goodbye My Lover, Goodbye; *Luther, Layman & Stokes,* voc; (alb) Dec. 25, 2137-41——

Song Bag: Fogg Foggy Dew; Gallows Song; The Good Boy; The Horse Named Bill; I'm Sad and I'm Lonely; I'm Ridin' Old Paint; Mama Have You Heard the News; Woven Spirituals; *Sandburg,* sgr; (alb) Mus. 11, 207-10——

Cowboy Songs: Home on the Range; Missouri Waltz; Boots and Saddles; Twilight on the Trail; We'll Rest at the End of the Trail; There's a Gold Mine in the Sky; I'm An Old Cowhand; My Little Buckaroo; When the Bloom is on the Sage; It's a Lonely Trail; Silver on the Sage; Mexicali Rose; *Crosby,* voc; (alb) Dec. 69, 2676-79, 2237, 2001——Cowboy's Dream; Strawberry Roan; The Chisholm Trail; The Yellow Rose of Texas; Clementine; Little Ah Sid; Little Old Sod Shanty on the Claim; Goodbye Old Paint; Buffalo Gals; Cowboy Dance; Git Along Little Dogies; Little Joe the Wrangler; Bury Me Out on the Prairie; Cowboy's Lament; Cowboy Jack; Red River Valley; Big Corral; Sweet Betsy from Pike; Home on the Range; *Ranch Boys,* voc; (alb) Dec. 65, 2642-46——Home on the Range; Git Along Little Dogies; Old Paint; Gettin' Up Holler; Roll On; Cowboy's Meditation; The Girl I Left Behind Me; Sweet Betsy from Pike; Chisholm Trail; Big Corral; Zebra Dun; Red River Valley; Trail to Mexico; Strawberry Roan; Home on the Range; *Luther,* voc; Dec. 1427-29——

Ballads of Revolution and War of 1812: Free America; Unhappy Boston, White Cockade; Yankee Doodle; Boston Tea Tax; Chieftain's Bride; Bombardment of Bristol; R. I; Ballad of Bunker Hill; Death of Warren; Johnny Has Gone for a Soldier; Riflemen's Song at Bennington; Capture of Major Andre; Nathan Hale; Cornwallis' Country Dance; Constitution and the Guerriere; Hey Betty Martin; Hunters of Kentucky; Ye Parliament of England; *John & Lucy Allison,* voc; with *Sawyer's Minute Men;* (alb) Vic. P-11, 26458-62——

Early American Ballads: The Gypsy Laddie; My Little Mohee; I wonder as I Wander Out Under the Sky; Lulle Lullay; The Seven Joys of Mary; The Ballad of Barberry Allen; *Niles,* voc; (alb) Vic. M-694, 2016-19.

Old World Ballads in America: Ballad of Mary Hamilton; Barbara Allen; Cherry Tree Carol; Hangman's Tree, The; Lady Gay, The; Old Bangum; Two Sisters, The; *Summers,* voc; (alb) Col. M-408, 17193-96.

Medley of George M. Cohan Hits: Give My Regards to Broadway; I Guess I'll Have to Telegraph My Baby; Mary's a Grand Old Name; Life's a Funny Proposition, After All; Forty-Five Minutes From Broadway; I'm a Yankee Doodle Dandy; Harrigan; Then I'd Be Satisfied With Life; So Long Mary; Grand Old Flag; *Luther, Layman, Stokes & Robertson,* voc; Dec. 1886——

Songs: Trees; By the Waters of Minnetonka; Smilin' Through; A Dream; Sylvia; Thy Beaming Eyes; A Perfect Day; At Dawning; Oh Promise Me; The Rosary; The Hills of Home; Deep River; *Eddy,* bar; (alb) Vic. C-27, 4366-71——The American Hero; Battle Hymn of the Republic; Bradford; Brave Wolfe; The Burman Lover; Chester; Cocaine Lil; Lilly Dale; Listen to the Mocking Bird; The Loved Ones; Lubly Fan Will You Come Out Tonight; Marching Through Georgia; Ode on Science; Oh Suzanna; Old Colony Times; *Madrigal Sgrs, Engel,* Cond; (alb) Col. M-329, 4205-08——

Negro Spirituals: Goin' to Shout All Over God's Heav'n; Reign Massa Jesus Reign; Little David Play On Your Harp; In Bright Mansions Above; Ezekiel Saw de Wheel; Mary an' Martha Jes' Gone 'Long; I Want to Be Ready; Ole Time Religion; De Ole Ark a-Moverin' Along; Want to Go to Heaven When I Die; *Hampton Quar;* (alb) Mus. 35, 230-34——Swing Low Sweet Chariot; Go Down Moses; Couldn't Hear Nobody Pray; Steal Away to Jesus; Little David Play On Your Harp; Roll Jordan Roll; Ezekiel Saw de Wheel; Joshua Fit De Battle of Jericho; Gonna Shout All Over God's Heaven; Nobody Knows de Trouble I've Seen; *Southernaires,* voc; (alb) Dec. 83, 2855-59——

Negro Sinful Songs: Frankie and Albert: Looky Looky Yonder; Black Betty; Yallow Women's Door Bells; Ain't Goin' Down to the Well No Mo'; Go Down Hannah; Poor Howard; Green Corn; Fannin Street; The Boll Weevil; De Kalb Blues; The Gallis Pole; The Bourgeois Blues; *Lead Belly,* gtr; (alb) Mus. 31, 223-27——

Songs of Old California: On the Banks of the Sacramento; Sailing for San Francisco; Jackson; Cielito Lindo; The Night is Serene; Joe Bowers; Santy Ana; Adelita; Four Little White Doves; Linen Clothes; Seeing the Elephant; Hangtown Gals; The Hammock; A Teamster's Song; The White Hawk; Sweet Betsy from Pike; Little Ah Sid; Clementine; Abalone; *Luther & Layman,* voc; (alb) Dec. 49, 2472-75——

Songs of Old New York: New York, Oh What a Charming City; Jim Fiske; The Broadway, Opera and Bowery Crawl; Cielito Lindo; The Night is Serene and Bright; The Dutch Company; The Dutch Lullaby; The Grumbling Waggoner; The E-R-I-E; Niagara Falls; Low Bridge, Everybody Down; Ballad of Henry Green; The Siege of Plattsburg; The Capture of Burgoyne; Buffalo Gals; By the Lake Where Drooped the Willow; Perry's Victory; Woodman Spare that Tree; Benny Havens, Oh!; Michael Roy; A Little More Cider; Take Me Back to New York Town; *Luther & Layman,* voc; (alb) Dec. 47, 2429-32——

Songs of the North: The Battle Cry of Freedom; Marching Along; We are Coming, Father Abraham, 300,000 More; Grafted Into the

Army; Hard Crackers Come Again No More; Tenting Tonight on the Old Camp Ground; Just Before the Batle, Mother; Just After the Battle; When Johnny Comes Marching Home Again; Brother Tell Me of the Battle; The Dying Volunteer; *Luther & Layman,* voc; (alb) Dec. 46, 2425-27——

Songs of the South: The Bonnie Blue Flag; Maryland, My Maryland; Cheer Boys Cheer; Lorena; Eating Goober Peas; Here's Your Mule; All Quiet Along the Potomac Tonight; Ever of Thee I'm Fondly Dreaming; Rose of Alabama; Bonnie Eloise; A Life on the Vicksburg Bluff; Lilly Dale; When This Cruel War is Over; Who Will Care for Mother Now; Stonewall Jackson's Way, The Cavaliers of Dixie; Stonewall Jackson's Requiem; *Luther & Layman,* voc; (alb) Dec. 45, 2421-24——

Band & March Music: Band Classics: William Tell March (Rossini); Tannhauser Grand March (Wagner); Zampa Overture (Herold), Radetzky March (Strauss, J.); *H. M. Guards Band;* Hallelujah Chorus; Largo (Handel); *H. M. Scots Guards Band;* Poet and Peasant Overture (von Suppe); *Royal Artillery Band;* Elephant March (Ord Hume), *Massed Military Bands;* (alb) Roy. 19, 1712-16——Marches: El Capitan; Lights Out; Washington Post March; Semper Fidelis; On the Mall; American Patrol; Anchors Aweigh; Our Director; *Goldman Band;* (alb) Vic. P-5, 26290-93——

Big Ten College Medley: Wave the Flag; Across the Field; Illinois Loyalty; Hail Purdue; Victory March; Indiana, Our Indiana; U. of M. Rouser; Go U Northwestern; Iowa Corn Song; The Victors; On Wisconsin; *King's Band;* (alb) Dec. 138——

Bird Songs: Reproductions of Songs and Calls of Our Native Birds-No. 3: *Gorst,* imitator; Vic. 17735——Songs of Our Native Birds-No. 1: *Kellogg,* imitator; Vic. 35785——

Christmas & Easter Music: Carols: Angels We Have Heard on High; Ayapo; Noel; Adeste Fideles; Weinachtslied ans dem Vintschgau; Es Hat sich Halt; Stille Nacht, Heilige Nacht (Bruber) Maria auf dem Berge; *Vienna Choir Boys, Gomboz,* Dir; (alb) Vic. C-7, 4171-72, 9629-30; (alb) Vic. C-32, 1944-47——Ring Out the Bells; Silent Night; First Nowell; Hark! The Herald Angels Sing; Bells of Christmas; It Came Upon a Midnight Clear; Three Kings of Orient We; Away in a Manger; O Come, All Ye Faithful; *Men About Town;* Dec. 304——Christians Awake; It Came Upon the Midnight Clear; Hark! The Herald Angels Sing; Oh, Little Town of Bethlehem; Joy to the World: God Rest You, Merry Gentlemen; The First Nowell; *Andrews,* ogn; Vic. 19816——

Hymns and Carols: Christians Awake!; Oh Little Town of Bethlehem; God Rest You, Merry Gentlemen; The First Nowell; Silent Night; Joy to the World; Angel and the Shepherds; We Three Kings of Orient Are; Joyful Christmas Song; Hark! The Herald Angels Sing; Christians, Awake!; Holy Night; Hallelujah; Calm on the Listening Ear; It Came Upon the Midnight Clear; Nazareth; Star of Bethlehem; Oh, Come, All Ye Faithful!; *Trinity Ch;* Vic. 35788, 35946——

Hymns: Silent Night; Hark! The Herald Angels Sing; It Came Upon the Midnight Clear; Joy to the World: O Little Town of Bethlehem; The First Nowell; *Ch; White,* ogn; (alb) Vic. P-2, 26049-51——Selections; *Lapitino,* hp; Vic. 19822——Si'ent Night, Holy Night (Gruber); *Neapolitan Trio;* Vic. 19822——

Songs: Christmas in the Morning; They Come With Blissful Song; Baby's Night; God Rest Ye Merry, Gentlemen; Old Christmas; Cradle Song of the Virgin; Far Away, Boar's Head Carol; Old Christmas; The Babe of Bethlehem; Why, Alas! In Lowly Stall; The First Nowell; Carol, Carol Christians; When Snow Lies Deep; The Sleigh Ride; The Wassail Song; Hark! The Herald Angels Sing (Mendelssohn); O, Come All Ye Faithful; Calm Was the Night (Sullivan); 'Twas Clear and Cold; Oh Night of Nights!; Holy Night; The Holy Family; Ave Maria (Schubert); Joy to the World (Handel); Born of Maiden Fair; Come and Worship; Sing the Holly; The Wind May Shout; Christmas Comes Again; Welcome to Christmas; Evergreen; Deck the Hall; Heigh-Ho the Holly; Dainty Wee Stockings; Wake Happy Children; So Now is Come Our Feast; Under the Holly Bough; Hark, The Angels Choir; On Christmas Morning; Sweet Village Bells (Donizetti); Glad Tidings; Over the Happy Town; Long Joyously Sing; Over Land and Sea; Beautiful Bells; The Glad Bells All Say; The Sleigh Ride; Merrily Ring the Bells; Dear Santa Claus; Come Show the Way; A Funny Fellow; Let Old Santa Claus Come In; Old Santa Claus; Mistress Santa Claus; An Odd Old Man (Sullivan); Santa Claus Tonight; Kriss Kringle Drive; Santa Claus is Come to Town; Wake, Wake, Children; *Luther, Layman & Quar;* (alb) Dec. 94 & 95, 2863-72——Santa Claus; That's Me; Jingle Bells; Holly Song; O Christmas Tree; Good Cheer for Christmas; God Rest Ye Merry Gentlemen; Over the Hills to Grandma's House; Home Sweet Home; Merry, Merry Christmas, *Men About Town;* Dec. 303——

German Christmas Songs: O Du Frohliche; Stille Nacht, Heilige Nacht (Gruber); *Lehmann,* sop; Dec. 23052——Ye Shepherds, Awake! This Is the God Given Day; *Schwarz,* sop; *Mania,* ogn; Dec. 23053——Das Lied von der Heiligen Nacht; *Sgrs, Ch. ogn. & O, Dobrindt,* Cond; Dec. 23054——

Easter Songs: Christ The Lord Is Risen Today (Wesley); Fairest Lord Jesus (Munster); The Holy City (Adams Weatherly); All Hail The Power of Jesus' Name (Holden-Perronet); The Day Of Resurrection (Smart); There Is A Green Hill Far Away (Gounod); The Strife Is O'er (Palestrina); Hosanna (Granier-Dole); Come Ye Faithful Raise The Strain (Sullivan); Crown Him With Many Crowns (Elvey); The Palms (Faure); *Seagle,* bar; with *Ch. & ogn;* (alb) Dec. 79, 18036-39——

Children's Records: Tuneful Tales, Dec. 593-95; 1000-02——Winnie the Pooh; Dec. 20558-59, 1447-49; Vic. J-2, 221-23; J-6, 230-32; Blu. BC-7, 506-08——Raggedy Ann's Songs; Dec. 2065-67; Vic. J-4, 227-29; J-1, 218-20——Insect Pictures in Music; *Decca Little Sym. O. Sodero,* Cond; (alb) Dec. 84, 23102-04——Wizard of Oz; (alb) Dec. 74, 2672-75——Cartoon Melodies; Col. 7348——

Stories & Rhymes: The Elephant's Child; Blu. BC. 15, 540-42——The Story of Ferdinand and Wee Gillis; Blu. BC. 16, 534-36——Child's Garden of Verse; Blu. BC. 18, 543-45——The Bumblebee Price; Blu BC. 14. 527-30——America Grows Up; Blu. BC. 12, 521-23——Uncle Mac's Nursery Rhymes; Blu. BC. 11, 518-20——Tinkle Tonkle Town; Blu. BC. 21, 549-51——Star of Bethlehem; Blu. BC. 22, 552-54——Little Black Sambo and the Monkey People; Blu. BC. 6, 503-05——The Magic Door; Blu. BC. 5, 500-02——Fairy Tales; Dec. 590-92; Blu. BC. 4, 7928-30——Animals; Blu. 7902——Gingerbread Boy; Blu. 7937——Mother Goose Rhymes; Dec. 252-54 —— Nursery Rhymes; Dec. 383-85——How the Man in the Moon Lost His Face; Col. J-1——Captain Kidd's Cats; Col. J-2——Herman the Littlest Locomotive; Col. J-3——Cherub the Chick; Col. J-4——Sugar Cookie Flats; Col. J-5——Bible Stories; Dec. 918-20——Androcles and the Lion; Vic. J-5, 24746-48——

Songs: Blu. 5102, 5270, 6159, 7773, 7850, 7851-52, 7901; BC. 1; Col. J-8——Vic 22133-35; Blu. BK-1; Dec 1003-05——Snow White and the Seven Dwarfs; Vic. J-8, 25735-37——Holiday Songs; Dec. 963-65——Singing Games; Dec. 2077-79——French Folk Songs (alb) Dec. 24, 23074-76; (alb) Dec. 4, 23062-64——Patriotic Songs; (alb) Dec. 50, 2400, 2476-77——Pinocchio; (alb) Dec. 110, 3000-03——Lullabies; (alb) Dec. 127 18052-55; Blu. 7901——Micky Mouse; Blu. BC. 3——Songs under the Sails; Blu. BC. 8——Popeye; Blu. 6723-24——

Classical Excerpts: American Music: Jubilee (Chadwick); Dirge (MacDowell); Prelude to Oedipus Tyrannus (Paine); Night Soliloquy (Kenman); White Peacock (Griffes); *Eastman-Rochester Sym. O, Hanson,* Cond; (alb) Vic. M-608, 15656-59 —— Classical Gems: Marche Hongroise-Damnation of Faust (Berlioz); Dream Pantomime Hansel und Gretel (Humperdinck); Triumphal March-Sigurd Jorsalfar (Grieg); Bourree (Bach); Entrance and March of Peers-Iolanthe (Sullivan); Dance of the Apprentices-Meistersingers (Wagner); March Classique (Weber); Dance of the Moorish Slaves-Aida (Verdi); Salut D'Amour (Elgar); Procession of the Sardar-Caucasian Sketches (Ippolitow-Iwanow); Song of India-Sadko (Rimsky-Korsakov); Swedish March (Soedermann); *Victor Concert O, Black,* Cond; (alb) Vic. E-53, 25637-42——

Nights at the Ballet; *Sym. O, Goehr,* Cond; (alb) Vic. C-30, 36214-17; AC-30, 36218-21——

Famous Overtures: Zampa Overture (Herold); The Merry Wives of Windsor (Nicolai); The Barber of Seville (Rossini); Fra Diavolo (Auber); *National Opera O. Meyrowitz,* Cond; Orpheus in Hades (Offenbach); *National Opera O, Schuricht,* Cond; (alb) Roy. 15, 540-44——

Encores: Adagio Lento-Quartet in F Major (Beethoven, op. 135); Moto-Perpetual Motion (Paganini, op. 11); Scherzo-Quartet in F Major (Beethoven, op. 135): *NBC Sym. O, Toscanini,* Cond; (alb) Vic. M-590, 15547-48——

Salon Music: Black Eyes; Two Guitars; Elegie (Massenet); The Swan (Saint-Saens); Melody in F (Rubinstein); Frasquita-Serenade (Lehar); Serenade (Schubert); Serenade (Toselli); Traumerei (Schumann); Alt Wien (Godowsky); *Decca Salon O, Horlick,* Cond; (alb) Dec. 14, 1991-95——None But the Lonely Heart (Tschaikowsky); Lullaby (Brahms); Barcarolle (Offenbach); Chinese Lullaby (Bowers); Indian Love Call; The Sweetest Story Ever Told; Souvenir (Drdla); Serenade (Moszkowsky); Berceuse (Godard); Valse Bluette (Drigo); *Decca Salon O, Horlick,* Cond; (alb) Dec. 58, 2587-91——

Program No. 1: Sinfonietta (Miaskowsky); Symphony No. 3 in C Major (Bach, C.P.); Variations on a Theme by Tschaikowsky (Arensky); Canzonetta (Sibelius); *NBC Stg. Sym. O, Black,* Cond; (alb) Vic. M-390, 12091-97; AM-390, 12098-04——

Program No. 2: Liebeslieder-Walzer; Waltzes Nos. 1 to 18 (Brahms); Rakastava; The Lover; The Lover's Path, Goodnight (Sibelius); Sinfonietta: Allegro molto, Andante, Allegro (Roussel); *NBC Stg. Sym. O, Black,* Cond; (alb) Vic. M-455, 12229-33; AM-455, 12234-38——

Guitar Recital: La Farruca; Sevillanas Y Panaderos; Alegrias; Granada Arabe; Cancion Triste; Romance de Amor; *Gomez,* gtr; (alb) Dec. 17, 23068-70——Solea; Preludio; Rapsodia Andaluza; Dos Mazurkas; Fandango Castellano; Estudio de Concierto; *Gomez,* gtr; (alb) Dec. 60, 23092-94——

Layman's Music Albums: Chant of the Eagle Dancers; Hindu Ragas; Chinese Instrumental Music; Gregorian Chants; Hymn in Honor of St. John the Baptist; Summer is icumen in; Well Tempered Clavichord-Study of Fugues; (alb) Vic. E-55——Euridici; Orfeo; Lucia Mad Scene; Pavane; Sonata in C Minor (Beethoven); Instruments of the Orchestra; (alb) Vic. E-56——Symphony No. 1 in C Major (Beethoven); Till Eulenspiegel's Lustige Streiche; Siegfried's Rhine Journey; (alb) Vic. E-57——Allerseelen; Ungeduld; Therese; Afternoon of a Faun; Le Sacre du Printemps; (alb) Vic. E-58——

Classical Songs: Stars of the Metropolitan: *Tibbett; Pons; Crooks; Jepson; Melchior; Lehmann; Thomas; Bori; Martinelli;* (alb) Vic. M-329, 14202-06——*Lehmann; Melchior,* and others; (alb) Vic. M-633, 15817-21——

Song Recital: Maledetto; Eviva Rosa Bella; Lungi Da Te; Adelaide; L'Amour De Moi; Le Reve; It Was A Lover and His Lass; Bist du bei mir; Crucifixion; Roun' 'Bout de Mountain; *Hayes,* ten; (alb) Col. M-393, 17174-78——

Flagstad in Song: Im Kahne (Krag-Grieg); Der Gynger En Bat pa Bolge (Grieg); Ein Schwan (Ibsen-Henzen-Grieg); Lys Nat (Grieg); Die Ehre Gottes aus der Natur (Gellert-Beethoven); Ich Liebe Dich (Herrosen-Beethoven); Lykken Mellem To Mennesker (Alnaes); Et Hab (Grieg); Lullaby (Rossetti-C. Scott); When I Have Sung My Songs (Charles); *Flagstad,* sop; (alb) Vic. M-342, 1813-17——

Lieder Recital: Wonne der Wehmut (Goethe-Beethoven); Mit Einem gemalten Bande (Goethe-Beethoven); Auf Flugeln des Gesanges (Heine-Mendelssohn); Immer leiser wird mein Schlummer (Lingg-Brahms); Sandmannchen (Brahms); Der Tod, das ist die kuhle Nacht (Heine-Brahms); Wiegenlied-Der Kuss (Smetana); Solvejg's Song; (Grieg); Der Heilige Josef singt (Wolf); Schlafendes Jesuskind (Wolf); Loreley (Schumann); Standchen (Schumann); An die Nachtigall (Schubert); Liebhaber in allen Gestalten (Schubert); *Schumann,* sop; (alb) Vic. M-383, 1836-40——Am See (Bruchmann-Schubert); An die Laute (Rochlitz-Schubert); Dass sie hier gewesen (Ruckart-Schubert); Der Wanderer an den Mond (Seidl-Schubert); Die Liebe hat gelogen (Von Platen-Schubert); Zum Neuen Jahr (Morike-Wolf); Andenken (Matthison-Wolf); Frohe Botschaft (Reinick-Wolf); Was sol ich sagen? (Chamisso-Schumann); Des Fremden Kindes Heil'ger Christ (Loewe-Ruckert); O kuhler Wald (Brentano-Brahms); O wusst' ich doch den Weg zuruck (Groth-Brahms); *Erb,* ten; *Seidler-Winkler,* pf; (alb) Vic. M-501, 4398-403——

Song Recital: Gretchen am Spinnrade (Schubert) Wiegenlied (Schubert); Das Madchen Spricht; Mein Madel hat einen Rosenmund (Brahms); Botschaft (Brahms); Selige Nacht (J. Marx); Gretel (Pfitzner); Du Bist wie eine Blume; Fruhlingsnacht (Schumann); Alte Laute (Schumann); Der Gartner; Du Denkst mit einem Fadchen (Wolf) Storchenbotschaft (Wolf); Fur Music Gute Nacht (R. Franz); Lehn' Deine Wang' an meine Wang' (Jensen); *Lehmann,* sop; (alb) Vic. M-419, 1856-61——Die Verschweigung (Mozart); An Chloe (Mozart); Ungeduld (Schubert); Im Abendrot (Schubert) Die Kartenlegerin (Schumann); Waldesgesprach (Schumann); Therese (Brahms); Der Tod, das ist die kuhle Nacht (Brahms); Anakreons Grab (Wolf); In dem Schatten meiner Locken (Wolf); *Lehmann,* sop; (alb) Vic. M-292, 1730-34——Stars in My Eyes; Learn How to Lose; What Shall Remain; The End Begins; Our Song; Whistling Boy; Love Me Forever; Un Bel Di Vedremo (Puccini) *Moore,* sop. with *O. Pasternack,* Cond; Dec. 23000-1, 23023, 29000——Was Kann So Schon Sein Wie Deine Liebe; Dort, Wo Die Waldesgrun; Ob Blond, Ob Braun, Ich Liebe Alle Frau'n (Stolz) Schenk' Mir Dein Herz Heute Nacht; Mein Herz Ist Voller Sonnenschein (Buday) O Sole Mio (Capua): *Kiepura,* ten; *Alpar,* sop; Dec. 23043, 23041, 23027——Im Prater Bluhn Wieder Die Baume (Stolz) Wien, Du Stadt Meiner Traume

(Sieczynski); Rot Ist Dein Mund (Tauber) Es War Einmal Ein Fruh ingstraum; Adieu, Mein Kleiner Gardeoffizier; The Song Is Done; Vier Worte Mocht' Ich Dir Jetzt Sagen (Erwin-Rotter); Wenn Der Weisse Flieder Wieder Bluht (Doelle-Rotter); Das Alte Lied (Love-Beda) Was Weisst Denn Du, Wie Ich Verliebt Bin (Jurman); Sympathy (Friml); Can I Forget You (Kern); When Moonbeams Softly Fall (Heinz-Seitz); You Are My Heart's Delight (Lehar); *Tauber,* ten; Dec. 29011, 23055, 23013, 29038, 23051, 23059, 23057——

Songs Sung in Russian: Yeremoushka's Cradle Song; Gopak, The Star; To the Dnieper; Reverie of the Young Peasant; The Orphan; Gathering Mushrooms; Four Songs and Dances of Death; Trepak. Death's Lullaby; Death's Serenade, Field Marshal Death; The Goat; Ballade; Savishna; *Rosing,* ten; (alb) Dec. 1, 29020-29025——

Songs of Famous Russian Composers: Northern Star; Virtus Antiqua (Glinka); Song of the Poor Wanderer (Nevstrueff); The Drunken Miller (Dargomuizjsky); The Sea (Borodine); The Rose and the Nightingale; Southern Night (Rimsky-Korsakow); Do Not Speak, Beloved (Tschaikowsky); Why (Tschaikowsky); At the Ball (Tschaikowsky); Again as Before (Tschaikowsky); Lullaby (Arensky); Autumn (Arensky); The Mournful Steppe (Gretchaninoff); Snowflakes (Gretchaninoff); Rain (Gretchaninoff); Oh, Do Not Sing Again (Rachmaninoff); The Island; In the Silent Night Spring Waters (Rachmaninoff); *Rosing,* ten; (alb) Dec. 9, 29046-50——

Spanish Songs: Gitanillo-Mala Entrana (Martinez-Abades); Mariana (Lucarelli-Locurba); La Violetera (Padilla); Diguili que vingui (Crus-Ferrer); Flor de Mal (Padilla); Mimosa (Martinez-Abades); *Meller,* sgr; Dec. 20618-9, 20621——

Italian Songs: Tiritomba; Mandulinata Di Napoli (Tagliaferri); Addio (Tosti) La Danza (Rossini); Piscatore E' Pusilleco; Nun Me Sceta (Tagliaferri); Funiculi-Funicula; Tarantella Sincera (Crescenza); *Schmidt,* ten; Dec. 23035, 23046, 23040, 23049——

Early Music-Classical: Madrigals and Other Works of Monteverde: Hor Ch' El Ciel e la Terra; Lasciatemi Morire; Zefiro Torna; Ardo; Ohime Dove Il Mio Ben; Chiome d'Oro; Il Ballo Dell Ingrate; Amor; Ecco Mormorar L'Onde; *Voc. & Inst. Ens, Boulanger,* Dir; (alb) Vic. M-496, 12300-04; AM-496, 12305-09——

Early Choral Music: Mein Einigs A (Hofhaimer); Innsbruck, ich muss dich lassen (Isaac); Es ist ein Ros entsprungen (Praetorius); Zu Bethlehem geboren (Anon.); Landsknechstandchen (de Lassus); Die Martinsgans (de Lassus); Ein Hennlein Weiss Scandelli); Feinslieb du hast mich Gfangen; Tanzen und Springen (Hassler); Wohlauf ihr lieben Gaste (Sartorius); Il bianco e dolce cigno (Arcadelt); Come Heavenly Sleep (Dowland); *Trapp Family Ch, Wasner,* Dir; (alb) Vic. M-535, 1960-64——

English Madrigals: My Bonnie Lass, She Smileth; Fair Phyllis; Willie Prithee, Go to Bed; Hark All Ye Lovely Saints; Come Again Sweet Love; Sing We and Chant It; Now is the Month of Maying; Turtle Dove; *Madrigal Sgrs, Engel,* Cond; (alb) Col. M-306, 4165-67——

Clavier Music: Chromatic Fantasy and Fugue in D Minor; Six Little Preludes; Partita in B Flat Major (Bach, J. S.); *Landowska,* hschd; (alb) Vic. M-323, 14144-47; AM-323, 14148-51——

Harpsichord Music-Dances of 17th & 18th Centuries: Pavane-The Earl of Salisbury (Byrd); Gagliarda (Frescobaldi); Courante (Lully); Gavotte-from French Suite No. 5 in G Major (Bach); Sarabande-from French Suite No. 1 in D Minor (Bach); Passepied (Fischer); Passacaglia-from Suite in G Minor (Handel); Rondo Alla Turca-from Sonata in A Major, K. 331 (Mozart); *Ehlers,* hschd, (alb) Dec. 61, 23089-91——

Allemande-from French Suite No. 6, E Major (Bach); Bourree I & II-from English Suite No. 2, A Minor (Bach, J. S.); Polonaise (Bach, W. F.); German Dance in C Major (Mozart); Musette en Rondeau (Rameau); Chaconne; Rigaudon (Couperin); Minuet-From Divertimento Per Cembalo Solo (Haydn); Hornpipe From Suite in D Minor (Purcell); *Ehlers,* hschd; (alb) Dec. 62, 23112-14——

Music of the Renaissance: Triste Estaba el Rey David; De La Sangre De Fus; Senora, Si Te Olvidare; Soneto; Al Monte Sale; Durandarte; Perdida Tengo La Color; La Manana De San Juan; Come Deep Sleep; Come Again; Con Lagrime E Sospir; It Was A Lover; *Meili,* ten; *Worsching,* lute; (alb) Vic. M-495, 15164-66——

Music of Early Composers: *Amer. Soc. of Ancient Inst;* (alb) Vic. M-215, 7873, 8286, 1662, 1635; M-216, 1663-65, 8287——

English Music Society: Four Part Fantasias; Five Part Fantasia on One Note; The Golden Sonata; Three Songs; Two Catches (Purcell); *International Stg. Quar;* (alb) Col. M-315, 19000-02, 11096-11100——Sonata for Viola and Piano; Nonett; Mater Ora Filium (Bax); *Primrose,* va; *Cohen,* pf; *Griller Stg. Quar; BBC Ch, Woodgate,* Cond; (alb) Col. M-386, 11151-57; AM-386, 11158-64——

Anonymous Elizabethan Composers: English Dances of the Shakespearean Period: James His Galliard; My Robbin; A Toye Hollie Berrie; Daphne; The Whyche; *Munich Viol Quintet;* Dec. 20046——

Early Organ Music: Bench ora piova (Landino); Canzona in D Minor (Froberger); Fantasia on-On Freudt Verzer (Hofhaimer); Resonet in Laudibus; In dulci jubilo (Sicher); Diferencias sobre el Canto del Caballero (Cabezon); Fugue on the Kyrie (Couperin); Miserere (Byrd); Fantasia in Echo Style (Sweelinck); Ave Maris Stella (Titelouse); Chorale Prelude on Wie Schon Leuchtet der Morgenstern; Fugue in A Minor (Pachelbel); Two Chorale Preludes: Von Gott will ich nicht lassen; Ein feste Burg ist unser Gott (Buxtehude); *Weinrich,* ogn; (alb) Mus. 9, 1047-50——

Vocal Music of the Renaissance: Hodie Christus natus est; Or sus, serviteurs du Seigneur (Sweelinck); Baisies-moy (Josquin des Pres); Au joli bois (Tessier); O occhi manza mia (Le Jeune); Il Bianco e dolce cigno (Arcadelt); Il Bianco e dolce cigno (Vecchi); Petite nymphe folastre (Jannequin); Fuyons tous d'amour le jeu; Matona mia cara; Quand mon mary (Lassus); Dolcissima mia vita (Gesualdo); Gia torna (Marenzio); *Madrigalists,* voc; (alb) Mus. 20, 211-15——

Study of Development of Fugues: Well Tempered Clavichord (Bach); Two Part Invention No. 1 in C Major; Three Voice Fugue in F Major; Theme and Example of: Augmentation from Fugue in C Minor, Inversion from Fugue in C Minor, Stretto from Fugue in B Flat Minor; *Tureck,* pf; Vic. 11923——

Folk & Traditional Music: Folk Songs of Many Lands: Iceland: Littlu Bornin Leika Sjer; Kvoldbaen; O Min Flaskan Frida—Denmark: Jeg Kan Se Paa Dine Oejne; De Tolv Hellige Ting; Roselil Og Hendes Moder—Sweden: Uti vaar hage; Limu Lima; Var e Du—Germany: Dat Du Min Leevsten Bust; Verstohlen Geht Der Mond Auf; Switzerland: Es Kam Ein Herr Zum Schlossli—Yiddish: Wus Wet Sein As Moschiach Wet Kumen; A Dudele—France: Guignolot de Saint Lazo; Voici Le Joli Mois De Mai—America: The Roving Sailor; Rose, Rose and Up She Rises; Nottamun Town; *Lund,* voc; *Rauter,* pf; (alb) Mus. 39, 1125-28——

American Indian Songs: Sun Dance, War Song, Funeral Song; *Os-Ko-Mon,* with Tom-Tom; Dec. 20496——

Songs of Austria: Leobner March; Landler from the Oberland; Old Styrian Hackbrett; Dec. 20231——

Songs of Bolivia: Siguays; La Presumida; *Rivera & O;* Dec. 20386——

Songs of Chile. Cerca del Amanecer-Cueca Yavena; Huachitorito; *Conjunto Humahuaca Aparicio & Ruiz,* dir; Dec. 20388——

Songs of Ethiopia: Songs of Travel and Lament; Medina; Sangha; Fokara; *sgrs & inst;* Dec. 20299-300——

German Folk Songs: Ach wie ist's moglich dann; Du, du liegst mir im Herzen; Der gute Kamerad; Jagerleben, Das zerbrochene Ringlein; Lebewohl; Frohe Botschaft; Burschenlust; Silcher: In der Ferne; Treue Liebe; Heidenroslein; Der Jager Abschied (Mendelssohn); *Tauber,* ten; Dec. 20437-42——

Spanish Folk Music: Danza Gitana; Variaciones por Granadinas; *Borul,* gtr; Dec. 20659——

Swedish Folk Songs: Du Gamla, du Fria; Kungssangen; Sverige (Stenhammer); *Stor Sym. O, Jarnefelt,* Cond; Dec. 20454——

Provincial Songs, Valencian, Basque, Gallician: Four Albaes-Entre les Aigues y arenas; A mi em pasen unes coses; Tierne Valencia un local; Tierne Valencia valores; Guernika-ko-Arbola; Boga Boga; Himno a Galicia; Canto da Arada na sementeira; *Ch. & O;* Dec. 20555-7——

Swiss Airs and Yodels: Zillertal; I und mei Bua; *Roland,* yodeling; Happy Swiss Memories; *Swiss Ch. & O;* Ranz des Vaches Fribourgeois; Saanenjodel; *Group of Yodelers;* Dec. 20235-7——

English Folk Dances: *Folk Dance Octet, Foster,* Cond; (alb) Col. M-394, 17179-81——

Irish Songs: Dear Old Donegal; Paddy McGinty's Goat; Tread on the Tail of Me Coat; Irish Jubilee; McSorley's Two Beautiful Twins; Finnigan's Ball; *Harrington,* ten; (alb) Dec. 44, 2410-12——Kathleen Mavourneen; A Handful of Earth From My Dear Mother's Grave; I'll Take You Home Again Kathleen; Little Town in the Ould County Down; The Rose of Tralee; The Low Back'd Car; Kerry Dance; Come Back to Erin; Believe Me If All Those Endearing Young Charms; Where the River Shannon Flows; Harp That Once Thro' Tara's Halls, The Meeting of the Waters; Killarney; *Luther,* voc; with *Murray Quar;* (alb) Dec. 36, 2296-2300——Harp That Once Thro' Tara's Halls; Last Rose of Summer; Love's Young Dream; Wearing of the Green; Killarney, Come Back to Erin; *Victor Mixed Ch;* Vic. 35878——

Scottish Airs and Dances: The Highland Fling; Sword Dance; *Pollack,* bagpipe; Marches, Reels & Strathspey; *H. M. Scots Guards Band;* Frae Scotia Hills and Glens; The Gathering of the Clans; *Scots Guards Bagpipes;* The Bonawe Highlanders, Road to the Isles; My Native Highland Home; John Murphy's Boots; *Ross,* bagpipe; Dec. 20315-20——

Songs of Scotland: Scots Wha Hae; Blue Bells of Scotland; Loch Lomond; Comin Thro the Rye; Here's Health to Bonnie Scotland; Annie Laurie; Campbells are Coming; Will Ye No Come Back Again; Auld Lang Syne; *Victor Mixed Ch;* Vic. 35878——

Folk Songs of Central Europe: Wach auf wach auf; Es wird scho' glei dumpa; Der Mond ist aufgegangen; Maria durch ein Dornwald ging; In einem kuhlen grunde; Der Spate Abend; Andreas Hofers abschied vom leben; Lavntal, Lavntal; Die Auglan voll Wasser; Bist einmal kommen du heiland der welt; Schonster Herr Jesu; *Trapp Family Ch;* (alb) Vic. M-586, 2002-06——

Caucasian Folk Songs and Dances: Allah Verdi; Kasbek; Lesginka; Georgashvili; Haitarma; Kunak; Mraval; Jamier; Notchinka; Prayer of Shamil; Tcherks Dance; Trngi I Kintauri; *Matthey & O;* (alb) Dec. 106, 3220-24——

Musicale of Continental Song: Magyar Lullaby; El Dia Que Me Quieras; A Lehar Potpourri; Ah Fors E Lui; *Alpar,* sop; with *Columbia O, Weissmann, Cond;* (alb) Col. M-396, 17182-84——

Armenian Folk Songs and Dances: Hail to Antranic; Wedding Dance; Sweetheart; The Morning Tea; The Fruit Vendor; Lullaby; Rangui; Tashn Tchors; The Stork; The Sweet Vendor; Down in the Valley; Armenian Air; Little House; Bosporus; *Matthey & O;* (alb) Dec. 68, 2715-19——

Jewish Folk Dances: Russian Sher; Duvid Shpiel Es Noch Amul; Doina; Bessarabian Hora; Bucovinaer Freilach; Beim Shotzer Reben Auf Shabes; Kale Besitzen; Dus Zigeiner; *Glaser & O;* (alb) Dec. 103, 18023-26——

Traditional Hebrew Melodies: Chassidic Nigun; Reb Schmuel's Nigun; Arabian Nigun and Dance; Unser Rebenu; Cradle Songs-Schluf mein Feigele; Ai le lu le Feigele; Her nur di schein maidele; du Sollst Nicht Gehn; Dance of Reb Meyer; M'Lavah Malkoh; *Hebrew Folklore Sinfonietta. Schlein,* Cond; (alb) Dec. 104, 18027-30——Hebrew Prayers, Traditional: Ve-Shomeru-Friday Evening Prayer; Zur Yisrael-Sabbath Morning Prayer; Cantillation of the Bible; U-Maavir Yom; Ledor Vador; Prayers for the Three Festivals, Passover, Shavuot and Tabernacles; Borechu-Prayer for New Year's Eve; Kadosh-Prayer for New Year; Avot-Prayer for New Year; Wa-Yomer-Evening Service for Atonement Day; We Ha Cohanim-Avoda-Atonement Day Services; Kol Nidre; Ki Ki Schimcha; *Rudinow,* Cantor; (alb) Dec. 41, 23080-84——

Russian Folk Songs: Moscow Street Songs; Down by the River Volga; Soldier's Songs; The Vanished Youth; Songs of the Reapers; Kaleenka; The Sleeping Lake; Evening Bells; The Steppes; Pahom; The Birch Tree; Family Quarrel; *Russian Imperial Sgrs;* (alb) Dec. 53, 2514-19——Black Eyes; Haida Troika; The Old Valse; Two Guitars; *Rosing,* ten; *Alexeeva,* sop; Dec. 25370——

Turkish Folk Songs and Dances: Allah; Chanakali; Constantinople; Misirlou; Skutari; Symrna; Taxim; Zeybek; *Matthey & O;* (alb) Dec. 105, 3205-08——

Songs of South African Veld: *Marais,* bar; *Bushveld Band;* (alb) Dec. A-113, 18046-48——

Balalaika Music: Kisses of Spring; On the River; Oi-Ra Polka; Vintage Mazurka; Lets Go, Lets Dance; Three Roses; La Bianchina Di Gordigiani; Swedish Folk Dance; Forgotten Dreams; Kohanotchka; *Zerkevich Balalaika O;* (alb) Dec. 88, 2898-02——

Gypsy Music: Hungarian Gypsy Songs: Memories of Herkulesbad Waltz (Pazeller); Rakoczy March (Berlioz); Hungarian Quick Czardas Dances-Medley; Hungarian Czardas

Dance; Valse of Vienna (Bela Radics); Narcissus Waltz-Intermezzo (Nevin); *Imre & O;* Dec. 20240-2——I Pass by the Church; Lilacs Weep Over Me; Cockchafer Yellow Cockchafer; My Sweetheart is in Exile; I Might Complain; On the Farm I Plough and Sow; It is a Pity; I Passed by the Grave of Ormed; Shingled Barrack Roofs; When Once Upon My Grave; Song of the Lilac; One Rose; Three Troughs; Songs from Janos Vitez; Hungary the Beautiful, the Magnificent; Flowers will Grow; The Sleeve of My Sheepskin; You Gave Me the First Kiss; Silver Mirrored Cafe; I Wanted to Love You in Secret; Patterned Vine Leaves; It Wasn't I Who Deceived You; If You Leave Me Do Not Return; *Imre & O;* Dec. 20309-04——Titania Waltz; Titania Keringo (Radic Bela); The One Little Girl in the World; Csak egy Kis'any (Szentirmay); Lavotta's Serenade: The Broken Fiddle (Danko Pisto); The Last Drops (Kratzl); On the Beautiful Blue Danube (Strauss, J.); Miska Borzo's Csardas; Only One Little Blossom and Csardas (Sandor); Hungarian Dance-Bihari-Csermak Diszpalotasa; Fly My Little Swallow (Repuly Fecskem); Messina Waltz (Radics Bela); I'd Be a Tree If You'd Be My Blossom (Balazs Arpad); *Imre & O;* Dec. 20011-12, 20029, 20037, 20052, 20108——

Gypsy Songs: Snowshoes; Riding the Troika; *Matthey & O;* Flax-Sparkling Wine; *Balinsky,* sop; *Slepoushkin,* bar; Stars; *Nayara,* con; Courage; *Dido,* ten; Little Bricks; A Glass of Vodka; *Matthey & O;* Baikal; *Slepoushkin,* bar; Gypsy Reminiscence; You Never Loved Me; *Polyakova,* voc; Cossack Revels; *Kovac,* domra; Autumn Wind; Samarkand; *Yurka,* gtr; (alb) Dec. 42, 2369-73——

Hungarian Gypsy Airs: Across the River; Blondie; Captain, My Captain; Cry for Me; I Love My Garden; I Should Worry; Little Dog, Big Dog; Only Girl; Roses Down the Street; When I'm Riding; Why Were You Born; Year Round Csardas; *Benci & Gypsies;* (alb) Sch. 7, 7502-05——

Russian Gypsy Music: The Gate; Festival Dance; Prelude Slav; From Sunrise to Sunset; Beautiful Moon; Along Petrograd Road; Bake No Bread; Vanka, The Heartbreaker; Kalinka; Madame; *Russian Vagabonds;* with *Salon O, Katz,* Cond; Vic. 24637-39——

Russian and Hungarian Gypsy Music: Mariska; Szeretnelek; Tsigane Gypsy Scene-Medley of Hungarian Folk Songs; Hongroise Hungarian Scene-Medley of Hungarian Folk Songs; The Old Gypsy; At the Gate; Sound of the Guitar; My Shining Star; Hussar Love; Gypsy Eyes; *Horlick & O;* (alb) Dec. 20, 2113-17——

Roumanian Gypsy Folk Songs and Dances: Doina Oltului; Hora Taganiasca; Hora Staccato; Sava Chavo; Steluta; Ciocarlia; Hora Calului; Tuica; Tata Marita; Transylvania; Sarba; *Matthey & O;* (alb) Dec. 21, 2118-21——

Spanish Gypsy Songs: Flamenco Collection: Bulerias Querer gitano-Tango Antiguo Andaluz; Receta Politica; Danza Mora-Que vienen los moros; Seguidillas-Estoy malito de muerte, Fandangos-Si tu padre te abandona; Te recogi abandanao; Soleares Antiguas - Mis Dolores son muy grandes; Media Granadina-A la mare de mi alma; Milonga-Juan Simon; Aires Cubanos; Guajira; Bulerias-Maria de la O; Fandangos-Un fandanguillo cantaba, Un Fandango le cantaba; Yo soy de Lora del Rio; Malaguena-No se donde va a Ilegar; *sgrs. & Gtr;* Dec. 20660-05——

Liturgical and Religious Music: Church Music: Maria Mater Gratiae (Faure); Oratorio de Noel-Quare fremuerunt gentes (Saint-Saens); Nos qui sumus in hoc mundo (Lassus); Crucifixus (Lotti); O Jesu Christe (Berchem); Diffusa est gratia (Nanini); *Ch. of Saint-Nicolas Des Champs, Paris;* Dec. 20605-07——

French Church Music: O Filii et Filiae; Victimae Paschali Laudes; Ave Maris Stella; Ave Maria de Lourdes; Vieux Noels: Il est ne le divin enfant; C'est le jour memorable; *Doniau-Blanc,* sgr; with *Ch; Mignan,* ogn; Dec. 20608-10——

Chorales and Sacred Songs: Aus tiefer Not; Ach bleib mit deiner Gnade; O heil'ger Geist, Kehr bei uns ein; Bist du bei mir (Bach); Jesus meine Zuversicht; Wir glauben all an einen Gott-Credo; O Haupt voll Blut und Wunden; Christi Mutter Stand in Schmerzen; Geleitet durch die Welle; Es bluht der Blumen eine; Ein' feste Burg (Luther); Ich bete an die Macht der Liebe (Bortniansky); *Lehmann,* sop; Dec. 20333-8——

Mass, Solemn High Gregorian: *Kennedy,* ten; with *Ch. & Rev. Higgins;* (alb) Dec. 86, 23108-11——

Gospel Hymns: When God is Near; Wonderful; Goodnight and Good Morning; God Understands; You Must Open the Door; Jesus Took My Burden; The Broken Threads of Life; A Crown Without a Thorn; The Glory of his Presence; Heartaches; *Rodeheaver,* sgr; (alb) Dec. 64, 2621-25——

Christian Science Hymns: I Look to Thee in Every Need; I Need Thee Every Hour; Come Ye Disconsolate; How Gentle God's Commands; Shepherd Show Me How to Go; Oh Gentle Presence; Saw Ye My Saviour; O'er Waiting Harpstrings of the Mind; Love; Oh He Whom Jesus Has Truly Spoken; The Stranger of Galilee; *Middaugh-Saunier;* (alb) Vic. C-7, 4171-72, 9629-30——

Gregorian Chant: *Pius X Ch;* (alb) Vic. M-69, 7180-81——*Monks Ch. of Saint Pierre de Solesmes Abbey;* (alb) Vic. M-87, 12538-49——

Gresovian Mass for the Dead: *Ch. of Pius X, School of Liturgical Music, N. Y.;* (alb) Vic. M-177, 11528-32——

Litanei (Schubert-Pasternack): *Lashanska,* sop; Vic. 15365——
Litany (Schubert): *Cortot,* pf; Vic. 14612——

Liturgical Music of Catholic Church: *Ch. of Dijon Cathedral;* (alb) Vic. M-212, 11677-81; AM-212; 11682-86——*Sistine Ch;* (alb) Vic. M-182, 7811-14——

Magnificat (Bach, K.P.E.): *U. of Pennsylvania Ch. Soc; Philadelphia O, McDonald,* Cond; (alb) Vic. M-444, 14869-70——

Mass: in B Minor (Bach); *Phil. Ch, London O, Coates,* Cond; (alb) Vic. M-104, 9955-71; AM-104, 9972-88—in E Minor (Bruckner); *Aachen Cathedral Ch, Rehmann,* Cond; (alb) Vic. M-596, 15583-88; AM-596, 15589-94——

Missa: Papee Marcelli (Palestrina): *Westminster Cathedral Ch;* Vic. 35941-44—pro Defunctis; *Ch. Soc. of U. of Pennsylvania, McDonald,* Dir; Vic. 14277-78—Solemnis (Beethoven); *Orfeo Catala de Barcelona;* (alb) Vic. M-29, 9133-44——

Requiem: Ye That are Sorrowful (Brahms); *Austral,* sgr; with *Royal Opera Ch. & O;* Vic. 9395—Mass (Verdi); *La Scala O; with Ch;* (alb) Vic. M-96, 9831-40——

Tenebrae Service for Wednesday of Holy Week-No. 3 (Couperin-Hoeree): *Women's O, Paris; Evrard,* Dir; Vic. 12326——

Two Ancient Liturgical Melodies: *Philadelphia O, Stokowski,* Cond; Vic. 1789——

Miscellaneous: Dramatized Sketch of Bach's Visit to Frederick the Great: Music by J.S. & K.P.E. Bach, Fasch, Abel, Telemann & Frederick the Great; *Musica Antiqua Ens, Roth,* Dir; Dec. 25725-7——

Dinner Music: *Campoli & O;* Dec. 25650——

Diction: French; *readers & Odeon O, Valsien,* Cond; Dec. 20631-6—*La Comedie Francaise & Le Theatre du Odeon;* Dec. 25881-5; 25947, 20572-7——*German;* readers & O, *Weissmann,* Cond; Dec. 20380——

French Musical Humor: *Betove,* sgr; Dec. 20478-81——

Famous Dances: *La Argentina;* Dec. 20524-32——

Heart Beats: *R.W. Schulte* Method; Dec. 20476-7——

Flute Records: Carmen Fantasia (Bizet-Borne); Madrigal (Gaubert); *Moyse,* pf; Minuet Waltz, op. 64, No. 1 (Chopin); Badinerie (Camus); *Crunelle,* pf; Flute Concerto in G Major-Allegro & Arioso (Quantz); Flute Sonata in G Minor-1st myt (Frederick the Great); *Frenz,* fl; Dec. 20535-6, 20497-8——

Guitar Records: Sarabande (Bach); Dos Canciones Mejicanas (Ponce); *Llobet,* gtr; Estudio & Andantino (Sor); *Llobet,* gtr; Evocacion (Albeniz); May Breezes (Mendelssohn); Huella (Aguirre); *Llobet,* gtr; Serenade (Schubert); Donna Diana Minuetto (Weber); Minuet & Allegretto (Boccherini); *Walker,* gtr; Studio Brillante; Estilo Popular Criollo (Coste); *Llobet,* gtr; Dec. 20366-70, 20474-5——

Harp Records: La Commere (Couperin); Prelude in C Major (Prokofieff); Moment Musical in F Minor (Schubert); L'Hirondelle (Daquin); Siciliano (Respighi); *Renie,* hp; Bourree (Bach); La Source Etude (Hasselmans); *Gerard,* hp; Dec. 20517-8, 20638——

Language Lessons: French: *Allard,* instructor; (alb) Vic. E-62—*Chown,* instructor; (alb) Vic. E-59—*Viere, Ruff, Stephan,* dialogists; Vic. V-5529-31——German: *Nussbaum, von Schaffer, von Both,* dialogists; Vic. V-6207-09——Spanish: *Chown,* instructor; (alb) Vic. E-60——Useful Phrases in: English-French; Vic. 36061—English-Italian; Vic. 36062—English-Spanish; Vic. 36060——

Tap Dance Routine: *Reardon,* pf; Vic. 24288-93—*Morgan & O;* (alb) Dec. 55, 2546-49——

Baseball Songs & Recitations: Gee But It's Great at the Baseball Game; He's a Fan Fan Fan; Home Run Bill; I Can't Miss That Ball Game; I Want to Go to the Ball Game; Let's Get the Umpire's Goat; O It Didn't Rain; Take Me Out to the Ball Game; Take Your Girl to the Ball Game; That Baseball Glide; *Luther & Layman,* voc; with *Century Quar;* Casey at the Bat; *Holmes,* nar; Casey's Revenge; *Laurie,* nar; (a.b) Dec. 120, 3210-12, 15048——

Voice of Poetry, The: *Evans,* actress; (alb) Col. M-375, 17151-56——

War Songs-Medley: Tramp Tramp Tramp; Just Before the Battle, Mother; Marching Through Georgia; Vacant Chair; Tenting Tonight; When Johnny Comes Marching Home; Battle Cry of Freedom; *Victor Ch;* Vic. 35844——

Wedding Songs and Marches: I Love you Truly; O Perfect Love; Calm as the Night; The Wedding Morn; Oh Promise Me; The Day of Golden Promise; Bridal Chorus; Wedding March; *Dunstedter,* ogn; *Parker,* voc; (alb) Dec. 51, 2490-93——

Harmonica Recital: Bolero; Gypsy Airs; Dodging a Divorcee; Night and Day; Satan Takes a Holiday; Swamp Fire; Goin' Home; Overture to Barber of Seville (Rossini); *Newman,* hca; (alb) Dec. 102, 2894-97——

Calypsos: Monkey Swing; He Had it Coming; The Welcome of Their Majesties; Hot Dogs Made Their Name; Roosevelt Opens World's Fair; Johnny Take My Wife; *Houdini,* voc; (alb) Dec. 78, 18005-07——

Minuets & Gavottes: Ten Celebrated Minuets: Minuet in A (Tartini); Minuet in G (Valensin); Minuet in F (Haydn); The Celebrated Minuet in A Major (Boccherini); Minuet in A Major, K. 298; Minuet in D, K. 334 (Mozart); Minuet in G (Beethoven); Minuet-L'Arlesienne Suite No. 2 (Bizet); Minuet in B (Bolzoni); Minuet in G Major (Paderewski); *Oxford Ens;* (alb) Dec. 39, 2340-44——

Ten Favorite Gavottes: Gavotte in D Minor (Lully); Gavotte in D Major (Rameau); Gavotte in G Major, K. 367 (Mozart); Gavotte in F Major (Martini); Gavotte in D Major (Gossec); Gavotte in D Major (Mehul); Gavotte in D Major (Puccini); Gavotte in A Major (Thomas); Gavotte in A Minor (G. Marie); Gavotte in E Major (J. Ghys); Gavotte in C Major-Stephanie Gavotte (Czibulka); *Oxford Ens;* (alb) Dec. 99, 2889-93——

Modern Music: Piano Music of the 20th Century: Nocturne in D Flat (Debussy); Visions Fugitives, Nos. 10, 18, 11, 17, 15, op. 22 (Prokofieff); Scherzo Humoristique (A. Copland); Notturno (Respighi); Little Suite, Nos. 1-6, op. 13a; (Krenek); Six Little Piano Pieces (Schonberg); *Sanroma,* pf; (alb) Vic. M-646, 2044-45, 21861-62——

Russian Modern Music: Age of Gold (Shostakovich); Steel Foundry (Mossolov); Dnieprotroi (Meytuss); *O. Sym. De Paris, Ehrlich,* Cond; (alb) Col. M-347, 17120-21——

French Piano Music: Baigneuses Au Soleil (de Severac); Bourree Fantasque (Chabrier); Fifth Barcarolle (Faure); Idylle (Chabrier); Nocturne en forme de Valse (Pierne) Sons et les Parfums Tournent dans l'air du soir-Les Preludes (Debussy); *Boynet,* pf; (alb) Vic. M-549, 4415-19, AM-549, 4420-24——

Music History: 2000 Years of Music: Greek: Skolion of Siekilos; Hymn to the Sun by Mesomedes; *Moses,* sgr; Jewish: Kaddish for Passover; Aboda for Day of Atonement; Reading from Book of Esther; *Franke,* cantor; Dec. 20156——Gregorian Chant: Misit dominus verbum suum; Early Polyphonic Music: Pilgrim's Song; *Ch. Halbig,* Cond; Dec. 20157——Troubadors: Kalenda maya (de Vaqueiras); Pois preyatz me, senhor (Bernart of Ventandorn); Preyatz me-paraphrased (Count Friedrich of Husen); Minnesinger: Crusader's Song; Satire against Rudolph Von Hapsburg; Minnesong by Wizlaw of Rugen; *Moser,* sgr; Dec. 20158——Early Netherland Music: Gloria-Mass Modum Tuboe for Boy's Choir and Two Trumpets (G. Dufay); Et Incarnatus Est (Josquin des Pres); *Ch. Kalt,* Cond; Dec. 20159——16th Century Choral Music: Christ ist erstanden (Finck); aus tiefer not (Bruck); *Ch, Kalt,* Cond; Dec. 20160——Zenith of Religious Polyphony-16th Century: Sanctus-Missa Papae Marcelli (Palestrina); Miserere-Penitential Psalms (de Lassus); *Ch, Rudel,* Cond; Dec. 20161——Madrigals: Mein lieb will nit nir kriegen (Hassler); Resta di darmi noia (da Venosa); *Madrigal Ch, Thiel, Cond;* Dec. 20162——Harpsichord Music-16th Century: Sellinger's Round (Byrd); *Bodky,* hschd-built in 1618 A.D; German Dances: Pavane Melchoir Franck; Dance (Hausmann); *Muncher Viol Quintet;* Dec. 20163——Early Italian Baroque: Benedixisti (Gabrieli); *Ch, Kalt,* Cond; Ariadne's Lament-Arianna (Monteverdi); *Peschken,* con; Dec. 20164——Motet-Psalm III, Ich danke den herrn (Schutz); Fugueder Geist hilff Unserer Schwachheit auf (Bach); *Ch,*

Rudel, Cond; Dec. 20165——Chamber Music: Sonata No. 2 in A Major for Harpsichord and Violin (Bach); *Bodke,* hschd; *Geissman,* vio; Trio Sonata No. 3 in E Flat Major for Oboe, Violin, Harpsichord and Violoncello (Handel); *Blumensoot; Geissman; Bodke; Hermann;* Dec. 20166 —— Rococo and Sentiment: La Poule (Rameau); Sarabande Gavotte-French Suite in G Minor (Bach); *Bodke* hschd; Dec. 20167——

Columbia History of Music: Vol. 1: Plainsong with Latin Organum, Plainsong with Faburden by Dufay; Later Development of Faburden; Sanctus and Hosanna from Palestrina's Missa Papae Marcelli; Pavan and Galliard (Byrd); Variations on the King's Hunt (Bull); A Toye (Farnaby); His Dream (Farnaby); His Rest (Farnaby); Divisions on a Ground for Viola da Gamba and Lute (Norcome); Fantasy for Chest of Viols (Weelkes); Awake Sweet Love (Dowland); Summer is Icumin In; Rest Sweet Nymohs (Pilkington); Sing We and Chant It (Morley); As Vesta Was from Latmos Hill Descending (Weelkes); The Silver Swan (Gibbons); Fair Phyllis (Farmer); (alb) Col. M-231, 5710-17 —— Vol. II; May Sweet Oblivion Lull Thee (Monteverdi); Bell Anthem (Purcell); La Follia (Corelli); First Harpsichord Suite (Purcell); Allemande & Courante-from Harpsichord Suite No. 8 (Handel); Like as the Lovelorn Turtle (Handel); First Movement-Concerto in E for Violin (Bach); Prelude and Fugue in C (Bach); Prelude and Fugue in B Flat (Bach); Sinfonia to Church Cantata 156 (Bach); Vater Unser im Himmelreich (Bach); Herzlich tut mich Verlangen (Bach); Jesu Joy of Man's Desiring (Bach); Rondeau and Badinerie from Suite in B Minor (Bach); (alb) Col M-232 500-07——Vol. III: First Movement-Piano Sonata in F Minor (Bach, K.P.E.); Rondo-Piano Sonata in E (Bach, J. C.); First Movement-Sonata in E Flat (Clementi); Slow Movement-Piano Sonata in G (Bach, K.P.E.); Andante-Quartet in D Minor (Mozart); First Movement-Drum Roll Symphony (Haydn); Slow Movement-Clarinet Concerto (Mozart); Fidelio Overture (Beethoven); Gretchen am Spinnrade (Schubert); Memnon (Schubert); Die Forelle (Schubert); Prince Eugen, der Edle Ritter (Lowe); (alb) Col. M-233, 830-37——Vol. IV: Romeo's Reverie and the Fete of the Capulets (Berlioz); Nocturne in A (Field); Nocturne in F Sharp (Chopin); Du bist wie eine Blume (Schumann); Auf dem Schiffe (Brahms); An Den Abendstern (Schumann); Die Schwestern (Brahms); Nachtzauber (Wolf); Gesegnet sei durch den die Welt enstund (Wolf); A.D. 1620 (MacDowell); First Slavonic Dance (Dvorak); Russia (Balakirev); (alb) Col. M-234, 1230-37 ——Vol. V: Sospiri (Elgar); Intermezzo (Strauss); No. 3 of Six Epigraphes Antiques (Debussy); Enchanted Flute (Ravel); Kyrie (Vaughan Williams); Paean (Bax); I Breathed the Breath of Blossoms Red (Mahler); No. 5 and No. 12 of Das Buch der hangender Garten (Schonberg); Symphony No. 3 (Milhaud); Tarantella from Serenata (Casella); Scherzo for Viola and Cello (Hindemith); Homage for Tomb of Debussy (DeFalla); Excerpts from Les Noces (Stravinsky); Staccato and Ostinato (Bartok); Octandre (Varese); Duo for Two Violins in the Sixth Tone System (Haba); (alb) Col. M-361, 1300-07——

Music of the Far East & South Seas: Balinese Music: Balinese Gamelan Gong; *Native artists;* Dec. 20133-38——

African Music: African Tribal Songs and Dances of the Swahili, Haussa, Ibani. and Voruba Tribes; Dec. 20140-15——Belgian Congo Records: Primitive African Music—Denis-Roosevelt Expedition; Gen. (Distributors)——

Music of the Orient: Japan: Naga-uta Urashima; Ha-uta Umenimo haru; Shinnai Sekitori Senryonobori; Matsumae-Oiwake; *sgrs & inst* —China: Classical and Modern Drama; *sgrs & inst*—Java: Sundanese Song Undan mas; Gamelan Slendro Sekar Gadung; Gamelan Pelog Kinanti Madumurti; *sgrs & inst. & Gamelan O*—Bali: Gender Wajang Selendera; Gamelan Anklung Berong Pengetjet; Gamelan Djoged Tjetjing-Kereman; Djanger Putih Saput Anduk; Gamelan Gong Lagu Kebiar; *Balinese Ch. & O*—Siam: Musical Drama; *sgrs. & inst*—Lower India: Art Song from Meerut Raga Bhairavi and Art Song from Jummoo Raga Bilaval; *sgrs & inst*—Persia: Popular Song; *sgr*—Egypt: Art Song Maquam Sika; Baschrav Kuzum Macquam Hijaz; *sgrs & inst*—Tunis: Art Song Maquam Mezmum; Song of the Dervishes Maquam Dil; *sgrs & inst;* Dec. 20120-31——

Songs of Hawaii: Nani Wale Na Hala; Mai Poina Oe L'au; Wahine U'i; Mi Nei; Hapa Haole Hula Girl; Pili Me Oe; Ke Kali Nei Au; Hualaloi; Kuu Ipo Rose; *Kinney & O;* (alb) Dec. 40. 2346-50——Song of the Islands; Aloha Oe; *Crosby,* voc; Hawaiian Paradise; My Isle of Golden Dreams; *Owens & O;* My Little Grass Shack in Kealakekua. Hawaii; King Kamehameha; *Fio Rito & O;* Across the Sea; Hoonanea; King's Serenade; Old Plantation; *Kinney & O;* (alb) Dec. 10, 880, 1908-11——

Tahitian Rhythms: O Tahiti; Tupaha; Paoa; Tahiti Api; Hitiraa; Tiare Tahiti; Tau Here; Manue; Taata Hu'a; My Miri; *Goupil & O;* (alb) Dec. 34, 2252-56——

Old Time Tunes: The Gay Nineties: Introduction; Little Annie Rooney; Strike Up the Band; My Sweetheart Is the Man in the Moon; Daisy Bell; The Bowery; Daddy Wouldn't Buy Me a Bow Wow; Kentucky Babe; The Man Who Broke the Bank at Monte Carlo; Sweet Genevieve; With All Her Faults I Love Her Still; When You Were Sweet Sixteen; Picture That Is Turned Toward the Wall; My Old New Hampshire Home; The Sidewalks of New York; Two Little Girls in Blue; Everybody Works but Father; I Don't Want to Play in Your Yard; Johnny Get Your Gun; After the Ball; The Band Played on; Just Tell Them That You Saw Me; On the Banks of the Wabash; Silver Threads Among the Gold; My Mo her Was A Lady; The Pardon that Came Too Late; Hot Time in the Old Town Tonight; *Luther & Layman, sgrs;* with *Century Quar;* Dec. 1625 27——Ta-Ra-Ra Boom-Der-E; In Good Old New York Town; Mr. Captain Stop the Ship; My Girl's a Corker; Say Au Revoir But Not Good-bye; Hello My Baby; White Wings; Kathleen; She Was Bred in Old Kentucky; You're Not the Only Pebble on the Beach; My Pearl's a Bowery Girl; There Are Two Sides to Every Story; The Girl I Loved in Sunny Tennessee: She Is More to be Pitied Than Censured; Throw Him Down, McCloskey; She May Have Seen Better Days; Stay in Your Own Back Yard; Maggie Murphy's Home; Break the News to Mother; While Strolling Through the Park One Day; Tell Me Pretty Maiden; Father, Dear Father Come Home with Me Now; On the Benches in the Park; I've Waited Long for you; It's Not What You Were; I'd Leave My Happy Home for You; As Your Hair Grows Whiter; The Cat Came Back; Doan Ye Cry, Mah Honey; Elsie from Chelsea; My Hannah Lady; Kiss Me Honey Do; Keep a Place at the Table for Jack; Only One Girl in the World for Me; Just One Girl; My Gal's a High Born Lady; Put Me Off at Buffalo; Somebody Loves Me; Little Alabama Coon; The Moth and the Flame; Just as the Sun Went Down; Take Back Your Gold; Sunshine of Paradise Alley, Where the Sweet Magnolias Bloom; Goodbye Dolly Gray; *Luther & Layman, sgrs;* with *Century Quar;* (alb) Dec. 48, 2457-61——Don't Go In the Lion's Cage Tonight; I Don't Care; My Mother Was a Lady; The Nightingale; Oceana Roll; Smarty; Strike Up the Band; Waiting at the Church; *Kay,* voc. with *O, Bloch,* Cond; (alb) Col. C-14, 35457-60——

Old Timers Waltz Medley: The Bowery; Sidewalks of N. Y; Two Little Girls in Blue; Daisy Bell; Comrades; Little Annie Rooney; Band Played On; After the Ball; *Skaters Band;* Vic. 55300——

Old Timers Night at the Pops: Ta-Ra-Ra-Boom-De-Ay; The Bowery; Sidewalks of New York; Sweet Rosie O'Grady; Daisy Bell; On A Bicycle Built for Two; Comrades; Little Annie Rooney; She May Have Seen Better Days; Band Played On; After the Ball; A Hot Time in the Old Town; *Boston Pops O, Fiedler,* Cond; Vic. 4395——

Old Time Fiddlin' Pieces: Turkey in the Straw; Old Hen Cackle; Fiddler's Dram; Old Joe Clark; Pretty Little Widder; Shortenin Bread; Fire in the Mountain; Ida Red; Sally Gooden; Soldier's Joy; Arkansas Traveler; Mississippi Sawyer; Sourwood Mountain; Peter Went a Fishin'; Sugar in the Gourd; Devil's Dream; Rickett's Hornpipe; Fisher's Hornpipe; *McMichen,* vio; (alb) Dec. 66, 2647-49——

Old Time Dance Music: Isabella and Mariechen Waltz; Tinker Polka; Cuckoo Waltz; Muziky, Muziky-Polka: Old Memories; Our Katy; Herr Schmidt-Herr Schmidt; Dancing Hour; Oh, Susannah; They're Off; *Fisher & O;* (alb) Dec. 19, 2095-99——Waltz Quadrille; Paul Jones; Arkansas Traveler; Sailor's Hornpipe; Turkey in the Straw; Paul Jones-II; Casey Jones; Show Me the Way to Go Home; The Old Grey Mare; Turkey in the Straw; That Naughty Waltz; The Bowery; Sidewalks of New York; Daisy Bell; Little Annie Rooney; She May Have Seen Better Days; The Band Played On; After the Ball; Virginia Reel; The Princess Glide; In the Sweet Long Ago; Carrie Lee; Will You Love Me Then as Now; Gavotte Dance; Badger Gavotte; Montana Dance; Moonlight and Roses; I Love You Truly; Whispering; Let Me Call You Sweetheart; *Wolfe & O;* (alb) Dec. 56, 2561-65——

Songs of the Past: Good-Bye. Dolly Gray; After the Ball; Sweet Marie; Where Did You Get that Hat; Say Au Revoir! But Not Good Bye; Daisy Bell; A Hot Time in the Old Town; Sunshine of Paradise Alley; Two Little Girls in Blue; She Was Bred in Old Kentucky; Comrades; Picture That is Turned; Little Annie Rooney; Johnny Get Your Gun; The Band Played On; Sweet Adeline; A Bird in a Gilded Cage; I Long to See the Girl I Left Behind; Just One Girl; A Little Boy in Blue; Sweet Rosie O'Grady; In the Good Old Summer Time; The Man That Broke the Bank at Monte Carlo; Hear dem Bells; *Victor Mixed Ch;* Vic. 35825, 35872——

Opera Music: Operatic Arias: Marriage of Figaro-Giunse al fin il Momento; Aria Deh vieni non tardar—Don Giovanni Batti, Batti, O bel Masetto—La Vida Breve-Vivans los que rien—La Rondine-Ore dolce e Divine—Secret of Suzanne-Gioia, La nube leggera—Manon-Adieu Notre Table; Gavotte-Obeissons, quand leur voix appelle—Don Giovanni-Vedrai, Carino; *Bori,* sop. with *O, Black,* Cond; (alb) Vic. M-405, 14614-16, 1846——

Stars of the Metropolitan: Carmen-Chanson Du Toreador (Bizet); *Tibbett,* bar.—Barbiere di Siviglia-Largo al factotum (Rossini), *Tibbett,* bar—Rigoletto-Caro Nome (Verdi); *Pons,* sop—Manon-Le Reve (Massenet), *Crooks,* ten. —Louise-Depuis le jour (Charpentier); *Jepson,* sop.—Die Walkure-Dich selige Frau halt nun der Freund; *Melchior,* ten, Der Manner Sippe sass hier im Saal (Wagner); *Lehmann,* sop—Traviata-Di Provenza il mar (Verdi); *Thomas,* bar.—Boheme-Mi chiamano Mimi (Puccini); *Bori,* sop.—Aida-Celeste Aida (Verdi); *Martinelli,* ten; (alb) Vic. M-329, 14202 06——

From the Opera: Faust-Salut, demeure—Romeo et Juliette-L'Amour son aideur; Ah! Leve-toi soleil—Manon-Ah! Fuyez, douce image!—Le Roi D'Ys-Vainement, ma bien aimee—Pescatore di Perle-Mi par udir ancora—L'Arlesiana-Lamento di Federico; E la solita storia, *Crooks,* ten; (alb) Vic. M-535, 15512 44—— Orchestral Accompaniments: Cavelleria Rusticana-Brindisi, Viva il vino—Aida-Celeste Aida —Rigoletto-Questa o Quella; La Donne e Mobile—Pagliacci-Vesti la giubba—Cavalleria Rusticana-Siciliana, O Lola, *Giand Opera O;* Dec. 20383-5——

Opera Fantasies: The Bartered Bride Fantasy (Smetana); La Traviata Fantasy (Verdi); *National Opera O, Mackeben,* Cond; The Tales of Hoffman Fantasy (Offenbach); The Cavalleria Rusticana Fantasy (Mascagni); *National Opera O, Meyrowitz,* Cond; The Carmen Fantasy (Bizet); *National Opera O, Schindler,* Cond; (alb) Roy. 14, 531-36——

Selections from the Romantic Operas: Puccini Potpourri (Puccini); Verdi Potpourri (Verdi); Selections-La Traviata, Il Trovatore, Rigoletto; Mozart Potpourri (Mozart); *National Opera O;* (alb) Roy. 1, 101-3——

Arias From Four Operas: Air D'Amadis; Air De La Fee Logistille; Air De Merope; Air De Renaud (Lully); *Villabella,* ten. *& Renaux,* sop; (alb) Col. X-117, 9153-54——

Orchestral Excerpts from Four Operas: (Lully); *O. Sym, Cauchie,* Cond; (alb) Col. M-376, 17148-49——

Ten Favorite Airs from Opera: La Tosca-Vissi D'Arte (Puccini); Louise-Depuis Le Jour (Charpentier); Aida-Celeste Aida (Verdi); Manon-Le Reve (Massenet); Madame Butterfly-Un Bel Di Vedremo (Puccini); Martha-M' Appari Tutt' Amor (von Flotow); Carmen-Habanera (Bizet); Samson and Delilah-My Heart at Thy Sweet Voice (Saint-Saens); La Boheme-Musetta's Waltz Song (Puccini); Cavalleria Rusticana-Siciliana, O Lola (Mascagni); *Decca Concert O, Horlick,* Cond; (alb) Dec. 101, 18031-35——

Popular Dances & Songs: Night at the Waldorf: Il Tango delle Rose; La Comparsa-Processional (Lecuona); St. Louis Blues (Handy); Tales from the Vienna Woods; La Petite Amie; Blackman's Lullaby (Oliphant); *Symington,* voc. with *Reisman's O;* Estrellita (Ponce); Ahi viene la Conga; *Cugat & O;* (alb) Vic. P-1, 25744-47——

Cafe Society: Smoke Gets in Your Eyes; I Get a Kick Out of You; Night and Day; Just One of Those Things; Love for Sale; By Myself; I'll See You Again; Who; I'm Just Wild About Harry; Darktown Strutters' Ball; *Newman & O;* (alb) Dec. 37, 2301-5——

Beiderbecke Memorial Album: Barnacle Bill, the Sailor; Bessie Couldn't Help It; *Carmichael's O;* Deep Down South; *Beiderbecke's O;* Changes; From Monday On; Lonely Melody; Louisiana; Mississippi Mud; San; Sugar; When; You Took Advantage of Me; *Whiteman's O;* (alb) Vic. P-4, 25366-71——

Bessie Smith Album: Alexander's Ragtime Band; Back-Water Blues; Careless Love Blues; Money Blues; Muddy-Water Blues; Nobody Knows You When You're Down and Out; Reckless Blues; St. Louis Blues; There'll Be A Hot Time in the Old Town Tonight; Trombone Cholly; Weeping Willow Blues; Yellow Dog Blues; *Smith,* voc; (alb) Col. C-8

Blues: Betty and Dupree; Arkansas Blues; Mama Doo-Shee; The Down Home Blues; Hey Lawdy Papa; Low Down Blues; You Don't Know My Mind; Gulf Coast Blues; Graveyard Blues; Oh Daddy Blues; *Grace,* sgr; (alb) Dec. 59, 2602-06——

Dance Time: Time on My Hands; Let's Do It; Lover; La Copa del Olvido; Quimbamba; La

Comparsa de Cemajuani; *Kemp & O;* (alb) Vic. P-6, 26300-02——

European Dance Album: Beale Street Blues; Chicago; *Wood & O;* Delyse; *Loss & O;* The Goose Hangs High; *Loss & O;* Jazz in the Rain; *Wood & O;* Satan Takes a Holiday; *Wood & O;* Sweetheart Waltz; *Loss & O;* Swinging on the Moon; *Loss & O;* Two Gun Dan; *Wood & O;* Wanderers; *Mantovani & O;* When Is a Kiss Not a Kiss; *Mantovani & O;* Whoa! Babe; *Wood & O;* (alb) Col. C-9, 310-15——

Song Hits-The Boys From Syracuse: Oh, Diogenes!; Sing for Your Supper; Falling in Love With Love; You Have Cast Your Shadow on the Sea; This Can't Be Love; The Shortest Day of the Year; *Vallee & Langford,* voc; (alb) Dec. 33, 2246-48——

Favorite Melodies of Romberg. Deep in My Heart, Dear; One Kiss; Desert Song; Road to Paradise; When I Grow Too Old To Dream; The Night is Young; Silver Moon; Lover Come Back to Me; Serenade Student Prince; One Alone; Softly as a Morning Sunrise; *Horlick & O;* (alb) Dec. 98, 2884-88——

Irving Berlin Songs: Say It With Music; Lady of the Evening; All Alone; Remember; Easter Parade; Say It Isn't So; How Deep is the Ocean; Russian Lullaby; Crinoline Days; Tell Me Little Gypsy; *Whiteman & O; Edwards & Dennis,* voc; (alb) Dec. 70, 2690-94——Alexander's Ragtime Band; Nobody Knows; Lazy; Mandy; Heat Wave; Home Again Blues; Blue Skies; What'll I Do; A Pretty Girl Is Like a Melody; Soft Lights and Sweet Music; *Whiteman & O;* (alb) Dec. 71, 2695-99——

Hoagy Carmichael Songs: Washboard Blues; Little Old Lady; Rockin' Chair; Lazybones; Star Dust; One Morning in May; Moon Country; Lazy River; In the Still of the Night; Riverboat Shuffle; Georgia on My Mind; Boneyard Shuffle; *Gray & Casa Loma O,* with *Carmichael; Armstrong; Merry Macs; Sargent; Hunt; Dunham; Rauch; McEachern; Watts;* (alb) Dec. 43, 2394-99——

Noel Coward Songs: Some Day I'll Find You; Dance Little Lady; I'll Follow My Secret Heart; Zigeuner; I'll See You Again; A Room with a View; *Sinatra & O,* with *Hildegarde,* voc; (alb) Dec. 77, 23099-101——

Medley of Kern Hits: Who; Left Alone Again Blues; Ka-Lu-A; Sunny; *Victor Light Opera Co.* Vic. 12416——

Cole Porter Songs: What is This Thing Called Love; You Do Something; You've Got That; Night and Day; *Whiteman & O;* Vic. 36085——Easy To Love; Looking At You; Why Shouldn't I; You Do Something To Me; *Wiley,* voc; (alb) Lib. 294-95——Find Me A Primitive Man; Let's Fly Away; Hot House Rose; Let's Do It; *Wiley,* voc. with *Berigan & O;* (alb) Lib. 296-97——I Get a Kick Out of You; Katie Went to Haiti; Let's Do It; My Heart Belongs to Daddy; What Is This Thing Called Love; Why Shouldn't I; *Martin,* voc; (alb) Dec. 123, 23148-50——

Spanish & Mexican Music: Popular Spanish Songs: El Pano Moruno; Seguidilla Murciana; Asturiana; Jota; Nana; Cancion; Palo; *Supervia,* sgr; Dec. 20288-90——

Spanish Music for Pianoforte: *G. Copeland,* pf; (alb) Vic. M-178, 1623-4, 7781-2——

Spanish Melodies: Clavelitos (Valverde); Espanita (Rosey); Ay-Ay-Ay (Freire); A La Luz De La Luna (Pallas); Princesita (Padilla) El Relicario; La Violetera (Padilla); Lagarteranas (Guerrero); Amapola (Lacalle); Tango Cancion; Nena (Ferrazano); Tango Milonga; *Horlick & O;* (alb) Dec. 26, 2153-57——

Spanish Folk Dances: Bolero Y Sevillanas; Del Puerto; Elegia a la Saeta; Los Cales; La Ronda; Salero; *Gomez,* gtr; *Margo,* cst; (alb) Dec. 129, 23142-44——

Spanish Album-Vols. I & II: Dances Nos. 1 & 2-La Vida Breve (De Falla); En La Alhambra; Polo Gitano (Breton); Intermezzo-Pepita Jimeneiz; Navarra (Albeniz); Danzas Fantasticas (Turina); *Madrid Sym. O, Arbos,* Cond; (alb) Col. M-146, 67818-22 —— Intermezzo (Goyescas-Granados); Jota-La Dolores (Breton); La Procession del Rocio (Turina); Noche de Arabia (Arbos); *Madrid Sym. O, Arbos,* Cond; (alb) Col. M-331, 68923, 69201, 69203, AM-331, 28923, 69204, 69206——

Spanish and Mexican Folk Dances: Alegrias; El Garrotin; La Madre Del Cordero; Fado Bianquita; El Manton De Manila; El Mas Bonita Pie; Las Chiappanecas; Las Espuelas; Jarabe Tapatio; La Zandunga; *Acuna & O;* (alb) Dec. 28, 2163-67——

Famous Mexican Melodies: Estrellita (Ponce); Cielito Lindo (Fernandez); Cuatro Milpas (de Campo); Cancion Mixteca (Alavez); Jurame (Grever); Granada (Vidal); La Borrachita (Esperon); Donde Estas Corzaon (Serrano); La Golondrina (Serradell); La Paloma (Yradier); *Horlick & O;* (alb) Dec. 27, 2158-62——

Swing: Swing Session with Benny Goodman: Make Believe; Blue Room; I Never Knew; Sweet Sue, Just You; 'S Wonderful; I Must Have That Man; Sweet Georgia Brown; Opus ½; *Goodman O, Quar. & Trio;* (alb) Vic. P-3, 26088-91——

Symposium of Swing: Sing, Sing, Sing; Honeysuckle Rose; *Goodman & O;* Blue, Turning Gray; *Waller & O;* Stop, Look and Listen; Beale Street Blues; *Dorsey & O,* I Can't Get Started; The Prisoner's Song; *Berigan & O;* (alb) Vic. C-28, 36205-08——

Bob Crosby Showcase: Summertime (Gershwin); What's New; Speak to Me of Love (Lenoir); Big Bass Viol (Bohannon); I Hear You Talking; Call Me a Taxi; Loopin' the Loop; My Inspiration; Swingin' at the Sugar Bowl; I'm Prayin' Humble; *Crosby & O;* (alb) Dec. 32, 2205-10——

An Album of Chicago Jazz: Friar's Point Shuffle; Nobody's Sweetheart; Someday Sweetheart; There'll Be Some Changes Made; *Condon & O;* China Boy; Jazz Me Blues; Sugar; The World Is Waiting For the Sunrise; *McPartland & O;* Bugle Call Rag; Dark Town Strutters Ball; I've Found A New Baby; Sister Kate; *Wettling & O;* (alb) Dec. 18040-45——

The Symphony Orchestra: Instruments of the Orchestra: Strings; Vic. 20522; (alb) Dec. 90, 23116-19——Woodwinds; Vic. 20522; (a b) Dec. 91, 23120-23——Brass; Vic. 20523; (alb) Dec. 92, 23124-26——Percussion; Vic. 20523; (alb) Dec. 93, 23127-29——

Technical Records and Sound Effects: Constant Tone Frequency; Warbled Frequency; Noise Spectrum Record; Col. 10001-3——Fire Engine Effects; Crowd Effects; Cheering Crowd; Thunder Storm; Aeroplane; American Train; Storm at Sea; Wedding March and Ringing Bells; Trumpets and Bugles; Band; God Save the King; Big Ben Striking; School Bell; Tramp of Marching Feet; Tympani Roll; Crowd at Races; Laughter in Theatre; Duck; Lion; Dogs, Trains; Horses; Animals; Mowing a Lawn; Orchestra Tuning Up; Col. YB. 1-27——Sound Effect Library; Vic. S.E. 1-43—Flight of the Flagship; Gen. 6001.

Tangos, Rhumbas, Congas: Argentine Tango: La Cumparsita, El Enterriano; Derecho Viejo; Retintin; Sentimiento Gaucho; Organito de la Tarde; El Chamuyo; Quejas de Bandoneon; Trago Amargo; Paris; Langosta; Amigazo; *O, Tipico, Canaro,* Cond. Dec. 20490-5——Alfredo & Mano a Mano; Canoro O; Al Brillar de los Fogones; Yo No Se Si Me Queres; Pienso en Ti; Derecho Viejo; Julio de Caro Orquesta Tipica; El Amanecer; Fuegos Artificiales; Firop O; Re-Fa-Si; Estampa; *Filiberto O;* Siempre; Plegaria; *Bianco-Bachicha O;* Dec. 20482-7——

Tangos: El Tirador Plateado; El Carretero; Suena Guiterra Querida; Mano a Mano; Melodia de Arrabal; Criollita de mis Ensuenos; Madreselva; Silencio, *Gardel,* sgr; Dec. 20207-10——La Cumparsita; Caminito; Milonga Sentimental; Mentiras; La Tropilla; Pobre Gallo Bataraz; Como Todas; Hay una Vergen; *Gardel,* sgr; Dec. 20211-4——Despiertame; Con Vento En Popa; Donde Estas Corazon; Zaraza; Que Ha Pasado; Fulero; Credimi; Questa Notte Ti Diro; Un Joli Tango; Ville De Delices; La Partide; De Regreso; *Ramon & Tipica O; Geraldo & O; Rosario & O; Mantovani & O; Quentin & O; Chidichimo & O;* (alb) Col. C-1, 342-7——La Viruta; Los Desterrados; Tango Romantico; Caramba; Le Secret De Tes Caresses; Balalaika; Le Tango Du Reve; Lola; El Taita Malevo; Azuchenas; Havana Heaven; Chique; *Orlando & O; Mantovani & O; Geraldo & O; Rosario & O; O. Tipica Maffia;* (alb) Col. C-2, 373-78——Piedad (Percucso); Duelo Criollo (Bayardo-Ressamo); Jealosy (Gade); El Carrerito (Caccarezza-Hoyos); Dulce Amargura (Torres-Alperi); Mientras Llora el Tango; (Barabino-Courau); Mananitas de Montmarte; Alma del Bandoneon (Discepolo - Amadori - Discepolo); La Muchacha del Circo; (Romero-Matos); Malevaje Discepolo-Filiberto); *Rodrigo & O;* (alb) Dec. 79, 18008-12——La Cumparsita; Mocosita; Adios Muchachos; Tango Delle Rose; A Media Luz; Yira! Yira! Inspiracion; Derecho Viejo; Caminito; Por Que; *Pancho & O;* (alb) Dec. 12, 1981-85——

Ten Famous Rumbas: Siboney; Havana is Calling Me; The Peanut Vendor; Jungle Drums; Say Si Si; Tabu; Mama Inez; Maria La O; Cachita; My Shawl; *King & O;* (alb) Dec. 16, 2068-72——

Rumba & Conga Album: Rumba Tambah La Guajara; Cubanakan; Dime Adios; Rumba Blanca; Canto Indio; Panama; Ay Si Ay No; Conga Karabalicero; Viene la Conga; La Conga; El Maraquero; *Lecuona Cuban Boys;* (alb) Col. C-3, 351-56——

Rumbas; Negra Quirina; Buche Pluma No Mas; Negra Consentida; Capullito De Aleli; La Runidera; Colorin Colorao; La Mulata Rumbera; Quiereme Mucho; Amor Sincero; Cubanakan; *Le Baron & O;* Dec. 18013-17——

Ten Favorite Cuban Congas: Alegre Conga (Matamoros); Los Indios Del Caney (Telleria); Por Corriente Va Una Conga (Lecuona); Una, Dos Y Tres (Oritz) La Conga Se Va (Lecuona); Rosita La Bonita; Viene La Conga (Grenet); Se Fue La Comparsa (Lecuona); La Conga Del Jaruco (Mendivil-Vasquez); Ahe Ahe (Grenet); *Le Baron & O;* (alb) Dec. 63, 18000-04——

South American Way: South American Way; Touradas Em Madrid; Que E Que A Bahiana Tem; Co, Co, Co, Co, Co, Co, Ro; Mama Eu Quere; Bambu-Bambu; *Miranda,* voc; (alb) Dec. 83, 23130-32——

Waltzes: Music of Old Vienna: The Blue Danube (Strauss, J.); Selections of Johann Strauss (Strauss, J.); *Viennese Sym. O, Viebig,* Cond; Artist's Life (Strauss, J.); Gold and Silver Waltz (Lehar); *Viennese Sym. O, Grosz,* Cond; Emperor Waltz (Strauss, J.); Der Rosenkavalier Waltzes (Strauss, R.); *Viennese Sym. O, Kleiber,* Cond; (alb) Roy. 2, 501-5——

Viennese Music of Johann Strauss: Blue Danube Waltz; Kaiser Walzer; Pizzicato Polka; Radetzky March; Fledermaus-Bruederlein und Schwesterlein; Czardas, Klange der Heimat; *Vienna Ch. Boys;* (alb) Vic. M-561, 1908-11——Vienna Life; Tales from Vienna Woods; Southern Roses; Artists Life; You and You (Strauss, J.); *Skaters Band;* Vic. 55300——

World Famous Waltzes: Sweetheart Waltz; Southern Roses; Great Waltz; Gold and Silver; Over the Waves; *Paramount Theatre O, London, Anton,* Cond; (alb) Vic. P-7, 26322-24——With All My Heart; Morning; One-Hour, Like a Star in the Sky; For We Love You Still; You Are My Song; Love Will Find You; Today; Danube So Blue; *Hylton & O;* Vic. 25139——Bowery; Comrades; Sidewalks of N. Y.; *In the Good Old Summertime; Two* Little Girls in Blue; Daisy Bell; I Wonder Who's Kissing Her Now; Little Annie Rooney; Band Played On; After the Ball; Where the Sunset Turns; My Gal Sal; *The Icelanders;* Vic. 24487, 24564——Liebestraum; Vilia; La Golondrina; Ciribiribin; Drigo's Serenade; *Skater's Band;* Vic. 55301——Accelerations Waltz; Enjoy Your Life; Kiss Waltz; Morning Papers (Strauss, J.); Wiener Burger (Ziehrer); Schonbrunner Waltz; (Lanner, J.); Rainbow Waltz; Sweetest of All; Je T'Aime; Children of Spring (Waldteufel); *Horlick & O;* (alb) Dec. 81, 2635-39——Blue Danube Waltz (Strauss, J.); Spring, Beautiful Spring (Lincke); Over the Waves (Rosas); My Hero (Straus, O.); Waltz Dream (Straus, O.); Lysistrata Waltz (Lincke); Danube Waves Waltz (Ivanovici); Luna Waltz (Lincke); Dollar Princess (Fall); Vienna, City of My Dreams (Sieczynski, R.); *Horlick & O;* (alb) Dec. 30, 2177-81——Two Hearts in Three Quarter Time; Don't Ask Me Why; Song of Love (Romberg); You Will Remember; My Beautiful Lady; Waltz Huguette; We Will Always be Sweethearts; Your Smiles, Your Tears; Lover; *Horlick & O;* (alb) Dec. 54, 2530-34——Bouquet of Unfamiliar Waltzes: Juxbruder; Spiralen; Telegraphische Depeschen; Wiener Punschlieder; Windsorklange (Strauss, J.); *Fuchs,* sop; with *O, Dobrindt,* Cond; Dec. 20309——

Viennese Waltz: Delirien; Schonbrunner; Waltz Dream; Count of Luxembourg; Dollar Princess; Gypsy Love; Schatz; Girl on the Train; Village Swallows; Faust Waltz; Emperor Waltz; Narcissus; *Bela & O;* Dec. 25024, 25034, 25045, 25057, 25164, 25441——

Edith Lorand Album: The Last Waltz, Danube Waves; Chocolate Soldier; Wedding of the Winds; Skaters; Tres Jolie; Indra; Underneath the Lilac Tree (Schubert-Berte); The Merry Widow-selections; Waltz Dream-selections; Dec. 25114, 25165, 25181, 25192, 25476, 25524——

Viennese Waltz Potpourri: A Synthesis of Over Thirty Famous Waltzes; *Bela & O;* Dec. 25383, 25466, 25140.

Anthony, Grace, sop; see De Luca.

Antobal's Cubans: Cachita, rh; Conga Drums, co; Bru. 8046—Cuban Belle, rh; Whoa! Nellie, Whoa, co; Bru. 8100—Cachita, rh; Voc 4304.

Antrim, Doron K: How Musical Are You; Vic. 26367.

Antwerp O: see *Coecelia Ch. & O. of Antwerp.*

Anvil Chorus: see Trovatore.

An Wasserflussen Babylon (Bach, J. S.): *Weinrich,* ogn; (Fr. alb) Mus. 22, 219.

Any Old Time: *Shaw & O;* v.c; Blu. 7759.

Anything for You: *Goodman & O;* Vic. 25350—*Zutty & O;* v.c; Dec. 432—*Tatum,* pf; Dec. 1373.

Any Time At All: *Donahue & O;* Voc. 4299—*J. Dorsey & O;* v.c; Dec. 1921—*Hampton & O;* v.c; Vic. 26039—*Krupa & O;* Bru. 8205.

Apache Dance (Offenbach): *Victor Salon O;* Vic. 21055.

Apollon Musagete (Stravinsky): *Neel & O;* Dec. 25700-03—(Fr. alb) Vic. M-49, 7000.

Appalachia-Delius: see: Delius Soc. (alb) Col. M-355.

Appassionata (Beethoven): see Sonata in F Minor.

Appelbaum, Kurt, pf: Sonata in G Major, op. 78 (Schubert); (alb) Mus. 26, 1093-96—Davidsbundlertanze, op. 6 (Schumann); (alb) Mus. 30, 1107-09—Trio in E Major (Mozart); Trio in C Major (Mozart); (alb) Mus. 29, 1103-6.

Apprenti Sorcier (Dukas): *Phil. Sym. O., N. Y., Toscanini,* Cond; Vic. 7021—*Paris Conservatoire O, Gaubert,* Cond; (alb) Col. X-75, 68959-60.

Apres-midi d'un Faune: see Afternoon of a Faun.

Apres Toi Je N'Aurai Plus D'Amour (Koger-Scotto): *Rossi,* ten; Col. 4111.

A Preta Do Acaraje: *Mirando & Caymmi,* voc; Dec. 23095.

April (Torjussen): *Due,* pf; Dec. 20249.

April in Paris: *Bryant,* voc; BW 104—*Monti,* voc; Sch. 504—*King & O;* v.c; Vic. 24478.

Aquarellen (J. Strauss) *Minneapolis Sym. O; Ormandy,* Cond; Vic. 8867—*Viennese Sym. O;* Roy 508.

Aquarelles (Debussy): *Vallin,* sop; Dec. 20326.

Arabella (Strauss, R.): *Lehmann,* sop; Dec. 23048—*Berlin Opera O;* Vic. 4282.

Arabeske (Schumann, op. 18): *Horowitz,* pf; Vic. 1713.

Arabesques Nos. 1 & 2 (Debussy): *Gaillard,* pf; Dec. 20107 — *Gieseking,* pf; Dec. 25118; Col. 17145.

Arabesque Valsante (Levitzki): *Levitzki,* pf; Vic. 2008.

Arabia (Oyanguren): *Oyanguren,* gtr; Col. 17080.

Arabian Nigun and Dance: *Hebrew Folklore Sinfonietta;* (Fr. alb) Dec. 104, 18028.

Arabian Suite (Friml): *Friml,* pf; (Fr. alb) Sch. 5.

Aragon (Albeniz): *Orchestra Sevilla, Roberti,* Cond; Dec. 20371.

Aragon (Longas): *Copeland,* pf; (Fr. alb) Vic. M-178, 7782.

Aragonesa (de Falla): *Murdoch,* pf; Dec. 20224.

Arrangi-Lombardi, Giannina, sop: Aida; (alb) Col. OP. 3—Mefistofele; (alb) Col. OP. 17—Miserere-Il Trovatore; Col. 7307.

Aranyi, D' Yelly, vio: Trio in B Flat (Schubert); (alb) Col. M-91—Trio in C (Brahms); (alb) Col. M-266.

(Arbos, E. F.): Noche de Arabia; (Fr. alb) Col. M-331.

Arbos, E. F., Cond: see *Madrid Sym. O.*

(Arcadelt, Jacob): Ave Maria; Vic. 1895, 7812, 21622—Il bianco e dolce cigno; (Fr. alb) Mus. 20, 213; Vic. 1964.

Arcady: Vous Oubliez Votre Cheval (Trenet): *Trenet,* ten; Col. 429.

Archambeau, Juan D', cel: Suite No. 4 in E Flat Major (Bach, J. S.): (alb) Mus. 19, 1045-46.

(Archangelsky, Alexander): The Creed; Vic. 7715.

Archduke Trio (Beethoven): see Trio No. 7.

Archibald Douglas (Loewe): *Husch,* bar; Dec. 25755.

Arden-Ohman & O: Canadian Capers, Vic. 22608—Dance of the Paper Dolls; Vic. 21929—Maple Leaf Rag; Vic. 22608—Ragamuffin; Vic. 21929—Sleepy Town Express; Vic. 22619.

(Ardevol) Sonative: *Best & Braat,* pf; NMQ 1213.

(Arditi, Luigi): Bacio Il; Dec. 23056, Vic. 1262, 12588—Kiss Waltz; Vic. 21163—Leggero invisible; Vic. 7177—Parla Vals; Vic. 12588; Dec. 23056; Vic. 26568.

Ardo (Monteverde): *Derenne-Cuenod;* Vic. 12302.

Ardon Gl'Incense (Donizetti): *Airmar,* sop; Col. 69489.

Arencibia, gtr: Allegretto cantabile (Tarrega); Dec. 20353.

(Arensky, Anton): Serenade in G Major; Vic. 1434—Valse from Third Suite; Vic. 8162, 11689—Variations on a Theme by Tschaikovsky; (alb) Vic. M-390, 12091-97; AM-390, 12098-12104—Lullaby; Dec. 29049—On Wings of Dream; Vic. 16451—Romance, op. 15; Roy. 1825; Col. 17198.

Argentina, La, cst: Bolero Classique (Yradier) & Seranata (Malats); Dec. 20530—Cordoba (Albeniz) & Jota Valenciana (Granados); Dec. 20529—Danse Iberienne (Nin); Dec. 20544-20528—Habanera (Sarasate); Dec. 20526—Goyescas (Granados) & Andalouse Sentimentale (Turina); Dec. 20524—Serenata Andaluza (De Falla) & Sevillanas (Albeniz); Dec. 20527.

Argentine Tipica O: Duck, ta; Col. 20740—Old Maid; ta; Col. 20740.

Aria-Chase (L'Abbe): *Dubois,* vio; (Fr. alb) Col. X-44, 68879.

Ariadne aut Nascos (Strauss, R): *Kern,* sop; BP. 95051.

Arioso (Handel): *Kniestaedt,* vio; Roy. 1717.

(Ariosti): Cantata for voice, Viola d'amore and clavier; FRM. 8.

Arise, Red Sun: *Chaliapin,* bass; Vic. 1983.

Aristoff Choir and Balalaika O: see *Chaliapin*-Black Eyes.

Arkansas Traveler: *McMichen & O;* Var. 5010—*Boston Pops O, Fiedler,* Cond; Vic. 4502—*McMichen,* vio; (Fr. alb) Dec. 66, 2648—*Wolfe & O;* Dec. 2562—*J. Dorsey & O;* Dec. 2363—*Luther & Layman,* voc; Dec. 2140.

Arlesiana, L' (Cilea): Esser Madre E Un Inferno: *Muzio,* sop; (Fr. alb) Col. M-259, 9108——Lamento Di Federico: *Masini,* ten; Col. 9151—*Crooks,* ten; Vic. 15544——Racconto Del Pastore: *Basiola,* bar; Col. 69602——Romanza di Federico: *Gigli,* ten; Vic. 14312.

Arlesienne (Bizet): Suite: *Royal Opera O, Goossens,* Cond; Vic. 9112-13—*London Phil O, Beecham,* Cond; (alb) Col. X-69, 68743-44—*O. Concerts Colonne, Pierne,* Cond; Dec. 25513-16—*Phil. O, Schuricht,* Cond; (alb) Var. 8, 519-20——excerpts: *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-62, 7124-26; AM-62, 7127-28——Minuetto: *Victor Sym. O;* Vic. 36229——Intermezzo: *F & H Kreisler,* vio. & cel; Vic. 8090——Menuet & Farandole: *London Phil. O, Beecham,* Cond; Col. 68882——Provincial Dance; Bell Song: *Royale Phil. O;* Roy. 1738.

Armide (Gluck): Gavotte Vic. 7321—Musette; Vic. 20563—Air De Renaud; Col. 4127.

Armide Et Renaud (Lully): see Air De Renaud.

Armstrong, Lil & O: **Dec. for all Nos:** Bluer Than Blue, 1299—Born to Swing, 1299—Brown Gal, 1092—Doin' the Suzie Q, 1059—Everything's Wrong Ain't Nothing Right, 2542—Happy Today-Sad Tomorrow, 1722—Harlem on Saturday Night, 2234—I'm Knockin' at the Cabin Door, 1272—It's Murder, 1182—Just for a Thrill, 1182—Knock Knee'd Sal, 2542—Let's Call it Love, 1502—Let's Get Happy Together, 1904 — Lindy Hop, 1388 — My Hi De Ho Man, 1059—Oriental Swing, 1904—Or Leave Me Alone, 1092—Safely Locked Up in My Heart, 2234—Sit Down Strike for Rhythm, 1272—When I Went Back Home, 1388—You Mean So Much to Me, 1502—You Shall Reap What You Sow, 1722.

Armstrong, Louis & O: Knockin' A Jug; UHCA 35—I Can't Give You Anything But Love; UHCA 36—Gate Mouth; UHCA 15—Perdido Street Blues; UHCA 16—Cut Off My Legs and Call Me Shorty; v.c; Dec. 3235—Sweethearts on Parade; v.c; Dec. 3235—Cain and Abel; v.c; You Run Your Mouth, I'll Run My Business; v.c; Dec. 3204—Bye and Bye; v.c; Poor Old Joe; v.c; Dec. 3011—You're a Lucky Guy; You're Just a No Account; Dec. 2934—Oriental Strut; You're Next; HRS. 10—Harlem Stomp; Dec. 3092—Wolverine Blues; Dec. 3105—You've Got Me Voodoo'd; Dec. 3092—When It's Sleepy Time Down South; v.c; Mighty River; v.c; Blu. 10703—The Lonesome Road; Song of the Island; Voc. 3026—Muggles; Peanut Vendor; Voc. 3194—Star Dust; Wrap Your Troubles in Dreams; Voc. 3172—Mahogany Hall Stomp; He's A Song of the South; Blu. 5086—Sweet Sue-Just You; St. Louis Blues; Blu. 5280—Laughin' Louie; Tomorrow Night; Blu. 5363—Basin Street Blues; Dusky Stevedore; Blu. 5408—Mississippi Basin; Hobo, You Can't Ride This Train; Blu. 6501—I Gotta Right to Sing the Blues; High Society; Blu. 6771—I've Got the World on a String; There's A Cabin in the Pines; Blu. 6910—Hustlin' and Bustlin' for Baby; Sittin' in the Dark; Blu. 7506—Honey, Don't You Love Me Anymore; Honey Do; Blu. 7787—Swing You Cats; Snowball; Blu. 10225—That's My Home; I Hate To Leave You Now; Blu. 10236—Some Sweet Day; Don't Play Me Cheap; Blu. 10237—Ain't Misbehavin'; I Can't Give You Anything But Love; Dec. 2042—Alexander's Ragtime Band; I've Got a Heart Full of Dreams; Dec. 1408—As Long As You Live You'll Be Dead If You Die; When The Saints Go Marching In; Dec. 2230—Baby Won't You Please Come Home; Shanty Boat on the Mississippi; Dec. 2729—Cuban Pete; She's a Daughter of a Planter from Havana; Dec. 1353—Confessin'; Our Monday Date; Dec. 2615—La Cucaracha; You Are My Lucky Star; Dec. 580—Falling In Love With You; Old Man Mose; Dec. 622—Got a Bran' New Suit; I'm in the Mood for Love; Dec. 579—Hear Me Talkin' To Ya; Save It Pretty Mama; Dec. 2405—I Come From a Musical Family; Somebody Stole My Break; Dec. 797—I Double Dare You; Satchel Mouth Swing; Dec. 1636—If It's Good; West End Blues; Dec. 2480—If We Never Meet Again; Dec. 906—I Hope Gabriel Likes My Music; Shoe Shine Boy; Dec. 672—I'm Putting All My Eggs In One Basket; Yes-Yes! My-My!; Dec. 698—I'm Shooting High; I've Got My Fingers Crossed; Dec. 623—Its Wonderful; On the Sentimental Side; Dec. 1841—Jeepers Creepers; What Is This Thing Called Swing; Dec. 2267—Jubilee; True Confession; Dec. 1635—Let That Be A Lesson To You; Struttin With Some Barbecue; Dec. 1661—Love Walked In; Something Tells Me; Dec. 1842—Lyin' To Myself; Ev'ntide; Dec. 835—Mahogany Hall Stomp; Rhythm Saved the World; Dec. 824—Mé and Brother Bill; Savoy Blues; Dec. 2538—Mexican Swing; Some Little Time; Dec. 1822—Music Goes Round and Round; Rhythm Saved the World; Dec. 685—Naturally; I've Got A Pocketful of Dreams; Dec. 1937—Once in a While; Dec. 1560; On the Sunny Side of the Street; Dec. 1560—On Treasure Island; Red Sails in the Sunset; Dec. 648—Public Melody Number One—Red Cap; Dec. 1347—Red Nose; Dec. 1049—Solitude; Thanks a Million; Dec; 666 Sun Showers; Dec. 1369—Sweet As a Song; Trumpet Player's Lament; Dec. 1653—Thankful; Dec. 866—After You've Gone; I Got Rhythm; Voc. 3643—Ain't Misbehavin'; Exactly Like You; Voc. 3040—All of Me; Home; Voc. 3125—Basin Street Blues; St. Louis Blues; Voc. 3008—Confessin'; If I Could Be With You; Voc. 3059—Dinah; Tiger Rag; Dec. 3009—Got No Blues; West End Blues; Voc. 3204—Heah Me Talkin' To You; Tight Like This; Voc. 3303.

Armstrong, Louis, mon: Elder Eatmore's Sermon on Generosity; On Throwing Stones; Dec. 15043.

Armstrong, Louis, solos & acc: Dear Old Southland; Weatherbird; HRS 18—Good Time Flat Blues; Pratt City Blues; HRS.

Armstrong, Louis, voc: Carry Me Back to Old Virginny; Darling Nelly Gray; Dec. 1245—Flat Foot Floogee; Dec. 1876—In the Shade of the Old Apple Tree; Dec. 1495—My Walking Stick; Dec. 1892—Old Folks at Home; Dec. 1360—Song is Ended; Dec. 1892—Marie; W. P. A.; Dec. 3151—Boog It; Cherry; Dec. 3180—Going to Shout All Over God's Heaven; Nobody Knows De Trouble I've Seen; Dec. 2085—Jonah and the Whale; Shadrack; Dec. 1913—see also: J. Dorsey & O, Hawaiian O.

Army and Marine: *U. S. Army Band,* mh; Vic. 21843.

Army Football Medley: *West Pointers;* Vic. 22414.

Arnaz, Desi & O; Africa Canta; Congo Conga; co; Col. 35402—Ahi Viene La Conga; co; Vereda Tropical; Col. 35400—Echa Un Pie; co; Pero Ahora Comprendo; Col. 35403—La Conga en Nueva York; co; South American Way; rh; Col. 35216—Union Triste; Vira Y Vira; co; Col. 35401.

(Arne, Thos.): Blow, Blow Thou Winter Wind; Under the Greenwood Tree; When Daisies Pied & Violets Blue; When Icicles Hang By the Wall; Where The Bee Sucks; (Fr. alb) Col. M-402.

Arnheim, Gus & O: I Surrender Dear; v.c; 25280, 22618—It Must Be True; v.c; Vic. 25280—La Rosita; Vic. 22618.

Arrau, Claudio, pf: Etude in F Major (Chopin); Tarantelle in A Flat Major (Chopin); Dec. 20425—Jeux d'eaux a la Villa d'Este (Liszt); Dec. 25175.

(Arrietta Y Corera): Marina; (alb) Col. OP. 11.

Arrival of the Queen of Sheba (Handel): *London Phil O, Beecham,* Cond; Col. 9077—*Bartlett & Robinson,* duo-pf; Col. 69818.

Ars Rediviva: Indiscrete, L'; La Rameau (Rameau); Vic. 12490—Pantomime, La (Rameau); Vic. 12490—Sonata in E Minor (Rosenmuller); Vic. 12489—Sonata in D Minor (Vivaldi); Vic. 12491.

Arthur, Zinn & O: Drop a Nickel in the Slot; Joseph! Joseph!; Voc. 4020—Romance in the Dark; Who Are We To Say; Voc. 4033—Shadows on the Moon; Two Shadows; Voc. 4048.

Artist's Life (J. Strauss): *Horlick & O;* w; Dec. 1774—*Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-445, 12194—*Vienna Phil. O, Kleiber,* Cond; (Fr. alb) Vic. C-15, 9992—*Elton & O;* Var. 8013—*Viennese Sym. O,* Grosz, Cond; Roy. 503—*Shilkret & O;* w; (Fr. alb) Var. 37, 8286—*Goodman & O;* w; (Fr. alb) Col. C-13, 35419—*Bela & O;* Dec. 25033—*Brunswick Salon O;* Bru. 8474—*O. Raymonde, Walter,* Cond; Col. 368.

Art of the Fugue (Bach): *Roth Stg. Quar;* (alb) Col. M-206, 68257-66.

As Brunnhilde's Battle Cry Might Be Sung By an American Crooner: *Templeton,* pf; & voc; (Fr. alb) Vic. P-19.

Asher, Mrs. William, con: see Rodeheaver.

As I Was Going to Banbury, f.s: *Blackwell,* sop; Col. 254.

Asleep in the Deep: *Glenn;* Vic 20244—*Mills Bros,* voc; Dec. 2804.

A Solas: *Gonzales & O;* Dec. 1515.

Associated Glee Clubs of America: Adeste Fideles; Lost Chord; Vic. 35806—Autumn Sea; Sylvia; Vic. 35776—Bells of St. Marys; John Peel; Vic. 19961—Morning; On The Road to Mandalay; Vic. 22030—Prayer of Thanksgiving; Swing Low; Vic. 35770—Songs My Mother Taught Me; Viking Song; Vic. 20494—Autumn Sea; The Lost Chord; Col. 7354—I Love Life; Laudamus; Lift Thine Eyes; Col. 422—Morning; Visions; Col. 427.

Association Symphonique O, Paris, Casadesus, Cond: Isoline Ballet (Messager): Dec. 20103-04—Mascarade (Lacome); Dec. 20100-02.

Astaire, Fred, voc: They Can't Take That Away From Me; Beginner's Luck; Bru. 7855—Bojangles of Harlem; Never Gonna Dance; Bru. 7718—Change Partners; I Used To Be Color Blind; Bru. 8189—No Strings; Cheek to Cheek; Bru. 7486—Fine Romance; Bru. 7716—Shall We Dance; Let's Call the Whole Thing Off; Bru. 7857—Pick Yourself Up; Way You Look Tonight; Bru. 7717—Slap That Bass; They All Laughed; Bru. 7856.

Astruc, Yvonne, vio: Concertino de Printemps (Milhaud); BP 95034.

Asturiana (de Falla): *Milstein,* vio; Col. 17111.

As Vesta Was From Latmos Hill Descending (Weelkes): *St. George's Sgrs;* Col. 5717.

As You Like It: see Shakespeare.

Atalanta (Handel): see Come, Beloved and Like as the Love-lorn Turtle.

At Dawning: *Thomas,* voc; Bru. 15168—*Peerce,* ten; Roy. 1835—*Piccaver,* ten; Dec. 23011—*Novis,* ten; Dec. 2101—*Lombardo & O;* Dec. 429—*Eddy,* bar; (Fr. alb) Vic. C-27, 4369—*Robeson,* bar; Vic. 25873—*Crawford,* ogn; Vic. 20110—*Kreisler,* vio; Vic. 1165—*Victor Concert O;* Vic. 20668.

Atlas Is It-Less: *B. Baker,* voc; Gal. 1006.

At Long Last Love: *Donahue & O;* Voc. 4349—*Feibel Quar;* Voc. 4473—*Langford,* voc; Dec. 2197—*Gray & O;* Dec. 2010—*Clinton & O;* v.c; Vic. 26014—*Kyser & O;* Bru. 8209.

Atmest du Nicht (Wagner): *Graveure,* ten; Roy. 568.
At My Mercy Lay the Foe: See Trovatore.
At Parting (Peterson—Rodgers): *Flagstad,* sop; Vic. 1890.
At Peace With the World: *Crawford,* ogn; Vic. 20075.
At Rest (Nevin): *Gibson,* ogn; Vic. 25018
At Sundown: *Freeman Trio;* CMS 503—*Spanier & O;* Blu. 10719—*Busse & O;* Dec. 1101—*Crawford,* ogn; Vic. 20791—*Hall & O;* Voc. 5343.
At the Ball (Tschaikovsky): *Rosing,* ten; Dec. 29048—*Kurenko,* sop; (Fr. alb) Vic. M-678.
At the Brook (Boisdeffre): *Venetian Trio;* Vic. 20344.
At the Jazz Band Ball: *Spanier & O;* Blu. 10518—*Hackett & O;* Voc. 4047—*Beiderbecke & O;* Voc. 3042—*Crosby & O;* Dec. 1747.
Attends (Lenoir): *Boyer,* sop; Col. 235.
Atys (Lully): see Songes Agreables, Les.
Aubade (Massenet): see Le Cid-Ballet Excerpts.
Aubade (Lalo) *Rossi,* ten; Col. 4185.
(Auber, Daniel): Fra Diavolo; Vic. 22008; Dec. 25642; BP. 95035—Masaniello Overture; Vic. 11838; Dec. 25127; Col. 7268—see also Anthologies: Famous Overtures.
Aubert, Louis, Cond: see Nuit Ensorcelee.
Au Bord D' Une Source (Liszt): *Borovsky,* pf; BP. 95044—*Kentner.* pf; Col. 69308—*Demetriescu,* pf; Dec. 20356.
Auch Kleine Dinge (Wolf): *Lehmann,* sop; Vic. 2031.
Au Cimetiere (Richepin-Faure): *Panzera,* bar; (Fr. alb) Vic. M-478, 15036.
Au Clair de La Lune (Lully): *Charlesky, sgr;* Dec. 20622.
Au Dela Des Nuages (Zwingel-Himmel): *Rossi,* ten; Col. 4182.
Aue, Margaret, cel: Study for Violoncello (Kerr); NMQ 1314.
Auf Dem Flusse Kasanka: *Don Cossack Ch;* Col. 7227.
Auf dem Kirchnore (Brahms): *Lashanska,* sop; Vic. 2025.
Auf Dem Meere: see Lieder (Franz).
Auf Dem Schiffe (Brahms): see Anthologies: Columbia History of Music.
Auf ein altes Bild (Wolf): *Lehmann,* sop; Vic. 2030.
Aufenthalt (Schubert): *Anderson,* con; Vic. 14210—*Kipnis,* bass; (Fr. alb) Col. M-89, 67433.
Auf Flugeln des Gesanges: see On Wings of Song.
Au Fond De Tes Yeux (Bayle-de Lima-Oberfeld): *Mistinguett,* sgr; Col. 4179.
Aufschwung (Schumann, op. 12): *Bauer,* pf; (Fr. alb) Vic. M-379, 14485—*Bachaus,* pf; Vic. 1445—*Chasins,* pf; MCR 4.
Auf Wiedersehen: *Duchow & O;* Dec 2592—*Eddy,* bar; Vic. 4284—*Columbo,* voc; Vic. 22976 *Crawford,* ogn; Vic. 24450.
Augustana Ch, Veld. dir: Adoremus te Jesu Christe (Handel); Gloria (Cain-Tschesnokoff); Nunc Dimittis (Tschesnokoff); Vic. 15214—Echo Song (de Lassus); Fireflies; Oh! Susanna (Foster-Cain); Vic. 1971—Evening (Gyulai); Vic. 1937—Rarely Comest Thou (Shelley-Cain); Vic. 1902—Sverige (Heidenstam-Stenhammar); Tonerna (Lundholm-Sjoberg); Vic. 14954—Herd Girl's Sunday (Bull); Fagelns Visa (Soderberg); Vic. 2052—Music When Soft Voices Die (Dickenson); I Dream of Jeannie With the Light Brown Hair (Foster); Vic. 2046—Beautiful Saviour; O Lord God; Vic. 15644.
Au Joli Bois (Tessier): *The Madrigalists;* (Fr. alb) Mus. 20, 212.
Au Joli Jeu (Jannequin): *Motet & Madrigal Group;* Vic. 22075.
Auld, Georgie & O: Angel; v.c; I Want My Mama; v.c; Var. 8152 — Imagination; v.c; Shake Down the Stars; v.c; Var. 8199—This is Romance: Juke Box Jump; Var. 8159—Sweet Sue-Just You; With the Wind and the Rain In Your Hair; Var. 8212.
Auld Lang Syne: *Hill & O;* Voc. 5275—*Lombardo & O;* Dec. 2478—*Decca Band;* Dec. 1751—*Redman & O;* v.c; Blu. 10095—*Golden Memory Boys;* Blu. 10632.
Auld Scotch Sangs (Bethune-Leeson): *McCormack,* ten; Vic. 1305.
Aunt Hagar's Blues: *Teagarden & O;* Col. 35205—*Chester & O;* Blu. 10513—*Whiteman & O;* Dec. 2145—*Busse & O;* Dec. 1207.
Au Pays (Augusta Holmes): *Thomas,* bar; Vic. 15184.
Aurora's Wedding (Tschaikovsky): *London Phil. O;* (alb) Vic. M-326, 11987-89; AM-326, 11990-92.
Aus Dem Aufstieg Des Don Kossacken (Schwedoff): *Don Cossack Ch;* Col. 4217.
Aus Der Abendliturgie: *Don Cossack Ch;* Col. 7355.
Aus Der Heimat (Smetana): *Milstein,* vio; Col. 68480.
Aus Der Tiefe rufe ich (Bach): *Philadelphia O. Stokowski,* Cond; Vic. 7553—*Gibson,* ogn; Vic. 36165.
Aus Liebe will mein Heiland sterben: see Passion of Our Lord According to St. Matthew.
Aus Meinen Grossen Schmerzen: see Lieder (Franz).
Austin, Gene, ten: After You've Gone; My Melancholy Baby; Vic. 24640—Carolina Moon; I Wish I Had Died; Vic. 21833—Girl of My Dreams; Vic. 21334—Lonesome Road; Vic. 21098—My Blue Heaven; Vic. 24573—Ramona; Vic. 21334, 24573—Down Where the Trade Winds Blow; Paradise Isle; Dec. 3102—The Sweetheart of Sigma Chi; Yesterday; Blu. 6815—St. Louis Blues; St. James Infirmary; Blu. 6863—A Garden in the Rain; Please Don't Talk About Me; Blu. 7557—Ain't She Sweet; The Dream Girl of Pi K.A.; Blu. 7751—China Boy; Dear Old Southland; Dec. 1656—I Cried for You; If I Had My Way; Dec. 926—I'm in a Mellow Mood; Music Maestro Please; Dec. 1832—Marie; Thrill of a Lifetime; Dec. 1578—Until Today; When I'm With You; Dec. 904.
Austral, Florence, sop; Flying Dutchman (Wagner); Vic. 7117—Requiem (Brahms); Vic. 9395—see also: Gotterdammerung and Walkure.
Austrian Peasant Dances (Schoenherr): *Boston Pops O; Fiedler,* Cond; Vic. 4489-90.
Automne, L' (Faure): *Vallin,* sop; Dec. 20323.
Automne, L' (Milhaud); see Alfama & Adieu, 1629.
Autumn: *Rosing,* ten; Dec. 29049—*Lapitino,* hp; Vic. 20426.
Autumn Sea (Baker-Gericke): *Associated Glee Clubs of Amer;* Vic. 35776, Col. 7354.
Au Village (Godard): *Milan Sym. O; Tansini,* Cond; Dec. 25440.
Avalon: *Geyer,* ogn; Blu. 7713—*James & O;* Col. 35316—*Goodman Quar;* Vic. 25644—*Whiteman & O;* Vic. 25233—*Himber & O;* v.c; Vic. 24750—*Lunceford & O;* Dec. 668—*Quintette Hot Club of France;* Roy. 1780; Dec. 23002—*Kardos & O;* v.c; Var. 8025—*Garber & O;* Bru. 8039—*Kaye & O;* Voc. 3681, 4307—*Martin,* voc; Dec. 2434—*Daniels & O;* Dec. 2184.
Avant de quitter ces lieux: see Faust.
Ave Coelorum Domina: *Dijon Ch;* Vic. 11677.
Ave Maria:
(Schubert): *Lorand,* vio; Dec. 25079—*Bettendorf,* sop; Dec. 25059—*Dux,* sop; Dec. 20061—*Alsen,* sop; (Fr. alb) Col. M-89, 7296—*Kullman,* ten; Col. 9130—*Zimbalist,* vio; Col. 7275—*Layman,* voc; Dec. 2867—*Breen,* voc; Dec. 2496—*Durbin,* sop; Dec. 2757—*Anderson,* con; Vic. 14210—*Schumann,* sop; Vic. 8423—*Lashanska,* sop; Vic. 7778—*McCormack-Kreisler;* Vic. 8033—*Courboin,* ogn; Vic. 14368—*Elman,* vio; Vic. 7103—*Heifetz,* vio; Vic. 6691—*Victor Concert O;* Vic. 36029—*Spalding,* vio; Bru. 50066—*Bluestone,* vio; Bru. 8462—*Baumann,* sop; Dec. 25830—*Maynor,* sop; Vic. 15752—*Primrose,* va; Vic. 15733——
(Bach-Gounod): *McDonald,* sgr; Vic. 2049—*Kullman,* ten; Col. 9143—*Ponselle,* sop; Vic. 6599 — *Gigli,* ten; Vic. 1786 — *McCormack-Kreisler;* Vic. 8032—*O'Connell,* ogn; Vic. 21216—*Victor Concert O;* Vic. 36029—*Durbin,* sop; (Fr. alb) Dec. 128, 3061—*Boyar Russian Ch;* Dec. 25827—*Lehmann,* sop; Dec. 20277—*Piatigorsky,* cel; Dec. 20019—*Basilides,* mez. sop; Dec. 25257——
(Refice): *Muzio,* sop; (Fr. alb) Col. M-289, 9113——
(Arcadelt): *Sistine Ch;* Vic. 7812—*Palestrina Ch;* Vic. 21622—*Choral Soc. of Univ. of Penn;* Vic. 1895——
(Abt): *Hamilton College Ch;* Roy. 1864——
(Verdi): *Norena,* sgr; Vic. 15181——
(Schipa): *Schipa,* ten; Vic. 6543——
(Mascagni): *Baga,* ogn; Roy. 1773—*Schipa,* ten; Vic. 6753——
(Mendelssohn-Bartholdy): *Berlin Phil. Ch;* Vic. 11884——
(Kahn): *Caruso-Elman;* Vic. 8007——
(Gregorian): *Palestrina Ch;* Vic. 21621.
Ave Maris Stella (Titelouze): *Weinrich,* ogn; (alb) Mus. 9, 1049.
Ave Vera Virginitas (Des Pres): *Strasbourg Cathedral Ch;* Col. 69693.
Averino, Olga, sop: French, Educational, 16 Songs; Vic. 26548-50.
Ave Verum (Des Pres): *Dijon Cathedral Ch;* (Fr. alb) Vic. M-212, 11677.
Ave Verum Corpus (Mozart): *Strasbourg Cathedral Ch;* Col. 69488—*Wiener Sangerknaben;* Dec. 25281.
Ave Verum Corpus (Vittoria): *Westminster Abbey Ch;* Col. 17146.
Awake, Sweet Love (Dowland): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5715.
Awake! the Dawn of Day Draws Near: see Meistersinger.
Ayapo: *Vienna Ch. Boys;* Vic. 1944.
Ay-Ay-Ay: *Alexander & O;* v.c; Blu. 10313—*Gray & O;* Dec. 2437—*Horlick & O;* (Fr. alb) Dec. 26, 2154—*Oyanguren,* gtr; (Fr. alb) Dec. A-118, 23145—*Schipa,* ten; Vic. 6601—*Peerce,* ten; Roy. 1869—*Tauber,* ten; Dec. 25759—*Supervia,* mez. sop; Dec. 20463.
Ayres, Mitchell & O: **Blu. unless otherwise indicated:** I'm on the Verge of a Merge; Please Take a Letter Miss Brown; 10732—Blue Lovebird; Down by the O-HI-O; 10738—Make Believe Island; Poor Ballerina; 10687—Meet the Sun Half Way; Pessimistic Character; 10712—Ding Bat the Acrobat; Angel; 10550—House With a Little Red Barn; How High The Moon; 10609—I'll Be Seeking You; You Oughta Hang Your Heart in Shame; 10620—Row, Row, Row; Ma; 10541—Long Live Love; Little Girl; 10627—Playmates; Between You and Me; 10585—Do It Again; 10661—I Can't Love You Anymore; Blu. 10653—I Need A Friend; Little Curly Hair In A High Chair; 10641—Little Girl; Long Live Love; 10627—Man on the Ferry; w; 10661—This Is The Beginning of the End; 10650—Where Do I Go From You; 10653—Your Kiss; 10650—Blame It On My Last Affair; Heaven Can Wait; Voc. 4699—Class Will Tell; Step Up and Shake My Hand; Voc. 4709—Could Be; I Want My Share of Love; Voc. 4664—How Warm It Is The Weather; My Heart Ran Away With My Head; Voc. 4819—If I Had My Way; On a Bicycle Built For Two; Voc. 4945—Shut-Eye; We've Come a Long Way Together; Voc. 4665—Last Night's Gardenias; Little Boy and A Little Girl; 10595.
Ayres for the Theatre (Purcell): *London Chamber O; Bernard,* Cond; Dec. 25570.
Azpiazu's Havana O: African Lament; Voodoo; Vic. 22657—Green Eyes; Wanna Lot O' Love; Vic. 22729—Peanut Vendor; True Love; Vic. 22483.
Azure: *Calloway & O;* Voc. 4100—*Ellington & O;* Bru. 7997—*Webb & O;* Dec. 1899.
(Azzajolo, Filippo): Madrigals; Dec. 25949.
Azzolini & Fregosi, sgrs: Don Pasquale (Donizetti); Dec. 29019.

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Baa, Baa, Black Sheep: see Noah's Ark.
Baal Shem (Bloch): *Spiwakowsky,* vio; Dec. 20020.
Babar Stores: *Luther,* nar; Dec. 997-99.
Babbling (MacLean): *MacLean,* ogn; Col. 367.
Babes in Toyland: see Herbert.
Babin, pf: see Vronsky and Babin.
Babs and Her Brothers, voc: Double Trouble, You're So Darn Charming; Dec. 518—Let's Swing It; My Very Good Friend the Milkman; Dec. 505—Little Bit Independent; When a Great Love Comes Along; Dec. 634—No Other One; Yankee Doodle Never Went to Town; Dec. 635.
Baby Didn't Know: *Lillie,* voc; Vic. 25165
Baby's Best Friend A: *Lillie,* voc; Vic. 25165.
Baby Won't You Please Come Home: *Russell & O;* HRS. 1000—*Fitzgerald & O;* v.c; Dec. 3186—*Russell & O;* HRS. 17—*Lunceford & O;* Voc. 4667—*Redman & O;* v.c; Vic. 26266—*Hampton & O;* Vic. 25674—*Four Squires,* voc; Voc. 5389—*Armstrong & O;* v.c; Dec. 2729—*Spencer Trio;* Dec. 1941.
Bacchanale: see Samson and Delilah, and Tannhauser.
Bach Bay Blues: *New Friends of Rhythm;* Vic. 26315.
Bach Cantata Club of London: Bell Anthem; (Fr. alb) Col. M-232, 500—Concerto in E; (Fr. alb) M-232, 504—Herzlich tut mich verlangen; (Fr. alb) Col. M-232, 506—Jesu, Joy of Man's Desiring; (Fr. alb) Col. M-232, 507—Like as the Love-lorn Turtle; (Fr. alb) Col. M-232, 503—May No Rash Intruder; (Fr. alb) Col. M-232, 503—Sinfonia-Church Cantata 156; (Fr. alb) Col. M-232, 506—Suite in B minor for flute and strings; (Fr. alb) Col. M-232, 507—Vater unser in Himmelreich; (Fr. alb) Col. M-232, 500.
(Bach, J. C.): Sinfonia-Lucia Silla; Dec. 25014—Sinfonia in B Flat Minor; Vic. 7483-84—Concerto in G Major, op. 7, No. 6; Vic. 4441-42—Sinfonia; Col. 67473—Sonata in E-Rondo; (Fr. alb) Col. M-233, 830—Concerto in E Flat Major, op. 7, No. 5; (alb) Mus. 38—Quartet in C Major, f. & Stgs; Mus. 1039.
(Bach, J. C. F.): Quartet No. 1, E Flat Major; Mus. 1003.
(Bach, J. M.): Ich weiss dass mein Erloser lebt; Dec. 25706.
(Bach, J. S.):
Adagio; Vic. 6635——
Air for the G String; Vic. 1843, 7103, 7484; Dec. 25305——
Anniversary Set; (alb) Vic. M-243——
Arioso; (Fr. alb) Vic. M-66, 9598——
Art of the Fugue: (alb) Col. M-206——
Ave Maria (Bach-Gounod); Col. 9143; Dec. 2757, 20019, 25257, 3061——
Aus liebe will mein Heiland sterben; Vic. 7275——
Bist Du Bei Mir; Dec. 20334; Vic. 1912, 8423; (Fr. alb) Col. 393. 17177——
Bourree in E Minor; Gam. G-5001——
Brandenburg Concertos Nos. 1-6; (alb) Col. M-249; Nos. 2 & 3; (alb) NCMA 7; see also Brandenburg Concertos——
Cantatas; (alb) Vic. M-120, AM-120; (alb) Vic. M-664, AM-664, DM-664; excerpts; BP. 95049; Col. 69875, 68228, 4084, 17150, 9135; (Fr. alb) Col. 232, 506-7; Vic. 14583; (alb) Mus. 5; Dec. 20262, 25316——
Capriccio; Vic. 4293, 4294——
Chaconnes: (alb) Vic. M-506; Vic. 8397, 8398, 8492-4; Dec. 25820-2——
Choral Preludes: (alb) Col. M-310, M-293; Col. 293, 402; Dec. 25362, 20110, 20641, 20472; Vic. 1690, 7089. 7421, 7437 7553, 8494, 11159, 14927, 15420; Tim. 1315; (alb) Mus. 22, (Fr. alb) Mus. 25, 1091-2——
Chorales; (Fr. alb) Col. M-232, 506——
Christmas Oratorio; Vic. 7142, 8736——
Chromatic Fantasy & Fugue; Vic. 8680-1——
Church Cantata; Vic. 8720——
Clavier Music; (alb) Vic. M-323, AM-323——
Concertos: in G Minor; Dec. 25820-1——in A Minor for Klavier; (alb) Vic. M-534, AM-534——in A Major; (alb) Vic. M-368——in D Minor for Piano; (alb) Vic. M-252. AM-252——in F Minor for Piano; Vic. 14612——in C Major for Violin; Vic. 14370-1——in D Minor for Violin; Vic. 7732-3——in E Major for Violin; (alb) Vic. M-221, AM-221——in D Minor for 2 Violins; (alb) Col. X-90——in A Major for Violin; (alb) Col. X-45——in E Major for Violin; (alb) Col. M-235——in E Major for Violin; 1st movement; (Fr. alb) Col. M-232, 504——Italian: Vic. 14232-3; (alb) Col. X-3; Mus. 1006-7—excerpts: Dec. 25221;

Col. 69875——
Courante; Vic. 1298——
Ein' feste Burg; Vic. 1692; Dec. 25856——
English Suite No. 1; Vic. 9476, 11924, 14877-8, 15183; (alb) BP. 6—Bourree I & II; (Fr. alb) Dec. 62; Dec. 23113, 25943——
English Suite No. 2; Prelude; Dec. 25028; Vic. 9476——
Es ist vollbracht; Vic. 7275, 8764——
Fantasias: in C Minor; Vic. 9284, (Fr. alb) Col. X-3——in G Minor; (Fr. alb) Col. X-70, 68746; Dec. 25521——
French Suite No. 3 in B Minor; Gam. R-2001——
French Suite No. 6; Vic. 14384——
Fugues: in G Minor; (Fr. alb) Mus. 3, 1029; Vic. 7384——in C Minor; Mus. 1007——in A Minor; (Fr. alb) Col. M-357 69465——in C Major; (Fr. alb) Col. X-70, 68746——
Gavotte; Vic. 1599, 6766, 7322; Dec. 23089; Col 7324——
Hort doch der Sanft en Floten Chor; Vic. 14385——
I Call Upon Thee; Vic. 6786, 25095——
Jesu, Joy of Man's desiring; Vic. 4286, 14973; Col. 4085, 17150——
Kom Susser Tod; Vic. 1939, 7085, 7501, 8496; Dec 25017——
March in D; Gam. G-5001——
Mass in B Minor; Dec. 25304; (alb) Vic. M-104, AM-104——
Menuet; Vic. 1136; Col. 69153——
Minuet in G; Gam. G-5001——
Motet: Jesu, Meine Freude; Gam. (alb) MS-1——
Musette in D; Gam. G-5001——
Musical Offering; Vic. 8660——
My Heart Ever Faithful; Vic. 7388——
My Jesus in Gethsemane; Vic. 14582——
My Soul is Athirst; Vic. 14582——
'Neath Death's Shadow; Vic. 25095——
O, Rejoice Ye Christians; Roy. 1856——
Partitas: in B Flat Major for Piano; Dec. 25346-7; (alb) Vic. M-232, AM 232; Vic. 11483-4—excerpts; Col. 7134; (Fr. alb) Col. M-243, 68399——in C Minor for Piano; (alb) Col. X-5; (alb) M-232. AM-232——in D Minor for Violin; (alb) Col. M-276——in E Minor for Piano; (alb) Col. X-135 (alb) Gam. MS-2——
Passacaglia; Vic. 7090-1, 14580-1; (alb) Col. X-72; (alb) Mus. 10——
Passion of Our Lord: according to St. John; Vic. 8764, 12331; Dec. 25358——according to St Mathew; (alb) Vic. M 411. AM-411. M-412, AM-412, M-413, AM-413, M-138. AM-138——
Pas orale; Vic. 8736; Dec. 20170——
Preludes: in B Minor; Vic. 7316——in E Major; Vic. 14973——in E Flat Minor; Vic. 6786, 36176——In G Major; Vic. 7271——to Cantata; Vic. 25095——Six little; (alb) Vic. M 323——Twelve small: Col. 17063-4——
Preludes & Fugues: Nos. 35-43: (alb) Vic. M-334. AM-334——Nos; 44-48; (alb) Vic. M-447. AM-447——in C Major; Vic. 9124; (Fr. alb) Col. M-232, 505——in C Minor; Vic. 9124; MCR. 2——in E Minor; Dec. 25361; Vic. 9741; Dec. 20232——in F Minor; Vic. 14382——in C Sharp Minor; Col. 4085——in B Flat Major; (Fr. alb) Col. M-232, 505: Dec. 25794——in A Minor; Dec. 25738——in E Flat Major; (alb) Roy. 7——Nos. 1-9; (alb) Col. M-120——Miscellaneous; (alb) Col. M-270, M-320; Vic. 14233——
Program of Bach; (alb) Vic. M-401, AM-401——
Sarabande; Vic. 6621, 8369, 14324, 14583; Dec. 20356. 20567, 23090——
Schafe konnen sicher Weiden; Vic. 14385——
Second Sinfonia; Vic. 8720——
Sheep May Safely Graze; Col. 69818——
Shepherd's Christmas Music; Vic. 7142——
Sonatas: in A Minor for Flute; Col. 17066; (alb) Mus 32——in G Major for Harpsichord & Viola; (alb) Col. X-104; (alb) Roy. 34——in D Major for Harpsichord & Viola; (alb) Col. X-111; (alb) Roy. 34——in G Minor for Harpsichord & Viola; (alb) Col. X-147——No. 1 in B Minor; No. 2 in E Flat Major for Harpsichord & Flute; (alb) Vic. M-406; AM-406——in G Minor for Violin; Vic. 8361-2; (Fr. alb) Col. X-61, 68477; (alb) Col. X-1——in A Minor for Violin; Vic. 14324. 7358; (alb) Col. X-3-in D Minor for Violin; (alb) Vic. M-133. AM-133——in E Major for Violin; Vic. 11695——No. 6 for Cello; Vic. 7322——in E Minor for Flute & Figured bass; Mus. 1067-8——in E Major for Flute & Figured bass: Mus. 1069-70——No. 1 in B Minor; Gam. (alb) MS-11——No. 2 in A Major; Gam. (alb) MS-12—No. 3 in E Major; Gam. (alb) MS-13—No. 4 in C Minor; Gam. (alb) MS-14—No. 5 in F Minor; Gam. (alb) MS-15—No. 6; Gam. (alb) MS-16——
Sonatina; Vic. 8720——
Suites: No. 1 in C Major & No. 2 in B Minor; (alb) Vic. M-332, AM-332——in B Minor: Vic. 6914-5; (alb) Col. M-232; (alb) Col. M-168; Dec. 20321——in D Major; Vic. 14927; (alb) Vic. M-339, AM-339: (alb) Vic. M-214, AM-214; (alb) Col. M-135——in E Minor; (alb) Vic. M-443, AM-443——in G Major; Vic. 11427——in E Flat Major; (alb) Mus. 19——
Tobacco Song; (Fr. alb) Mus. 5, 1038——
Toccatas: in C Minor & D Major; (alb) Vic. M-532. AM-532——in C Minor; Vic. 8495-6——in D Major; Vic. 15171-2——in D Minor; Vic. 7421——in F Major; Vic. 11468——in A Major; Vic. 4256——
Toccatas & Fugues: in D Minor; Vic. 8697, 11219; Col. 69490; Dec. 25551, 25116, 25643——in D Minor; (alb) Col. X-70——in C Minor; (alb) Col. X-4——miscellaneous; (alb) Mus. 36 & 37——
Trio Sonatas: in E Minor; Dec. 20168-70——Nos. 5 & 6 (alb) Mus. 6——
See also: Add-A-Part Records.

(Bach, Karl Philipp Emanuel): Concerto for Orchestra in D Major; (alb) Vic. M-559—Magnificat; (alb) Vic. M-444—Suite; (Fr. alb) Vic. M-271—Symphony No. 3 in C Major; (Fr. alb) Vic. M-390, AM-390 — Sonata in G Major; Mus. 1012; (Fr. alb) Col. M-233, 831—Sonata in F Minor; (Fr. alb) Col. M-233, 830.

(Bach, W. F.): Sonata in C Major; Mus. 1011—Polonaise; (Fr. alb) Dec. 62, 23112.

Bachem, Hans ogn: Prelude & Fugue in E Minor (J. S. Bach); Dec. 20232.

Baches Wiegenlied, Des (Schubert): *Schumann,* sop; Vic. 15735—*Wolff,* bar; (Fr. alb) Col. M-317, 9141.

Bach Goes To Town: *Templeton,* pf; (Fr. alb) GSV. 2, 1010—*Goodman & O;* Vic. 26130.

Bach Phil. Soc: Prelude and Fugue in E Flat Major (J. S. Bach); Roy. 106-07.

Bach Tours Radio City: *Templeton,* pf. & voc; (Fr. alb) Vic. P-19.

Bachaus, Wilhelm, pf: **Victor for all Nos:** Aufschwung (Schumann); 1445—Brahms' Piano Music (Brahms); (alb) M-202; AM-202—Capriccio in B Minor (Brahms); Capriccio in D Minor (Brahms); 14516— Concerto in A Minor (Grieg); (alb) M-204 AM-204—Concerto No. 1 in D Minor (Brahms, Op. 15) with B.B.C. Sym. O; (alb) M-209, AM-209—Etude in C Major (Chopin); 7270—Etudes, Op. 10 and Op. 25 (Chopin); (alb) M-43, AM-43, Fantasia in C Major (Schumann); (alb) M-463, AM-463—Intermezzi (Brahms); (Fr. alb) M-321, AM-321—Intermezzo in C Major (Brahms)—Intermezzo in A Minor (Brahms); 14516—Liebestraum (Liszt); 6582—Nachstuck in F Major (Schumann); 14978—Naila (Delibes-Dohnanyi); 6582—Pastorale (Bach-Lucas); 8736—Sonata in C Sharp Minor (Beethoven); 8735-35—Sonata in C Minor (Pathetique) Parts 1 and 2 (Op. 13) (Beethoven); 6771-72—Tango (Albeniz); 1445—Variations on an Original Theme (Brahms); 14227—Variations on a Theme by Paganini (Brahms); 7419-20—Waldesrauschen (Liszt); Waltz in D Flat (Chopin); 7270—Waltzes—Numbers 1 to 16 (Brahms); (alb) M-321, AM-321.

Bach to Boogie Woogie: *Sylvia Marlowe,* hschd; Gen. 13.

Bacio, Il (Arditi): *Bori,* sop; Vic. 1262—*Korjus;* Vic. 12588—*Durbin,* sop; Dec. 1907—*Cebotari,* sop; Dec. 23056—*Martin,* voc; Dec. 2377.

Back in Your Own Back Yard: *Holiday & O;* Voc. 4029—*Wells & O;* Dec. 3073—*Henderson & O;* Voc. 3511.

Badinage: see Herbert (alb) Vic. C-33—*Horlick & O;* Dec. 2686.

Baetz, Jessie, pcn: Three Dance Movements for Percussion Group (Russell); NMQ. 1214.

Baga, Ena, ogn: Liebestraum (Liszt); Evensong (Martin); Roy. 1748.

Bagatelle (Beethoven): *Hess,* pf; Col. 4083—*Gieseking,* pf; (Fr. alb) Col. M-358, 69578—*Erdmann,* pf; Dec. 25783—*Griggs,* pf; Gam. 1000.

Bahn frei (Strauss): *J. Strauss O;* Dec. 20243.

Baigneuses au Soleil (de Severac): *Boynet,* pf; (Fr. alb) Vic. M-549, 4417.

Baignoire, La (Nohain-Mireille): *Sablon,* bar; Col. 4192.

Bailecito: *Vines,* pf; Vic. 4467.

Bailey, Buster & O; Chained to a Dream; Voc. 5510—Blue Room; Am I Blue; Var. 8333—Light Up; Man With a Horn Goes Berserk; Voc. 4564—Planter's Punch; Sloe Jam Fizz; Voc. 4089.

Bailey, Mildred, voc: **Vocalion for all Nos. unless otherwise indicated:** Hold On; Nobody Knows the Trouble I've Seen; Col. 35348—Fools Rush In; From Another World; Col. 35463—Rockin' Chair; Georgia On My Mind; Blu. 6945—Stop the Sun, Stop the Moon; Home; Blu. 7763—Dear Old Mother Dixie; Too Late; Blu. 7873—Little High Chairman; Wham; Col. 35370—All the Things You Are; Blue Rain; 5277—I Shoulda Stood in Bed; 5236—Don't Daly With the Devil; Sometimes I Feel Like A Motherless Child; 5209—Prisoner of Love; 5268—A Bee Gezindt; After All I've Been To You; Col. 35409—Arkansas Blues; 4801—Barrel-House Music Blues; You Don't Know My Mind Blues; 4802—Gulf Coast Blues; 4800—Someday Sweetheart; When Day Is Done; 3057—And the Angels Sing; 4815—As Long As You Live; 4253—At Your Beck and Call; 4036—Begin the Beguine; 4619—Bewildered; 4036—Blame It On My Last Affair; 4632—Bob White; 3712—Born to Swing; 4224—Don't Be That Way; 4016—Down Hearted Blues—Blues; 4800—From the Land of the Sky Blue Water; 3982 — Ghost of a Chance; 5086 — Guess I'll Go Back Home; 4966 — Have You Forgotten So Soon?; 4432 — I Can Read Between the Lines; 4749 — I Can't Face the Music; 4016—I Cried for You; 4619—I Go for That; 4548—I Haven't Changed a Thing; 4282—I Let a Song Go Out of My Heart; 4083—I See Your Face Before Me; 3931—I Used to Be Color Blind; 4345—If You Were In My Place; 4109—I'm Forever Blowing Bubbles; 5086—It Seem Like Old Times; 4939—It's Slumbertime Along the Swanee; 4708—Just A Stone's Throw from Heaven; 3712—Lamp Is Low, The; 4845—Little Joe; 3553—Little Man Who Wasn't There, The; 4966—Lonesome Road, The; 4474—'Long About Midnight?; 3378—Love Is Where You Find It; 4345—Lover, Come Back to Me; 3982—Love's A Necessary Thing; 4749—Loving You; 3758—Moon Love; 4939—Moonshine Over Kentucky; 4109—More Than You Know; 3378—My Last Affair; 3449—My Melancholy Baby; 4474—My Reverie; 4406—Now It Can Be Told; 4282—Old Folks; 4432—Right or Wrong; 3758—Rockin' Chair; 3553—Rock It for Me; 4083—'Round My Old Deserted Farm; 4139—Small Fry; 4224—So Help Me; 4253—St. Louis Blues; 4801—'Taint What You Do; 4708—Thanks For the Memory; 3931—That Sly Old Gentleman; 4815—They Say; 4548—Tit-Willow; 4845—Trust in Me; 3449—Washboard Blues; 4139—What Have You Got That Gets Me; 4406— What Shall I Say?; 4632—You and Your Love; 5006—You're the Moment in My Life; 5006.

(Bailey, W. H.): Idles for Violin & Piano; NMQ. 1414.

Bailiff's Daughter: *Tibbett,* bar; Vic. 15549.

Bailly, Louis, Dir: see *Curtis Chamber Music Ensemble.*

Baiser, Un (Luc-Coquatrix): *Sablon,* bar; Col. 4178.

Baiser De La Fee (Stravinsky): *London Phil. O; Dorati,* Cond; Col. 69840.

Baisies-moy (Des Pres): *Madrigalists;* (Fr. alb) Mus. 20, 212.

Bajadere, Die (Kalman): *Alpar & Groh,* sgrs; Dec. 20068.

Baker, Belle, voc: Mad About the Boy; Atlas; GA. 1006—Yiddishe Momme; GA. 1007—Eli Eli; GA. 1007; Bru. 20101—Ginsberg From Scotland Yard; Flying Tony; GA. 1008—David Hamelech; Bru. 20101.

Baker, Bernard: Bugle Calls of the U. S. Army; Vic. 21494.

Baker, Della, sop: My Nebraska; Vic. 22788—Nightingale Song; Vic. 19889.

Baker, Don, ogn: Organ Selections; Gen. 1201-17.

Baker, Elsie, con: Silent Night; Vic. 19823—Abide With Me; Whispering Hope; Vic. 19873—I Know a Bank; Vic. 4035—Messiah-He Shall Feed His Flock; Vic. 4026.

Baker, George: Animal Alphabet; Noah's Ark; Vic. 24439.

Baker, Josephine, voc: C'est lui; Haiti; Col. 4112—Espabilate; Sous le Ciel d' Afrique; Col. 4119.

Baker, Kenny, ten: All the Things You Are; It's a Blue World; Vic. 26471—Faithful Forever; On a Little Street in Singapore; Vic. 26456—Last Night; Two Blind Loves; Vic. 26413—Stop Kicking My Heart Around; South of the Border; Vic. 26373—Ain't Cha Comin' Out; Melancholy Mood; Vic. 26268—Cinderella; Let's Make Memories Tonight; Vic. 26297—Moon and I; Wandering Minstrel; Vic. 26252—Stairway to the Stars; White Sails; Vic. 26280—Hark! The Herald Angels Sing; It Came Upon the Midnight Clear; Dec. 2190—Just Let Me Look At You; Sing a Song of Harvest; Dec. 1807—Lost and Found; Love Walked In; Dec. 1795—O Holy Night; O Little Town of Bethlehem; Dec. 2189—Alice Blue Gown; Down by the Old Mill Stream; Vic. 26543.

Baklanoff, Georges. bar: Boris Godounov (Moussorgsky); Dec. 25813; Dec. 20415—Eugen Onegin (Tschaikovsky); Dec. 20423—Prince Igor's Aria (Borodin); Dec. 25122.

(Balakirew): Islamey; Vic. 6870, 14028—Thamar; Vic. 11348, 11350—Symphonic Poem; (Fr. alb) Col. M-234.

Bali (Eicheim): *Philadelphia O, Stokowski,* Cond; Vic. 14141-42.

Balinsky, Maria, sop: Flax Sparkling Wine; Dec. 2369.

Ballad of Mary Hamilton: *Summers,* voc; (Fr. alb) Col. M-408.

Ballades:

(Debussy): slave; *Gaillard,* pf; Dec. 20092——

(Brahms): G Minor, op. 118, No. 3: *Joyce,* pf; Dec. 25782—*Bachaus,* pf; (Fr. alb) Vic. M-202, 7991——D Minor, op. 10, No. 1: *Kitain,* pf; (Fr. alb) Col. M-324, 69280—*Bachaus,* pf; (Fr. alb) Vic. M-202, 7988——D Major op. 10, No. 2: *Bachaus,* pf; (Fr. alb) Vic. M-202, 7988——

(Chopin): op. 23, 38, 47, 52; *Cortot,* pf; (alb) Vic. M-399, AM-399——A Flat Major, op. 47; *Dennery,* pf; Dec. 25314——G Minor, op. 23: *Kartun,* pf; Dec. 25369—*Cortot,* pf; Vic. 6612——E Minor, op. 11; *Radwan,* pf; Roy. 1761——

(Faure): op. 19; *Long,* pf; (alb) Col. X-62, 68618-19——

(Liszt): B Minor; *Kentner,* pf; (alb) Col. X-97, 69207-08——

(Jamblan-Delettre): *Boyer,* sop; Col. 248.

Ballad for Americans (Latouche-Robinson): *Robeson,* bar; (alb) Vic. P-20.

Ballad of Barberry Ellen: *Niles,* sgr; Vic. 2019.

Ballatella-Ye Birds Without Number: see Pagliacci.

Ballet des Sylphes (Berlioz): *Victor O;* Vic. 20563.

Ballet Egyptien (Luigini): *Opera Comique O, Cloez,* Cond; Dec. 20013-14—*Concert O;* Vic. 35794-95.

Ballet Suite (Gluck-Mottl): *Berlin Opera O;* Vic. 9278.

Ballet Suite (Popy): *Phil. O, Weissmann,* Cond; Dec. 20421-22.

Ballew Smith, voc: Along a Texas Trail; On the Sunny Side of the Rockies; Dec. 1666—

Hawaiian Memories; Stars Over the Desert; Dec. 1930—When the Blue of the Night; Home; Var. 8023.

Ballo dell' Ingrate (Monteverde): *Voc. & Inst. Ens, Boulanger,* Dir; Vic. 12303.

Ballo in Maschera: see Masked Ball.

Ball's Kona Hawaiians: Sweet Hawaiian Moonlight, w; Kona Stomp; Blu. 6732—The One Rose, w; South Sea Memories, w; Blu. 6767—Hawaiian Rose, w; Song of Hawaii, w; Blu. 6986—Hawaiian Love, w; Kona, w; Blu. 7054—Laughing South Sea Waters, w; Wreaths of the Islands, w; Blu. 7086.

Balsam, Artur, pf: Sonata No. 8 in G (Beethoven); (Fr. alb) Col. X-137—Sonata No. 24 in C (Mozart); (Fr alb) Col. X-143.

Bamberger, Carl, Cond. Stg. O: Concerto in A Minor (J. S. Bach); (alb) Vic. M-534, AM-534.

Bamboo O: Cousin, Cousin, Scratch Here So For Me; Mama Call The Fire Brigade; Blu. 10647.

Bampton, Claude & O: April Morning; Ring Dem Bells; Dec. 1016.

Bampton, Rose, sop: Come, Beloved (Handel); Enfant Prodigue L'-Air de Lia (Debussy); Vic. 7746—In the Luxemburg Gardens (Manning); Song for Lovers; Vic. 1648—Lieder (Brahms); (alb) Vic. M-175—Simone Boccanegra; Vic. 15642.

Banda Di Chieti, Santarelli, Cond: Carmen; Vic. 24822—Hungarian Rhapsody; Vic. 24821—Tannhauser; Vic. 36169.

Band of H. M. Grenadier Guards: see *H. M. Grenadier Guards Band.*

Banjo Song (Weeden-Homer): *Homer,* con; Vic. 1295.

Banks, Billy & O: Margie; Oh! Peter; UHCA. 110—Bald Headed Mama; Who's Sorry Now; UHCA. 112—Mean Old Bedbug Blues; I'd Do Anything For You; UHCA. 105—Yellow Dog Blues; Yes Suh; UHCA. 107—Bugle Call Rag; Spider Crawl; UHCA. 109—Take It Slow and Easy; HRS. 17.

Banks of the Don: *Gorin,* bar; Vic. 2039.

Banta, Frank, pf: Nola; Operatic Nightmare; Vic. 20667.

Barbara Allen (Hatton-Faning): *Dadmun,* bar; Vic. 4023—*Summers,* voc; (Fr. alb) Col. M-408—See also Anthologies: American Folk Songs.

Barbary Coast O: Star Gazing; Sweet and Low; Dec. 501.

Barber, Samuel, bar: Dover Beach (Barber): Vic. 8998.

(Barber, Samuel): Dover Beach; Vic. 8998.

Barbers' Hitch: *New Friends of Rhythm;* Vic. 26256.

Barbiere Di Siviglia, Il (Rossini):
Complete: *Soloists, Ch. & O. of La Scala; Molajoli,* Cond; (alb) Col. OP. 8, 67932-47——
Overture: *Phil. Sym. O, Toscanini,* Cond; Vic. 7255—*National Opera O, Meyrowitz,* Cond; Roy. 542—*Berlin Phil. O, Futwangler,* Cond; BP. 95057—*Newman,* hca; (Fr. alb) Dec. 102, 2897—*Boston Pops O, Fiedler,* Cond; Vic. 12519—*Phil. O, Mascagni,* Cond; Dec. 25141——
Ecco ridente in cielo: *Schipa,* ten; Vic. 1180——
Largo al factotum: *Tibbett,* bar; Vic. 7353—*Thomas,* bar; (Fr. alb) Vic. M-645—*Inghilleri,* bar; Dec. 25868—*Gorin,* bar; Vic. 12437——
Se il mio nome: *Schipa,* ten; Vic. 1180——
Una voce poco fa: *Pons,* sop; Vic. 8870; Dec. 20521—*Galli Curci,* sop; Vic. 7110—*Talley,* sop; Vic. 6580—*Tetrazzini,* sop; Vic. 7883——
La calunnia: *Chaliapin,* bass; Vic. 6783.

Barbirolli, John, Cond: see *New Sym. O; Phil. Sym. O. of N. Y; Royal Opera O; London Sym. O; London Phil. O.*

Barbirolli & Chamber O: **Victor for all Nos:** Eine Kleine Nachtmusik (Mozart); 36283-84; Vic. 9789-90—Berceuse (Jarnefelt); Praeludium (Jarnefelt); 4320—Symphony No. 2, D Major (Haydn); 35981-83—Concerto No. 2, in F Minor (Chopin) with Cortot, pf; (alb) M-567, AM-567—Concerto in E Major (Mozart K-482) with Fischer, pf; (alb) M-316, AM-316—Hornpipe (Purcell); 9790—Peer Gynt—Suite No. 1 (Grieg); (alb) M-404.

Barcarola-Ah! Pescator: see Gioconda.

Barcarolle: see Tales of Hoffman.

Barcarolle in F Sharp Major, op. 60: *Hohn,* pf; Dec. 25117.

Bardi, Benno, Cond: see *Grand Sym. O.,* Milan.

Barer, Simon, pf: Polka de W. R. (Rachmaninoff); Valse in A Flat Major, op. 42 (Chopin); Dec. 20132—Don Juan Fantasy (Mozart-Liszt); (alb) Vic M-577—Etude in C Sharp Minor (Scriabin); Etude in D Sharp (Scriabin); Vic. 1721—Islamey (Balakirew); Vic. 14028—Mazurka in F Sharp Minor (Chopin); Toccata in C Major (Schumann); Vic. 14623—Scherzo No. 3 in C Sharp Minor (Chopin); Vic. 14926.

Barlow, Howard, Cond: see *Columbia Broadcasting Sym.*

Barnet, Charlie & O: **Bluebird for all Nos:** Empty Saddles; I'm an Old Cowhand; 6448—Bye Bye, Baby; Make Believe Ball Room; 6504—Sing, Baby, Sing; The Milkman's Matinee; 6593—I Get Along Without You Very Well; I'm Prayin' Humble; 10119—Knockin' at the Famous Door; Tin Roof Blues; 10131—A New Moon and an Old Serenade; The Gal From Joe's; 10153—Jump Session; Swing Street Strut; 10172—Some Like It Hot; Class Will Tell; 10182—In a Mizz; Night Song; 10191—Asleep or Awake; S'posin'; 10206—Scotch and Soda; Echoes of Harlem; 10210—Strange Enchantment; Only a Rose; 10227—This Is No Dream; That's Right—I'm Wrong; 10273—Midweek Function; I Never Knew; 10285—Lazy Bug; Miss Annabelle Lee; 10294—It Must Have Been Two Other People; Danger in the Dark; 10336—Ebony Rhapsody; Lament for a Lost Love; 10341—Still the Bluebird Sings; An Apple for the Teacher; 10349—For Tonight; What's New?; 10361—Cherokee; The All Night Record Man; 10373—Love Grows on the White Oak Tree; The Last Jump; 10389—My Heart Keeps Crying; Take a Tip From the Whip-Poor-Will; 10426—Lilacs in the Rain; The Girl With the Pigtails in Her Hair; 10439—Duke's Idea; The Count's Idea; 10453—Castle of Dreams; You've Got Me Out On A Limb; 10644—Ev'ry Sunday Afternoon; From Another World; 10637—A Lover's Lullaby; You've Got Me Voodoo'd; 10662—Breeze and I; Fable of the Rose; 10696—Deed I Do; Where Was I; 10669—You're Lonely and I'm Lonely; Fools Fall in Love; 10691—Afternoon of a Moax; Wanderin' Blues; 10721—Lament for May; Six Lessons From Madame La Zonga; 10743—No Name Jive; 10737—When the Spirit Moves Me; You and Who Else; 10734—Between 18th & 19th on Chestnut Street; Somebody Told Me; 10543—Busy As A Bee; It's A Wonderful World; 10610—Clap Hands, Here Comes Charlie; Southland Shuffle; 10602—Comanche War Dance; Tappin' at the Tappa; 10584—Cuban Boogie Woogie; Two Hearts Are Better; 10479—I Kinda Like You; Thank Your Stars; 10568—Lover Is Blue; Night Glow; 10511—Night After Night After You; Now You Know; 10549—Ogoun Badagris; Right Idea; 10530—720 in the Books; So Far, So Good; 10618.

Barnum & Bailey's Favorite March (King): *Amer. Legion Band;* Vic. 20284.

Barnyard Song, The: *Old Harp Sgrs;* Mus. 222.

Barone, Clement, fl: By the Waters of Minnetonka; Winnebago Love Song; Vic. 21972—Song of the Nightingale; Vic. 20426—Whirlwind; Vic. 20525—Wind Amongst the Trees; Vic. 20344.

Barra, Cappy & Hca. Ens: Star Dust; Voodoo; Voc. 3806.

Barrere Ens. & Woodwinds: Suite for Woodwinds (Cowell); Suite for Woodwind Quintet (Berezowsky); NMQ. 1111—Three Pieces for Flute, Clarinet & Bassoon (Piston); NMQ. 1113.

Barrere, Georges, fl: La Cupis (Rameau); Tambourins (Rameau); Vic. 1976—La Pantomime (Rameau); La Timide, L'indiscrete (Rameau); Vic. 1975—Trio for Flute, Harp, Violoncello; NMQ. 1012—see also: Children's Corner.

Barrett, Sheila, nar: Professional Southern Girl; The Chorus Girl; Sch. 5501.

Barrie, Dick & O: **Vocalion for all Nos:**—All Ashore; 4397—Could You Pass in Love; 4285—Don't Cross Your Fingers, Cross Your Heart; 4271—Hi-Ho-Silver!; 4193—I Have Eyes; 4421—Let This Be a Warning to You, Baby; 4409—Love Doesn't Grow on Trees; 4409—Love Is Where You Find It; 4271—Moonlight in Wakiki; 4209—My Best Wishes; 4209—My Margarita—Rhumba FT; 4193—My Reverie; 4366—Sixty Seconds Got Together; 4366—Strange Enchantment; 4787—Summer Souvenirs; 4397—Tears From My Inkwell; 4735—Ten Pins in the Sky; 4348—That Sentimental Sandwich; 4787—Then Came the Rain; 4735—Tu-li-Tulip Time—Waltz; 4285—When a Prince of a Fella Meets a Cinderella; 4334—You're a Sweet Little Headache; 4421—You're the Only Star; 4348—You're the Very Last Word in Love; 4334.

Barron, Blue & O: **Bluebird for all Nos:** At a Perfume Counter; Did an Angel Kiss You?; 7419—When They Played the Polka; Sweet Genevieve; 7605—Then Came the Rain; Night Must Fall; 10221—Down Linger Longer Lane; Grateful; 10230—I'm a Lucky Devil; How Warm It Is the Weather; 10267—I'll Never Fail You; Roller Skating on a Rainbow; 10277—Girl Behind the Venetian Blind; You Taught Me to Love Again; 10284—It's Funny to Everyone But Me; Up-Sy, Down-Sy; 10380—Out of Port; Poor Old Joe; 10390—When I Climb Down From My Saddle; Little Old Band of Gold; 10394—I Didn't Know What Time It Was; I Like to Recognize the Tune; 10444—Baby, What Else Can I Do?; Here Comes the Night; 10452—Hawaiian Paradise; I Love You Too Much; 10692—Sing A Spell; Take Your Girlie to the Movies; 10672—I'll Pray for You; Wait Till I Catch You in My Dreams; 10713—Charming Little Faker; Irene; 10635—I Fell All Over Myself; So Long; 10645—Confucius Say; I Want My Mama; 10548—Darn That Dream; Peace Brother; 10525—Fit To Be Tied; Its A Whole New Thing; 10487—Gotta Get Home; On The Isle of May; 10594—Holy Smoke; What Every Young Girl Should Know; 10519—If It Wasn't For the Moon; Singing Hills; 10552—Its A Whole New Thing; 10487—I Wanna Wrap You Up; White Lies and Red Rose; 10493—Little Red Fox; 10581—Love's Got Me Down Again; Valley-Alley-Ay; 10515—Moon and the Willow Tree; You, You Darlin'; 10606—Pinch Me; Would ja Mind; 10537.

Barrows, John-French Horn: see Kolisch Quartet.

Barrymore, John, Actor: Hamlet's Soliloquy; Gloucester's Soliloquy; Vic. 6827.

Bartered Bride (Smetana): Overture: *Chicago Sym. O;* Vic. 1555—*Berlin State Opera O, Melichan,* Cond; BP. 95036—*London Phil. O, Harty,* Cond; Col. 7314——Circus March; *The Bohemians;* Col. 263——Noch ein Weilchen Marie; *Kullman,* ten; Col. 9096——Wer in Lieb' entbrannt: *Bohnen,* bass; Dec. 25810——Selections; *Radio-Journal O;* Dec. 25168——Dance of the Comedians; *Minneapolis Sym. O, Ormandy,* Cond; Vic. 8694——Furiant; *Minneapolis Sym. O, Ormandy,* Cond; Vic. 1761——Polka; *Minneapolis Sym. O;* Vic. 8694—Ballet: *National Opera O, Blech,* Cond; Roy 550——Fantasy: *National Opera O, Mackeben,* Cond; Roy. 531.

Barth, Hans, pf: Le Coucou; Fantasia in D Minor; Vic. 20345—Flatterer; Scarf Dance; Vic. 20346—Humoresque; Polish Dance; Vic. 20203—Narcissus; Rustle of Spring; Vic. 20101—Nautilus; Witches' Dance; Vic. 20396

Bartlett & Robertson, duo-pf: Sheep May Safely Graze (Bach); Arrival of the Queen of Sheba (Handel); Col. 69818—Romance (Arensky); Turkish March; (Beethoven); Col. 17198—Scaramouche (Milhaud); Col. 69835.

(Bartok): Five Roumanian Dances; Dec. 25195; Col. 17089—Staccato and Ostinato Mikrokosmos; (Fr. alb) Col. M-361—Quartet in A Minor; (alb) Vic. M-286, AM-286—Quartet No. 2 in A Minor; (alb) Vic. M 320, AM-320.

Barnja: *Don Cossack Ch;* Col. 7227.

Basie, Count, pf: Boogie Woogie; How Long How Long Blues; Dec. 2355—Dirty Dozens; When the Sun Goes Down; Dec. 2498—Fare Thee Honey Fare Thee Well; Oh Red; Dec. 2780—The Fives; Hey Lawdy, Mama; Dec. 2722.

Basie, Count & O: **Decca unless otherwise indicated:** Between the Devil and the Deep Blue Sea; Ham 'N Eggs; Col. 35357—Hollywood Jump; Someday Sweetheart; Col. 35338—I Left My Baby; Riff Interlude; Col. 35321—And The Angels Sing; If I Didn't Care; Voc. 4784—Baby Don't Tell On Me; Rock-a-Bye Basie; Voc. 4747—Clap Hands, Here Comes Charlie; Pound Cake; Voc. 5085—Don't Worry 'bout Me; What Goes Up Must Come Down; Voc. 4734—I Can't Believe That You're In Love With Me; Moonlight Serenade; Voc. 5036—If I Could Be With You; Taxi War Dance; Voc. 4748—Jump For Me; 12th Street Rag; Voc. 4886—Miss Thing; Voc. 4860—Sub Deb Blues; Voc. 5010—You and Your Love; Voc. 4967—You Can Count On Me; Voc. 4987 Evil Blues; Jive at Five; 2922—Easy Does It; Louisiana; Col. 35448—Somebody Stole My Gal; Let's Make Hey! While the Moon Shines; Col. 35500—Dickie's Dream; Lester Leaps In; Voc. 5118—Nobody Knows; Song of the Island; Voc. 5169—Dupree Blues; Red Wagon; 3071—Blame It on My Last Affair; 2284—Blue and Sentimental; 1965—Blues I Like to Hear; 2284—Blues in the Dark; 1682—Boogie Woogie; 1252—Boo-Hoo; 1228—Cherokee; 2406—Dark Rapture; 2212—Doggin' Around; 1965—Don't You Miss Your Baby; 1770—Do You Wanna Jump, Children?; 2224—Every Tub; 1728—Exactly Like You; 1252—Georgianna; 1682—Glory of Love; 1228—Good Morning Blues; 1446—Honeysuckle Rose; 1141—I Keep Remembering; 1581—John's Idea; 1363—Jumpin' at the Woodside; 2212—Let Me Dream; 1538—Listen My Children and You Shall Hear; 1379—London Bridge is Falling Down; 2004—Mama Don't Want no Peas an' Rice an' Cocoanut Oil; 2030—My Heart Belongs to Daddy; 2249—Now Will You Be Good; 1728—Oh Lady Be Good; 2631—One O'Clock Jump; 1363—Our Love Was Meant To Be; 1446—Out the Window; 1581—Panassie Stomp; 2224—Pennies From Heaven; 1121—Roseland Shuffle; 1141—Sent For You Yesterday and Here You Come Today; 1880—Shorty George; 2325—Sing for Your Supper; 2249—Smarty; 1379—Start Beatin' 'Round the Mulberry Bush; 2004—Swinging at the Daisy Chain; 1121—Swinging the Blues; 1880—Texas Shuffle; 2030—Thursday; 2325—Time Out; 1538—Topsy; 1770—You Can Depend on Me; 2631.

Basilides, Maria, Von, mez sop: Serse-Komm susser Tod (J. S. Bach); Ombra mai fu (Handel); Dec. 25017—Ave Maria (Gounod); Geistliches Wiegenlied (Brahms); Dec. 25257.

Basin Street Blues: *Geyer,* ogn; Blu. 7609—*Armstrong & O;* Blu. 5408—*Crosby & Boswell,* voc; Dec. 1483—*Garber & O;* Dec. 803—*McCoy & O;* Dec. 620—*Dorsey Bros. O;* Dec. 118—*Herth,* ogn; Dec. 1344—*Robertson & O;* 8028—*Cummins & O;* Voc. 4181—*Bowlly,* voc; Vic. 25007—*Goodman & O;* Vic. 25258; Bru. 7645—*Fields & O;* Blu. 6759—*Manone & O;* Blu. 6411—*Waller,* pf; Blu. 10115—*Higginbotham Quintet;* BN. 7.

Bat, The: see Fledermaus, Die.

Bateau Ivre, Le (Sauvat-Chagrin): *Oswald,* pf; Col. 290.

Baton-Rhene, Cond: see *Pasdeloup O, Paris.*

Batti, Batti, O bel Masetto: see Don Giovanni.

Battle Hymn of the Republic (Howe): *Tibbet,* bar; Vic. 4433—*Crane,* sgr; Vic. 22083—*Victor Ch;* Vic. 21841—*Luther & Layman,* voc; Dec. 2428—*Madrigal Sgrs;* (Fr. alb) Col. M-329, 4205.

Bauduc, Ray, Drums: Big Noise from Winnetka; Dec. 2208.

Bauer, Harold, pf: **Victor unless otherwise indicated:** see also: Anthologies: Bauer at the Piano; (alb) Sch. 1—Caprice (Gluck-Saint-Saens); 6546—Clair de Lune (Debussy); 7122

—Etude in D Flat (Liszt), 6828—Fantaisie Impromptu (Chopin); 6546 — Fantasiestucke (Schumann): (alb) M-379—Gavotte in F Major (Beethoven-Bauer); 6592 — Impromptu-Rococco (Schutt); 8162—In the Night (Schumann; 6828 — Moonlight Sonata; 6591-92—Moonlight Sonata—Novelette in D (Schumann); 7122 — Quintette in F Minor (Brahms, Op. 34) with Flonzaley Quartet; (alb) M-10, AM-10—Sonata Appassionata (Beethoven; 6697 98—Valse (Arensky), Op. 15) with Gabrilowitsch; 8162.

Bauge, Andre, bar: Plaisir d' Amour (Martini); Romance du Bard-Ariodante (Mehul); Col. 9155.

Baum, Charles & O; But In The Morning, No!; Do I Love You; Roy. 1800—Ooh! What You Said; Rhumba Jumps; Roy. 1802.

Baumann, Gertrud, sop: Laudate Dominum (Mozart); In Dulci Jubilo (Anon); Dec. 25072—Psalm 23, op. 132; Ora Pro Nobis (Schubert); Dec. 25830.

Bauman, Mordecai, bar: On The Picket Line; Tim. 1044—Hold the Fort; Tim. 1045—Casey Jones; Tim. 1046—Strange Funeral in Braddock; NMQ 1212—Six Songs; NMQ 1412—Shakespearean Song; (alb) Col. M-402—Rise Up (Jerome-Eisler); In Praise of Learning (Brecht-Eisler); Tim. 530—Internationale (Polttier-Degeyta); Forward We've Not Forgotten (Brecht-Eisler); Tim. 526—United Front (Brecht-Eisler); Tim. 528.

Baumer, Margarete, sop; Gotterdammerung-excerpts (Wagner); Dec. 20055-56—Tannhauser—excerpts (Wagner); Dec. 25120—Don Giovanni—excerpts (Mozart); Dec 20069—Siegfried—excerpts (Wagner); Dec. 25147-48—Tristan und Isolde—excerpts (Wagner); Dec. 25338.

(Baumgardener, W.): Noch Sind Die Tage Der Rosen; Dec. 29017.

Baur, Franklyn, ten: Where the River Shannon Flows; Vic. 20283.

Bax, Arnold: Paean; (Fr. alb) Col. M-361, 1302—Sonata for Viola and Piano; Nonett; Mater Ora Filium; (alb) Col. 386, 11151-7, 11158-64.

Bay, Emanuel, pf: see *Heifetz and Bay.*

Bayreuth Festival O. & Ch: **Columbia for all Nos:** Dich teure Halle—Tannhauser; 9131—Entry of the Gods into Valhalla—Das Rheingold; 67373—Einzug der Gaste—Tannhauser; 69000—Fire Music—Siegfried; 67372—Flower Maidens scene—Parsifal; 67368 — Forest Murmurs—Siegfried; 67371—Good Friday Music—Parsifal; 67370—67371—Grail scene—Parsifal; 67365-67—Prelude Act III—Parsifal; 67369—Prelude—Siegfried; 67372—Ride of the Valkyries—Die Walkure; 67374—Tannhauser (alb); M-154—Transformation Scene—Parsifal; 67364—Tristan und Isolde (alb); M-101—Zuruck Von Ihm—Tannhauser; 9131-M.

Bazelaire, Paul, cel: Sonata No. 2 in F Major (Saint-Saens); (alb) Col. X-119.

(Bazzini): La Ronde des Lutin, op. 25; Dec. 25786.

B.B.C. Ch: Messiah, excerpts (Handel); Dec. 25717; (alb) Col. M-271—Wassail Song; This Have I Done For My True Love (Holst); Dec. 25547—Corpus Christi; A Cornish Christmas Carol (Warlock); Dec. 25630—Adeste Fidelis, Christians Awake; Col. 247—The First Nowell; Good King Wenceslas; Col. 244—God Rest Ye Merry, Gentlemen; Good Christian Men, Rejoice; Col. 245—Hark! The Herald Angels Sing; While Shepherds Watched Their Flocks; Col. 246—See also Anthologies: Early Music: Classical-English Music Soc.

B.B.C. Dance O: Noah's Ark; Col. 7347—Southern Holiday; Col. 7337.

B.B.C. Inst. Septet: Septet in E Flat Major (Beethoven); (alb) Vic. M-571, AM-571.

B.B.C. Male Voice Ch: Grandfather's Clock; The Little Brown Jug; Col. 319.

B.B.C. National Ch: All Men, All Things; O Great is the Depth; Col. 7343.

B.B.C. Sym. O: **Victor for all Nos. unless otherwise indicated:**

Boult, Cond: British Grenadiers; God Save the King; 4352— Introduction and Allegro For Strings (Elgar); 635—Rule Britannia; 4352—Sospiri (Elgar); 12602—Alceste Overture (Gluck); 12041 — Concerto in D Minor (Brahms); Bachus, pf; (alb) M-209, AM-209—Concerto in B Flat Major (Brahms); Schnabel, pf; (alb) M-305, AM-305—Coriolan Overture (Beethoven); 11909—Cosi fan tutte Overture (Mozart); 11714—Enigma Variations (Elgar); (alb) M-475, AM-475—Euryanthe Overture (Weber); 12037—Fingal's Cave Overture (Mendelssohn); 11886—Hansel and Gretel (Humperdinck); 11832 & 11929—Hungarian Dances Nos. 19, 20, 21 (Brahms-Dvorak); 11534—Impresario Overture (Mozart); (Fr. alb) M-203, 11659—Light Cavalry Overture (Von Suppe); 11837 — Manfred Overture (Schumann); 11713-14—Masaniello Overture (Auber); 11838—Merry Wives of Windsor Overture (Nicolai); 11836 — Midsummer Night's Dream (Mendelssohn); 4312—Music for Strings (Bliss); (alb) M-464, AM-464—Night Ride and Sunrise and The Oceanides (Sibelius); (alb) M-311, AM-311—Ruy Blas Overture (Mendelssohn); 11791—Serenade in C Major (Tschaikovsky); (alb) M-556, AM-556—Sonata No. 6 in E for Violin-Prelude (Bach); (Fr. alb) M-214, 11695—Suite No. 3 in D Major (Bach); (alb) M-214, AM-214—Symphony No. 8 in F Major (Beethoven); (alb) M-181, AM-181—Symphony No. 41 in C Major (Mozart); (alb) M-203, AM-203—Symphony No. 7 in C Major (Schubert); (alb) M-268, AM-268—Tragic Overture (Brahms); 11533-34——

Busch, Cond: Symphony No. 36 in C Major (Mozart); (alb) M-266, AM-266—Till Eulenspiegels Lustige Streiche (Strauss, R.): 11724-25——

Elgar, Cond: Cockaigne Overture; Pomp and Circumstance March (Elgar); 11665——

Koussevitzky, Cond: Symphony No. 7 in C Major (Sibelius); (Fr. alb) M-394; AM-394——

Toscanini, Cond: Symphony No. 4, B Flat Major (Beethoven); (alb) Vic. M-676, AM-676—Leonore Overture, No. 1, C Major (Beethoven); Vic. 15945—Invitation to the Waltz (Weber-Berlioz); 15192—Magic Flute Overture (Mozart) 15190—Scala di Seta, La, Overture (Rossini); 15191—Symphony No. 1 in C Major (Beethoven); (alb) M-507, AM-507—Symphony No. 6 in F Major (Beethoven); (alb) M-417, AM-417 — Tragic Overture (Brahms); (Fr. alb) M-507, AM-507—

Walter, Cond: Fidelio Overture (Beethoven); 11809—Symphony No. 4 in E Minor (Brahms); (alb) M-242, AM-242—Symphony No. 39 in E Flat Major (Mozart); (alb) M-258, AM-258—

Williams, Cond: Symphony in F Minor (Williams); (alb) M-440, AM 440——

Wood, Cond; Serenade to Music (Williams): (alb) Col. X-121.

B.B.C. Theatre O: Robinson, Cond: Pinafore, Selections (Sullivan); Dec 25315—Yeomen of the Guard (Sullivan); Dec. 25712—Il Trovatore (Verdi); Patrol March to the British Grenadiers (Robinson); Dec. 25711.

B.B.C. Wireless Military Band: Castaldo March; Entente Cordiale, L'; Col. 268—The Crusader March; Silver Jubilee March; Col. 285.

Beale Street Blues: *Daniels & O;* Dec. 1172—*Crosby & O;* Dec. 479—*Teagarden & O;* Col. 35323—*T. Dorsey & O;* Vic. 25767; (Fr. alb) Vic. C-28, 36207—*Senter & O;* Vic. 22303—*Goodman & O;* Bru. 7645—*Handy & O;* Var. 8163—*Robertson,* voc; Bru. 20096—*Wood & O;* (Fr. alb) Col. C-9, 313—*Manone & O;* Blu. 10401—*Morton & O;* Blu. 10252—*Venuti & O;* UHCA. 108.

Beatitudes, The (Malotte): *Gorin,* bar; Vic. 12245.

Beatrice and Benedict Overture (Berlioz): *Goldman Band;* Vic 25757—*London Phil. O;* Col. 68342.

Beat Upon Mine, Little Heart: see Nevin.

Beaucoup (Pax-Emer): *Boyer,* sop; Col. 239.

Beau Danube Bleu, Le (J. Strauss): *Pons,* sop; Vic. 15610—*London Phil. O; Dorati,* Cond; (alb) Vic. M-414, 12137-39; AM-414, 12140-42.

Beau Soir (Debussy): *Muzio,* sop; (Fr. alb) Col. M-289, 4136.

Beautiful Dreamer: *Luther & Murrary Quar;* Dec. 1996—*Gibson,* ogn; Vic. 25018—*Crosby,* voc; Dec. 3118—*Gray & O; Dec.* 3201—see also Foster.

Beautiful Galathea, The (Von Suppe): *Phil. O. Bodanzky,* Cond; Dec. 25128.

Beautiful Isle of Somewhere (Pounds-Fearis): *Crooks,* ten; Vic. 1558—*Talley,* sop; Vic. 1248—*Burr;* Vic. 19883—*Green Bros.*; Vic. 25669, 36106—*Revelers Quar;* Dec. 1741—*Chapel Quar;* Dec. 1173—*Chapel Bells Trio;* Bru. 6883.

Beautiful Lady in Blue, A: *Noble & O;* w; Vic. 25209—*California Ramblers O;* w; Blu. 6190—*Garber & O;* w; Dec. 651.

Beautiful Ohio: *Paradise Islanders;* Vic. 23695—*Miller & O;* w; Blu. 10587—*Green Bros. O;* Dec. 1857—*Whiteman & O;* Vic. 20973.

Beautiful Saviour (Christiansen): *St. Olaf Ch;* Vic. 35813—*Augustana Ch;* Vic. 15644.

Beautiful Spring (Lincke): *Weber & O;* Vic. 25186.

Beaux Jours, Les (Suplex-Claret): *Rossi,* ten; Col. 4171

Because: *Caruso,* ten; Vic. 1688—*Crooks,* ten; Vic. 1497—*Crawford,* ogn; Vic. 20663—*Peerce,* ten; Roy. 1813—*Durbin,* sop; Dec. 2757—*Titterton,* ten; Dec. 20188.

Bechet, Sidney & O: Sweetie Dear; Maple Leaf Rag; Blu. 7614—Shag; I've Found A New Baby; Blu. 10022—Lay Your Racket; I Want You Tonight; Blu. 10472—Indian Summer; Preachin' Blues; Blu. 10623—Blackstick; When The Sun Sets Down South; Dec. 2129—Chant in the Night; What A Dream; Voc. 4575—Hold Tight; Jungle Drums; Voc. 4537.

Bechet, Sidney, Quar: Lonesome Blues; Dear Old Southland; BN. 13—Bechet's Steady Rider; Saturday Night Blues; BN 502.

Bechet, Sidney, Quintet: Summertime; BN. 6.

Bechet-Spanier Four: Sweet Lorraine; Lazy River; HRS. 2000—China Boy; Four or Five Times; HRS. 2001—If I Could Be With You; That's A Plenty; HRS. 2002—Sweet Sue, Just You; Squeeze Me; HRS. 2004.

(Becker): Credo for A Capella Men's Ch; NMQ. 1014.

Bedell, Joe & O: Harem Party; Var. 8140.

Bee, The (Schubert, F.): *Szikra,* vio; Dec. 20451—*Schmidt,* vio; Vic. 20614.

Beecham, Sir Thomas, Cond: see *Phil. Sym. O. N. Y.; London Phil. O.*

Beefeater, The (Weston-Lee): *Holloway,* mon; Col. 9006.

Beer Barrel Boys: **Varsity for all Nos:** Dance and Prance; Piccolo Prance; 8180—Dancing Doll; Step Out; 8164—Love and Moonshine; The Tavern; 8123—Nickle Dance; Put It Out; 8139—What A Thing; Big Stuff; 8189—Bock Beer Polka; Four Roses Polka; 8214—Get Together Polka; Springtime Polka; 8261—Starlight Polka; Swiss Wedding Polka; 8244—Squadrons Ahead; Meet the Missus; 8268—Summer Breezes; Silvery Moonlight; 8271—Sunny Days; Moments With You; 8291.

Beer Barrel Polka: *Heidt & O;* Bru. 8354—*Gordon & O;* Vic. 26232—*DeLange & O;* Blu. 10199—*Welk & O;* Voc. 4788—*Andrews Sisters,* voc; Dec. 2462—*Robel & O;* Dec. 2384—*Busse & O;* Dec. 2453—*Plehal Bros.* hca; Dec. 2393.

Bee's Wedding, The: see Noah's Ark.

Bees' Wedding (Mendelssohn): see Spinning Song.

(Beethoven):

Abschied, Der; Col. 4210——

Adelaide; (Fr. alb) Col. M-393, 17175——

Ah, Perfido; (alb) Vic. M-439——

Andante Favori in F Major; Vic. 11670——

Andenken; Vic. 12247——

An die Ferne Geliebte; Vic. 12246-7——

Bagatelle in E Flat Major; Dec. 25783; Col. 4083, (Fr. alb) Col. M-260, 69478; in A Minor op. 119, No. 9; Gam. 1000——

Concertos; In C Major for Piano; (alb) Vic. M-158, AM-158; (alb) Col. M-308, AM-308——in B Flat Major for Piano; (alb) Vic. M-295, AM-295——in C Minor for Piano; (alb) Vic. M-194, AM-194——in G Major for Piano; (alb) Vic. M-156, AM-156——in E Flat Major for Piano; (alb) Vic. M-155, AM-155; (alb) Col. M-243, AM-243——in D Major for Violin; (alb) Vic. M-325, AM-325; (alb) Col. M-177; AM-177——in C Major for Violin, Cello and Piano; Col. 327——

Consecration of the House; (alb) Col. X-140——

Coriolan Overture; Vic. 9279, 11909 36291, 12535, Dec. 25275; Col. 11175, 68049; (Fr. alb) Roy. 3, 506——

Egmont; Overture, Vic. 7291, 35790; Dec. 25284; Col. 68058, 69195——excerpts; Dec. 20276; (alb) Col. X-140, 69657; (Fr. alb) Col. X-133, 69596——

Ehre Gottes; Vic. 1815; Dec. 20257, 20021——

Fantasie in G Minor; Tim. 1306; (Fr. alb) Tim. 5——

Fidelio, Overtures; (Fr. alb) Col. M-233, 835; (Fr. alb) Roy. 3, 507——excerpts; Vic. 11249, 11809, 11826, 14972; Dec 20452, 25803; Col. 69545; BP. 95055——

Fur Elise; (Fr. alb) Vic. M-158, 7673; Gam. 1000——

Gavotte in F; Vic. 1136, 6592——

Ich Liebe Dich; Vic. 1815, 1995——

In Questa Tomba oscura; (Fr. alb) Vic. M-645; Vic. 6822——

Kuss, Der; Col. 4210——

Leonore Overture; No. 1; Col 68055; Vic 15945——No. 2; (alb) Col. X-96——No. 3; (alb) Col. X-40; Vic. 6906-7; (alb) Vic. M-359; Dec. 25811-2——

Marmolte-excerpt; Vic. 24788——

Minuet in G Major; Vic. 1434, 7570, 25167; Dec. 25769; Bru. 8502——

Minuet-Sonata, op. 49, No. 2; Gam. 1000——

Missa Solemnis; (alb) Vic. M-29——

Mit einem gemalten Bande; Vic. 1836——

Prometheus; (Fr. alb) Col. M-197, 68220; (Fr. alb) Col. M-260, 68568——

Quartets; in F Major; (alb) Vic. M-206, AM-206; (alb) Vic M-550, AM-550; (alb) Col. M-58——in G Major; (alb) Vic. M-7; (alb) Col. M-66——in D Major; (alb) Vic. M-289, AM-289; (alb) Vic. M-650; (alb) Col M-75——in C Minor; (Fr. alb) Vic. M-8; (alb) Col. M-288——in B Flat Major; (Fr. alb) Vic. M-153; (alb) Vic. M-153; (alb) Col. M-60; (Fr. alb) BP. 7——in E Minor; (alb) Vic. M-340, AM-340; (alb) Col. M-50; Dec. 25793; (alb) BP. 7——in C Major; (alb) Vic. M-171, AM-171; (alb) Col. M-51——in F Minor; Vic. 8252-3; (alb) Col. M-251——in E Flat Major; (alb) Vic. M-467, AM-467; (alb) Vic. M-489, AM-489; (alb) Vic. M-153, AM-153, (alb) Col. M-202——in B Flat Major; (alb) Vic. M-157, AM-157; (alb) Col. M-70——in A Minor; (alb) Vic. M-490, AM-490; (alb) Col. M-193; (alb) Col. M-273——in B Flat Major; Vic. 8586-7——in F Major; (alb) Vic. M-287, AM-287; (alb) Col. M-307; (alb) Vic. M-590; (alb) Vic. M-8, AM-8——in A Major; (alb) Col. M-301——in F Major; (alb) Col. M-256——in C Sharp Minor; (alb) Col. M-175——

Quintet in C; (alb) Col. M-294——

Romance in F Major; Vic. 14579; Dec. 25867——

Rondos; in G Major; Vic. 15407——in C Major; Vic. 7899——

Ruins of Athens-excerpts; (Fr. alb) Col. X-40, 67988; (Fr. alb) Col. M-201, 69243; Dec. 20003; Col. 17198; Vic. 1196——

Septet in E Flat Major; (alb) Vic. M-571, AM-571——

Serenade in D Major; Dec. 25592-3——

Sonatas; in C Minor, for Piano, op. 13; Vic. 6771-2; Dec. 25230-1——in C Minor for Piano, op. 111; (alb) Col. M-263——in C Sharp Minor for Piano; (alb) Col. X-77; Dec. 20015-6; Vic. 6690, 6591-2, 8735-6, 36038, 16250; (alb) Vic. M-349; (Fr. alb) Roy. 3, 508——in F Minor for Piano; Vic. 6697-8; (alb) Vic. M-279, AM-279; (alb) Vic. M-583, AM-583; (alb) Col. M-365——in D Minor for Piano; (alb) Col. X-39—in C Major for Piano; (alb) Col. M-358——in E Minor for Piano; (alb) Col. X-71——in B Flat Major; (alb) Vic. M-403, AM-403; (alb) BP. 4——in A Flat Major; Vic. 7718-9, 7560-1——in D Major for Violin

and Piano; (alb) Vic. M-91, AM-91; Dec. 20004, 20054, 25437——in F Major for Violin and Piano; (alb) Vic. M-228, AM-228; Dec. 29026-8; (alb) Col. M-404, AM-404——in C Minor for Violin and Piano; (alb) Vic. M-228, AM-228——in G Major for Violin and Piano; (alb) Vic. M-570, AM-570; (alb) Col. X-137——in A Major for Violin and Piano, op. 47; (alb) Vic. M-260, AM-260; Dec. 25505-8, 29029-32——in A Major for Violin and Piano, op. 12; Dec. 29033 4——in A Major for Violin and Piano, op. 30; Dec. 29035-7——in G Minor for Cello and Piano; (alb) Vic. M-281, AM-281——In A Major for Cello and Piano; (alb) Vic. M-134, AM-134; (alb) Col. M-312——in C Major for Cello and Piano; Vic. 14365-7——in F Major for Horn and Piano; (alb) Col. X-86——

Symphonies: No. 1; (alb) Vic. M-507, AM-507; (alb) Vic. M-409, AM-409; (alb) Vic. M-73, AM-73; (alb) Col. M-321——No. 2; (alb) Vic. M-131, AM-131; (alb) Col. M-302; (alb) Col. M-377——No. 3; (alb) Vic. M-263, AM-263; (alb) Vic. M-115; AM-115; (alb) Col. M-285; Dec. 25244-9; (alb) Vic. G-2——No 4; (alb) Vic. M-274, AM-274; (alb) Vic. M-676, AM-676, DM-676; (alb) Col. M-197——No 5; (alb) Vic. M-245, AM-245; (alb) Vic. M-426, AM-426; (alb) Vic. M-5, AM-5; (alb) Col. M-254; Dec. 25707-10, 25211-4; (alb) NCMA. 2——No. 6; (alb) Vic. M-50, AM-50; (alb) Vic. M-417, AM-417; (alb) Col. M-201; Dec 25493-8——No. 7; (alb) Vic. M-17, AM-17; (alb) Vic. M-317, AM-317; (alb) Col. M-260——No. 8; (alb) Vic. M 336, AM-336; (alb) Vic. M-181, AM-181; (alb) Col. M-292; Dec. 25235; (alb) NCMA. 10——No. 9; (alb) Vic. M-236, AM-236; (alb) Col M-227——Battle; Dec. 25069-70——Jenaer; Dec. 25459-61——

Trios; in D Major; (alb) Vic. M-370, AM-370; (alb) Col. M-217; (alb) Col. M-341——in B Flat Major; (alb) Vic. M-92, AM-92; (alb) Col. M-52——in G Major; (alb) Col. M-384; (alb) Mus 28——

Two Country Dances; Gam. 1000——

Variations on a theme by Mozart; Vic. 1749. 1750; (alb) Mus. 34; Col. 68411——

Variations in C Minor; Vic 1689-90——

Wonne der wehmut; Vic. 1836——

See also Add-A-Part Records.

Beethoven Phil. Soc. Kleiber, Cond: Coriolan Overture (Beethoven); Egmont Overture (Beethoven); Pathetique Sonata; Moonlight Sonata; (Fr. alb) Roy. 3.

Begin the Beguine: *Walter,* pf; Lib. 302—*Andrews Sisters,* voc; Dec. 2290—*Martin,* voc; Dec. 2375—*Busse & O;* Dec. 2107—*Bailey,* voc; Voc. 4619—*Cugat & O;* Vic. 25133—*Rodrigo & O;* Vic. 26203—*Shaw & O;* Blu. 7746.

Behold, Bless Ye the Lord: *Siberian Sgrs;* Vic. 4462.

Behold the Lamb of God: see Messiah.

Behold the Lord High Executioner: see Mikado.

Behrend, Jeanne & Kelberine, Alexander, duo-pf: Concerto for Two Pianos and Orchestra (McDonald); (alb) Vic. M-557, AM-557—Deep River; Song of the Volga Boatman; Vic. 1999.

Beiden Grenadiere, Die: see Two Grenadiers.

Beiderbecke, Bix & O: I'll Be A Friend; Vic. 26415—O!' Man River; UHCA. 25—Wa Da Da; UHCA 26—Deep Down South; Vic 25370—Fidgety Feet; Davenport Blues; HRS. 22—Sensation; Toddlin Blues; HRS. 23—Big Boy; Tiger Rag; HRS. 24—Jazz Me Blues; Oh! Baby; HRS. 25—Royal Garden Blues; Tia Juana; HRS. 26—At the Jazz Band Ball; The Jazz Me Blues; Voc. 3042—In A Mist; Voc. 3150—Since My Best Gal Turned Me Down: Sorry; Voc. 3149—Rhythm King; Somebody Stole My Gal; Bru. 8242.

Bei Mir Bist Du Schon: *Dawn & O;* Voc. 3908—*Morgan & O;* Bru. 8037—*Andrews Sisters,* voc; Dec. 1562—*Gray & O;* Dec. 1575—*Fitzgerald & O;* Dec. 1596—*Tracy,* voc; Dec. 1610—*Herth Trio;* Dec. 1612—*Rollini Quintet;* Dec. 1638—*Menendez & O;* Dec. 1688—*Smith,* voc; Vic 25752—*Goodman Quar;* Vic. 25751—*Lombardo & O;* Vic. 25739.

Bei uns zu Haus (Strauss, J): *Phil. O, Knappertsbusch,* Cond; Dec. 20302.

Bela, Dajos & O: **Decca for all Nos:** Gypsy Love (Lehar); Dollar Princess (Fall); 25024—Faust (Gounod); Dorfschwalben aus Oesterreich Waltz (Strauss, J): 25045—Wiener Burger Waltz (Ziehrer); Wiener Kinder Waltz (Strauss, J.); 20306—Die Schonbrunner Waltz (Lanner); Delirien Waltz (Strauss, J.); 25057—Artists Life (Strauss J.); Moonlight on the Alster (Fetras); 25033—My Darling Waltz (Strauss, J.), Girl on the Train Waltz (Fall); 25034—The Count of Luxemburg (Lehar); Waltz Dream (Strauss, O); 25164—Viennese Bon Bons (Strauss, J.); Marienklange Waltz (Strauss, J.); 25063—Kaiser Waltz (Strauss, J.); Narcissus (Nevin); 25441—Prelude in C Sharp Minor (Rachmaninoff); Chanson Triste (Tschaikovsky); 25152—Sadko (Rimsky-Korsakov); Valse Triste (Sibelius); 25277—Jonny Spielt Auf (Krenck); 25785—Madame Butterfly-Selections (Puccini); 25261—Tosca-Selections (Puccini); 25485—Viennese Waltz Potpourri (Robrecht); 25383, 25466, 25140—Cavalleria Rusticana-Selections (Mascagni); 25089—Accelerations Waltz (Strauss, J.); Du und Du (Strauss, J.); 25023—Flotte Bursche-Overture (von Suppe); 20395—Carmen-Selections (Bizet); 25131—La Traviata-Selections (Verdi); 25038—Die Fledermaus-Overture (Strauss, J.); 25154—Lilac Time-Selections (Schubert); 25032—Seid umschlungen Millionen Waltz (Strauss, J.); Thermen Waltz (Strauss, J.); 25765—Morning Papers (Strauss, J.); Southern Roses (Strauss. J.); 25037—Pique-Dame-Selections (Tschaikovsky); 25808—Orpheus in Hades-Overture (Offenbach); 25465—Rigoletto-Selections (Verdi); 25344—Banditenstre.che-Overture (von Suppe); 20322—Vienna Blood (Strauss. J.); Spring Waltz (Strauss, J.); 25153—Dynamiden Waltz (Strauss, J.); Flattergeister Waltz (Strauss, J.); 25766.

Believe Me If All Those Endearing Young Charms (Moore): *McCormack,* ten; Vic. 26569—*Louise,* hp; (Fr. alb) Roy. 30, 1860—*Luther & Murray,* voc; Dec. 2299—*Ross,* ten; Sch. 503—*Dilling,* hp; Col. 17065—*Dixon,* sgr; Vic. 22081—*Tibbett,* bar; Vic. 1238.

Bell, Mary, sop: Three Songs for Soprano (Weiss); NMQ. 1011.

Bella figlia dell' amore: see Rigoletto.

Bell Anthem (Purcell): *Owens,* con; (Fr. alb) Col. M 232, 500.

Bella Ragazzina (Koger - Vendresse - Scotto): *Rossi* ten; Col. 4160.

Belle, Helene, La (Offenbach): *Phil. O; Klemperer,* Cond; Dec. 25145.

Belle, Ma: see Friml.

(Bellini): Norma: Complete Opera; Dec. 25900, 25917—Overture; Dec. 25060; Vic. 21669—Ah! del Tebro; Vic. 1753—Ah; Non Credia Mirati; (Fr. alb) Col. M-259, 9105—Casta Diva; (Fr. alb) Col. M-259, 9195, 9127; Vic. 36286—Mira Norma; Vic. 8110; Dec. 25135—Ah, crudele!; Dec 25135.

Bellison, Simeon, clar: Quintet in A Major; (alb) Col. M-293.

Bells of St. Mary's, The (Furber-Adams): *Alda,* sop; Vic. 1176—*Associated Glee Clubs of Amer;* Vic. 19961—*Gibson,* ogn; Vic. 35999—*White,* ogn; Vic 36210—*Shilkret & O;* Vic. 21371—*Cloister Bells;* Dec. 2172—*Katzman & O;* Dec. 126—*Heidt & O;* Bru. 7916—*Hoffman,* ogn; Var. 8062.

Bells, The (Byrd): *Wolff,* hschd; Col. 69328.

Belnick, vio: Sonata in C Minor (Geminiani); (Fr. alb) Col. X-155, 69794-5—Fugue in A (Tartini-Kreisler); (Fr. alb) Col. X-155, 69795.

Beloved It Is Morn: *Crooks,* ten; Vic. 9014.

Bench' ora piova (Landino): *Weinrich,* ogn; (Fr. alb) Mus. 9, 1047.

Benci, Charles & Gypsies: See Anthologies: Hungarian Gypsy Airs; (alb) Sch. 7, 7502-05.

Bendemeer's Stream (Moore-Gatty): *Thomas,* bar; (Fr. alb) Vic. M-645.

Beneath the Snow My Russia Lies: *Siberian Sgrs* Vic. 4437.

(Benedict): The Wren; Dec. 29009—Carneval Di Venezia II; Vic. 2061.

Benedictus (Perosi): *Sistine Ch;* Vic. 7811.

Benedictus (Mozart): *Royale Ch;* Roy. 566.

Benoist, Andre, pf: see *Spaulding and Benoist.*

Benvenuto Cellini (Berlioz, op. 23): *Sym. O, Kleiber,* Cond; (alb) Roy. 12—*Sym. O, Paris;* Vic. 1140-41—*Phil. O, Rosenstock,* Cond; Dec. 25355-56.

Berceuse:

(Chopin): *Brailowsky,* pf; Vic. 15382—*Cortot,* pf; Vic. 6752—*Rosenthal,* pf; Roy. 105—*Bauer,* pf; (alb) Sch. 1——

(Jarnefelt): *Barbirolli O;* Vic. 4320—*Victor Concert O;* Vic. 20374——

Dickinson): *Courboin,* ogn; Vic. 14578——

(Godard): *Crooks,* ten; Vic. 8421—*Casals,* cel; Vic. 6630—*McCormack & Kreisler;* Vic. 8032—*Venetian Trio;* Vic. 20130—*Cronham,* ogn; Vic. 35858—*Clinton & O;* Vic. 26127—*Horlick & Decca Salon O;* Dec. 2591—*Rossi,* ten; Col. 4212—*Rostell,* vio; Roy. 1744—*Brunswick Salon O;* Bru. 8477——

(Denning): *Preils Inst. Ens;* Col. 385——

(Milhaud): *Singher,* bar. & *Milhaud,* pf; Col. 4213——

(Stravinsky): *Milstein,* vio; Col. 17115——

(Sibelius): *Philadelphia O, Stokowski,* Cond; Vic. 14726——

(Rimsky-Korsakov): *Koshetz,* sop; Vic. 9233——

(Kajanus): *Stor Sym. O, Jarnefelt,* Cond; Dec. 25271——

See also Louise (Charpentier) and Mignon (Thomas).

Berceuse de la Guerre (Carpenter): *Hager,* mez. sop; Mus. 1016.

Berceuse des Elephants (Debussy): *Decca Sym. O;* Dec. 23107.

Berceuse Turkmene (Mossolov): *La Chorale Populaire des Paris;* Dec. 20612.

(Berchem): O Jesu Christe; Dec. 20607—see also: Anthologies.

Beredsamkeit, Die (Haydn): *Madrigal Sgrs, Engel,* Cond; Gam. 10.100.

Berenice (Handel): Overture: *Queen's Hall O, Wood,* Cond; Dec. 25580—Minuet: *Hastings Municipal O, Harrison,* Cond; Dec. 25590—*Gibson,* ogn; Vic. 25312—*Jacques Stg. O;* Col. 69407.

(Berezowsky): Suite for Woodwind Quintet; NMQ 1111.

(Berg, Alban): Suite Lyrique: (alb) BP. 2.

(Berger): Amoureuse; Dec. 23010.

Berger, Erna, sgr: Rosenkavalier, der (R. Strauss): BP. 95033—Wiegenlied (Brahms); BP 35033.

Berigan, Bunny & O: **Victor for all Nos. unless otherwise indicated:** Gangbuster's Holiday; Little Gates Special; 26338—I Can't Get Started; Rhythm Saved the World; Voc. 3225—Candlelights; In the Dark; 26122—Davenport Blues; Flashes; 26121—In a Mist; Walkin' the Dog; 26123—Black Bottom; 26138—Button, Button; 26077—Can't Help Lovin' Dat Man; 26152—Caravan; 25653—'Deed I Do; 26113—Down Stream; 25811—Father, Dear Father; 26061—First Time I Saw You; 25593—Frankie and Johnnie; 25616—Heigh-Ho; 25776—High Society; 26068—I Can't Get Started; 25728, 36208—I Cried for You; 26116—In a Little Spanish Town; 26152—I Won't Tell a Soul; 26086—Jazz Me Blues; 26244—Jelly-Roll Blues; 26113—Let This Be a Warning; 26061—Livery Stable Blues; 26068—Mahogany Hall Stomp; 25622—Mother Goose; 25616—Patty Cake; 26196—Piano Tuner Man; 25776—Prisoner's Song; 25728, 36208—Rockin' Rollers Jubilee; 26077—Russian Lullaby; 26001—Simple and Sweet; 26086—Sobbin' Blues; 26116—Sophisticated Swing; 25811—Study in Brown; 25653—There'll Be Some Changes; 26244—Trees; 26138—Wacky Dust; 25872—Wearing of the Green; 25872—When a Prince of a Fella; 26055—Why Doesn't Somebody Tell Me; 26055—Y'Had It Comin' to Ycu; 26196.

Berini, Mario, ten: Ernani-excerpts (Verdi); (alb) Roy. 32, 605-09.

Berlin College of Insts: Passion of Our Lord according to St. John; Ruh't wohl, ihr Heligen Gebeine (Bach); Vic. 12331—Symphony No. 28 in C Major (Mozart); (alb) Vic. M-502.

Berlin Phil. Ch: Ave Maria (Mendelssohn-Bartholdy); Laudate Dominum (Mozart); Vic. 11884.

Berlin Phil. O:

Blech, Cond: Roman Carnival-Overture (Berlioz); Vic. 9207——

Beecham, Cond: Magic Flute (Mozart); (alb) Vic. M-541, AM-541, M-542, AM-542——

Furtwangler, Cond: Symphony No. 5 in C Minor (Beethoven); (alb) Vic. M-426, AM-426—Der Freischutz (Weber); BP. 95030-1; Barber of Seville (Rossini); BP. 95057——

Schuricht, Cond: Der Freischutz Overture (Weber); (Fr. alb) Roy. 5, 512—Oberon Overture (Weber); (Fr. alb) Roy. 5, 513——

Kleiber, Cond; Invitation to the Waltz (Weber); (alb) Roy. 5, 514.

Berlin State Opera O:

Weigert, Cond; Lohengrin (Wagner); BP. 95060——

Melichan, Cond: Bartered Bride (Smetana) BP. 95036—Fra Diavolo (Auber); BP. 95035—Opernball, Der (Heuberger); BP. 35012—Ariadne auf Naxos (Strauss, R.); BP. 95051—Fidelio (Beethoven); BP. 95055—Wie Bist Du Mein Konigen (Brahms); BP. 95045—Wiegenlied (Strauss, J.); BP. 95045——

Blech, Cond; Freischutz, der (Weber); BP. 95032—Tannhauser (Wagner); BP. 95054—Hans Heiling (Marschner); BP. 95053—Trompeter von Sackingen, der (Nessler); BP. 95053—Entfishrung aus dem serail, die (Mozart); BP. 95056——

Krauss, Cond: Rosenkavalier, der (Strauss, R.); BP. 95033—Fruhlingsfeier (Strauss, J.); BP. 35032—Cacilie (Strauss); BP. 35032——

Berlin State Opera O: **Victor for all Nos. unless otherwise indicated:**

Rosbaud, Cond; Concerto No. 1 in C (Beethoven); (alb) Col. M-308—Concerto in E Flat (Mozart); (alb) Col. M-291—Concerto in A Minor (Greig); (alb) Col. M-313——

Walter, Cond: Symphony No 40 in G Minor (Mozart); (alb) Col. M-182—Die Fledermaus-Overture (J. Strauss); Col. 9080—Salome-Dance of the Seven Veils (R. Strauss); Col. 67814——

Blech, Cond: Andante for the Flute (Mozart); 11407—Ballet Suite (Gluck-Mottl); 9278—Donna Diana-Overture (von Reznicek); 11910—Euryanthe Overture (von Weber); 9398—Flying Dutchman-Overture (Wagner); 9275—Hungarian March (Schubert-Liszt); 11435—Hungarian Rhapsody No. 1 (Liszt); 4187-88—Idomeneo-Ballet Music (Mozart); 11407—Meistersinger, excerpts (Wagner); 9160—The Moldau (Smetana); 11434-35—My Darling Waltz (J. Strauss); (Fr. alb) C-15, 9991—Perpetuum Mobile (J. Strauss); Radetzky March (J. Strauss); 4127—Schwanda, the Bagpipe Player (Weinberger); 4198 — Slavischer Tanz (Dvorak); 11478—Symphony No. 5 in B Flat (Schubert); (alb) M-170, AM-170—Tannhauser-excerpts (Wagner); 9161—Thousand and One Nights (J. Strauss); 11910—Gotterdammerung excerpts (Wagner); (alb) M-60—Walkure-excerpts (Wagner) (alb) M-26-27—Tristan und Isolde-excerpts (Wagner) (alb) M-41——

Muck, Cond: Gotterdammerung-excerpts (Wagner); (alb) M 37, AM-37—Parsifal-excerpts (Wagner); (Fr. alb) M-67, AM-67—Siegfried Idyll (Wagner); 7381-82——

Van Hoogstraten, Cond: Burlesca (R. Strauss); 11744-45——

Zaun, Cond: Arabella-excerpts (R. Strauss); 4282—Youth Symphony-Scherzo (Bruckner); 11726——

Miscellaneous: Rosenkavalier-Air des Sangers (R. Strauss); Col. 4153—Concerto in D (Tchaikovsky); (alb) Col. M-131 — Vittoria Mio Core (Carissimi); Col. 4153.

(Berlioz):

Beatrice & Benedict Overture; Vic. 25757; Col. 68342——

Benvenuto Cellini Overture; Vic. 11140-1; (Fr. alb) Roy. 12, 527-8; Dec. 25355-6——

Corsair Overture; Col. 68287——

Childhood of Christ-excerpts; Col. 69693, 69340; Dec. 25750—

Damnation of Faust-excerpts, Vic. 6823, 20563; (alb) Col. X-94; Dec. 25220, 20539; (Fr. alb) Roy. 12, 528; Col. 9117——
Fantastic Symphony; (alb) Vic. M-111, AM-111; (alb) Col. M-267; Dec. 25308-11; (alb) Vic. M-662; AM-662, DM-662—excerpts; Vic. 6869——
Funeral March; Col. 68429——
Marche Troyenne; Dec. 25540——
Roi Lear Overture; Dec. 25539——
Romeo & Juliet-excerpts; Col. 67422, 1230, 1231; Dec. 25029, 25550——
Roman Carnival-Overture; Vic. 9207, 12135, 12436; Col. 68921; Dec. 25256——
Troyens, Les; Royal Hunt & Storm; Col. 68043——A Carthage, Overture; Vic. 11141.

Bernac, Pierre, bar: Coeur en Peril; Jardin Mouille, Le; Vic. 2011.

Bernard, Anthony, Cond: see *London Chamber O.*

(Berners, Lord): Triumph of Neptune, The; (alb) Col. X-92.

Bernie, Ben & O: Little Shepherd of My Dream; Side Street Troubadour; Voc. 5331—Peace Brother; White Lies and Red Roses; Voc. 5292—Little Curly Hair in a High Chair; v.c; Tiny Old Town; v.c; Voc. 5482—My Wonderful One Let's Dance; Where Was I; v.c; Voc. 5492—Am I Asking Too Much; It's Like Reaching for the Moon; Dec. 877—Long Ago and Far Away; San Francisco; Dec. 874—Star Fell Out of Heaven; When Did You Leave Heaven; Dec. 878—Drummer's Day; Scotland's Burning; Voc. 4943—Goodnight, My Beautiful; Tomorrow Night; Voc. 5072—I'm Sorry for Myself; Song of the Metronome; Voc. 4916—I'm Takin' My Time With You; No Mama No; Voc. 5087.

Best, Estelle, pf: Short Prelude (Caturba); NMQ. 1213.

Bessarabiyanka: *Lescenco,* bar; Col. 4121.

Bess You Is My Woman Now (Gershwin); *Kostelanetz & O;* Col. 7362.

Bestiaire, Le (Poulenc): *Bathori,* sop; Col. 9132.

Bestor, Don & O: Along Came Love; My Darling; Vic. 24142—Beloved: Last Round Up; Vic. 24391—Good-Night; Home on the Range; Vic. 24463—I'm Sure of Everything But You; Speak to Me of Love; Vic. 24176—I've Got to Pass Your House; Shadow Waltz; Vic. 24346—Little Dutch Mill; Thousand Goodnights; Vic. 24587—Mickey Mouse and Minnie's in Town; Who's Afraid of the Big Bad Wolf; Vic. 24410.

Bettendorf, Emmy, sop: **Decca for all Nos:** Don Giovanni-excerpts (Mozart); 20010—Allerseelen (Lassen); Martha-Last Rose of Summer (Flotow); 25039—Der Lindenbaum (Schubert, F.); Mondnacht (Schumann); 25068—Wiegenlied (Brahms); Wiegenlied (Mozart); 25001—Die Lorelei (Silcher); Abendempfindung (Mozart); 25000—Serse-Largo (Handel); Ave Maria (Schubert); 25059—Morgen (Strauss, R.); Von ewiger Liebe (Brahms); 25176—Traumerei (Schumann); Romance, op. 51 (Tschaikovsky); 20027—Heidenroslein (Schubert); Morgenstandchen (Schubert); 20292—Tannhauser-excerpts (Wagner); 25324—Ich Liebe dich (Grieg); Standchen (Schubert); 25360—Jo-Ho! Traft ihr das Schiff (Wagner); 25075—Oberon-excerpt (Weber); 25090—Lohengrin-excerpts (Wagner); 25051, see also: Lohengrin—Die Meistersinger-excerpts (Wagner); 25287-88—Immer leiser wird mein Schlummer (Brahms); O wusst' ich doch den Weg zuruck (Brahms); 25829—A German Requiem-Ich hab' nur traurigkeit (Brahms); 25282—Tales of Hoffman-excerpts (Offenbach); 20000, 25115—Forza Del Destino (Verdi); 20000—Chant Hindou (Sadko); 25115—Cavalleria Rusticana-Regina coeli (Mascagni); 25826—Du bist wie eine Blume (Liszt); Es muss ein Wunderbares sein (Liszt); 25020.

Betti, Lydia, sop: Ernani-excerpts (Verdi); (alb) Roy. 32, 605-09.

Between the Devil and the Deep Blue Sea: *Crosby & O;* Dec. 1196—*Langford,* voc; Dec. 2747—*Wells & O;* Vic. 26220—*Zurke & O;* Vic. 26355—*Wilson,* pf; Bru. 8025—*Lombardo & O;* Bru. 20104—*Duchin & O:* Bru. 8155—*Basie & O;* Col. 35357—*Harris & O;* Voc. 3565.

Between the Tigris and Euphrates: *Zfirah,* sop; Col. 4199.

Beulah Land; *Andrews,* ogn; Vic. 21395.

(Beyer, Johanna): Suite for Clarinet and Bassoon; NMQ——

Beyond the Smiling and the Weeping: *Andrews,* ogn; Vic. 22860.

Bianco e dolce digno, Il (Arcadelt): *Trapp Family Ch;* Vic. 1964—*Madrigalists;* (Fr. alb) Mus. 20, 213—*Dixon:* Vic. 20228.

Bieck, Elmer, ogn: Did an Angel Kiss You; It's Wonderful; Voc. 4035—Good Night Angel; On the Sentimental Side; Voc. 4009.

Bientot (Curvier-Desportes): *Clement,* bar; Col. 329.

Bigard, Barney & O: Early Mornin'; Lost In Two Flats; Voc. 5422—Minuet in Blues; Barney Goin' Easy; Voc. 5378—Caravan; Stompy Jones; Voc. 3809—Clouds in My Heart; Frolic Sam; Voc. 3813—Drummer's Delight; If I Thought You Cared; Voc. 3985.

Biggs, Power, E., ogn: Chorale Preludes (Bach); (alb) Vic. M-616—Little Organ Book (Bach); (alb) Vic. M-652—Organ Concerto No. 10, in D Minor (Handel); (alb) Vic. M-587.

Big Noise from Winnetka: *Haggart & Bauduc,* pcn; Dec. 2208.

Bigot, Eugene, Cond: Concerto for Flute and Orchestra in G Major (Mozart); (alb) Vic. M-396, AM-396—Roman Carnival (Berlioz); Vic. 12436—Ah! Tout Est Bien Fini (Massenet); O Noble Lame Etincelante (Massenet); Col. 9124—Air De Thelaire (Rameau); Revenez Amours, Revenez (Lully); Col. 4125—Concerto in A Minor (Schumann); (alb) Col. 196—Concerto No. 24 in C Minor (Mozart); (alb) Col. M-356—Concertstuck in F Minor (Weber); (alb) Col. X-59—Louise (Charpentier); (alb) Col. OP. 12—Suspendez a' ces murs (Cherubini); Unis Des Ma Tendre Enfance (Gluck); Col. 9116—Vainement, Pharaon, dans sa reconnaissance (Mehul); Col. 4126.

Bill: *Morgan,* voc; Vic. 25248, Bru. 20115—*Rollini & O;* Bru. 20115, Dec. 1638—*Shaw & O;* Blu. 10124.

Billings-Robinson: Drifting and Dreaming; Somewhere in Wyoming; Vic. 22556—I'm Alone Because I Love You; When Your Hair Has Turned to Silver; Vic. 22588.

Billot, Etienne, bass: La Damnation de Faust-Voici des Roses (Berlioz); Pelleas et Melisande-excerpts (Debussy); Dec. 20538-39.

Bimalla (Halevy): *Grand Sym. O, Bardi,* Cond; Dec. 25477.

Bird in a Gilded Cage, A: *Colonna,* voc; Voc. 4382—*Lawnhurst,* voc; Dec. 273.

Bird Quartet (Haydn): see Quartet in C.

Bird Song (LaForge): *Pons.* sop; Vic. 1913.

Birds, The (Respighi): *Brussels Royal Conservatory O, Defauw,* Cond; (alb) Col. X-108, 69331-32.

Borovsky, Alexander, pf: English Suite No. 3, in G Minor (Bach); (alb) BP. 6.

Birmingham Breakdown, The: *Ellington & O;* Bru. 7994.

Birthday Cantata (Bach): *Bartlett & Robertson,* duo-pf; Col. 69818.

Birthday of a King (Neidlinger): *Trinity Ch;* Vic. 19833.

Birth of a Passion (Hoschna): *Crawford,* ogn; Vic. 24758.

(Bishop Sir, Henry): Lo, Hear the Gentle Lark; Vic. 6593, 6924, 8733; (Fr. alb) Dec. 125, 15047—Home, Sweet Home; Vic. 1146, 1355, 4001; Dec. 1955, 2758.

Bist Du Bei Mir (Bach): *Hayes,* ten; (Fr. alb) Col. M-393, 17177—*Lehmann,* sop; Dec. 20334—*Crooks,* ten; Vic. 1912—*Schumann,* sop; Vic. 8423.

Bist einmal kommen' du heiland der welt: *Trapp Family Ch;* (Fr. alb) Vic. M-586, 2006.

Bitter Sweet-Selections: *Hylton & O;* Vic. 36098—*Coward,* voc; Vic. 36239—*Kunz,* pf; Dec. 1491.

(Bizet):
Agnus Dei; Col. 9097; Vic. 1786——
Arlesienne Suite; No. 1; Vic. 9112-3; (alb) Col. X-69; Dec. 25513-6; (alb) Roy. 8—excerpts; Col. 68882; Vic. 7124-6——No. 2-excerpts; Vic. 8090——
Carmen; (alb) Vic. M-128, AM-128; (alb) Col. OP. 1—excerpts; Vic. 14419, 8091, 1145, 1936, 8124, 14030, 14234, 9293, 7389, 14742, 24822, 35842, 35841, 1327, 12635; Col. 9152; (Fr. alb) Dec. 101; Dec. 20005, 20514-6, 20643, 25918-9, 20416, 25837, 25894-5, 25367, 25285, 20535, 29002, 23038, 25131——
Carmen Fantasia; Col. 68740——
Carmen Suite; (alb) Col. X-144—excerpts; Vic. 6873, 1356, 12444, 4376, 6873, 1356, 12444, 4376, 6874——
Fair Maid of Perth; (alb) Col. X-28——
Pescatore de Perle-excerpts: Vic. 8084, 7770, 1656, 15544; Col. 9133, 4212——
Petite Suite; Vic. 35758, 19730——
Spanish Serenade; Vic. 20521——
See also Anthologies: Opera Fantasies.

Bjoerling, Jussi, ten: An Sylvia (Schubert); Standchen (Schubert); Vic. 12725—Boheme-Che gelida manina; Vic. 15820—Skogen, Sover (Alfven); Morgon (Cklof); An Die Leier (Schubert); Vic. 12831—Africana (Meyerbeer); Gioconda-Cielo e mar (Ponchielli); Vic. 12150—Aida-Celeste Aida, forma divina (Verdi); Boheme-Che gelida manina (Puccini); Vic. 12039—Fanciulla del West (Ponchielli): Tosca-E lucevan le stelle (Puccini); Vic. 4408—Ideale (Tosti); O Sole Mio (Capurro-di Capua); Vic. 4379—Rigoletto-La donna e mobile (Verdi); Vic. 4372— La Fleur Que tu M'Avis, Jetee (Bizet); En Fermant Les Yeux & Le Reve (Massenet); Vic. 12635.

Black, Stanley, pf: Rhapsody in Blue (Gershwin); Dec. 25768.

Black and Tan Fantasy, The: *Ellington & O;* Bru. 8063—*McCoy & O;* Dec. 1152—*Lunceford & O;* Dec. 453—*Ellington & O;* Vic. 24861.

Black Beauty: *Ellington & O;* Blu. 6430—*Williams & O;* Voc. 4958.

Black Eyes: *Eugene's Tsigane O;* Var. 8001—*Weber & O;* Vic. V-64—*Carlton & O;* Var. 8116—*Chaliapin,* bass; Vic. 15236—*Victor Salon O;* Vic. 20037—*Shilkret & O;* Vic. 22728—*Horlick & Decca Salon O;* Dec. 1991—*Raphael,* cta; Dec. 2062—*Fray & Braggiotti,* duo-pf; Dec. 336—*Spitalny & O;* Dec. 197—*Magnante,* acd; Bru. 7692—*Tito & O;* Blu. 10083.

Black, Frank Cond: see *Victor Concert O.* and *N. B. C. Stg. Sym. O.*—Rhapsody in Blue; Bru. 20058.

Black Dyke Mills Band: Hark the Herald Angels Sing; The Church's One Foundation; Roy. 1752.

Black Key Etude: see Etude in G Flat Major (Chopin, op. 10, No. 5).

Blacksmith, The (Brahms): *Victor O;* Vic. 24777.

Blacksmith, The (Mozart): *Crane,* voc; Vic. 20739.

Blackstone, Nan, voc. Modern Romeo; I Can't Find a Place To Do It; Lib. 161—I'm Not in the Way of My Family; I've Got It Again; Lib. 200—Myrtle; Star Dust; Lib. 201—I'm the Laziest Gal in Town; Isabella the Queen; Lib. 202.

Blaine, Jerry & O: Snake Charmer; Dipsy Doodle; Blu. 7228—Ti-Pi-Tin; Prove It; Blu. 7443.

Blaisdell, Frances, fl: Concerto in A Minor (Bach); (alb) M-534, AM-534—Pastorale (LaForge); with Pons, sop; Vic 1913.

Bland, Jack & O: Shine on Your Shoes; It's Gonna Be You; UHCA 111—Who Stole the Lock; Someone Stole Gabriel's Horn; UHCA 104.

Blane, Ralph: Over the Rainbow; The Merry Old Land of Oz; Lib. 268—Ding, Dong, the Witch is Dead; If I Only Had A Brain; Lib. 269.

Blaze Away (Holzmann): *H. M. Grenadier Guards Band;* Col. 415—*Massed Bands of the Aldershot Command,* Vic. 24184.

Blech, Dr. Leo, Cond: see *Berlin State Opera O. & London Sym. O.*—Coronation March (Meyerbeer); *Phil. O;* Wedding March (Mendelssohn); *Phil. O;* Roy. 546.

Bledsoe, Jules, bar: Poor Monah and Wake Up Jacob; He Rose; Roy. 1701—Does He Love You; Du Bist Die Ruh (Schubert); Roy. 1702—Deep River; Go Down Moses; Roy. 1703.

Blessed is the Man, Hallelujah: *Siberian Sgrs;* Vic. 4462.

Bless This House (Brahe): *McCormack,* ten; Vic. 1625.

Blick'ich umher: see Tannhauser.

Blind Ploughman, The: *Gorin,* bar; Vic. 4436.

Bliss, Arthur, Cond: see *London Sym. O.*

(Bliss, Arthur): Music for Strings: (alb) Vic. M 464, AM-464—Things to Come; Ballet for Children Melodramas; The World in Ruins; Dec. 25606-08.

(Blitzstein): The Cradle Will Rock; (alb) Mus. 18.

Blitzstein, Marc, pf: The Cradle Will Rock; (alb) Mus. 18.

(Bloch Ernest): Concerto Grosso; (alb) Vic. M-66, AM-66, M-563, AM-563—Quintet for Piano and Strings; (alb) Vic. M-191, AM-191—Sonate; (alb) Vic. M-498, AM-498—Suite for Viola and Piano; (alb) M-575, AM-575—Concerto for Violin & Orchestra: (alb) Col. M-380—Nigun; Col. 17134; Dec. 20020—Prayer; Dec. 25139—Abodah; Vic. 15887—Five Sketches in Senia; FRM. 12—Quartet: (alb) Col M-392.
Sonata for Violin and Piano; Gam. 12.106; (alb) MS-3.

Bloch, Susanne, lute: Pavans, Galliards & Almands (Dowland); Tim. 1301.

Block, Bert & O: Alexander's Ragtime Band; Glow-Worm; Voc. 4166—I Can Dream, Can't I; This is My Night To Dream; Voc. 3969—Dancing Tambourine; Toy Trumpet; Voc. 4087—I Love to Whistle; Lost and Found; Voc. 4059—In My Little Red Book; A Shack in the Back of the Hills; Voc. 3994—Just Let Me Look At You; You Couldn't Be Cuter; Voc. 4006—A Little Lighthouse; Whistle While You Work; Voc. 3958—Something Tells Me; Who Do You Think I Saw Last Night; Voc. 4069.

Blow, Blow Thou Winter Wind (Arne): *Bauman,* bar; (Fr. alb) Col. M-402.

Blow the Man Down (Saar-Forsyth): *Renan,* bar; Bru. 8500.

Blue Bells of Scotland: *Cloister Bells;* Dec. 2173—*Boston Caledonian Pipe Band;* Dec. 14025—*Logan,* voc; Bru. 8196—*Lapitino,* hp; Vic. 22403.

Blue Danube (Strauss, J.): *Southern Serenaders O;* Blu. 7321—*Shilkret & O;* (Fr. alb) Var. 37, 8284—*Brunswick Salon O;* Bru. 8457—*King & O;* Bru. 6475—*Magnante,* acd; Bru. 7693—*Hudson Salon O;* Var. 8011—*Viennese Sym. O;* (Fr. alb) Roy. 2, 501—*Goodman & O;* (Fr. alb) Col. C-13, 35416—*Kunz,* pf; Lib. 6693—*Tumminia,* sop; Dec. 29009—*Phil. O, Morike,* Cond; Dec. 25173—*Waltz Kings;* Blu. 5684—*Minneapolis Sym. O. Ormandy,* Cond; (Fr. alb) Vic. M-262. 8650—*Philadelphia O, Stokowski,* Cond; Vic. 15425—*Lhevinne,* pf; Vic. 6840—*Vienna Ch. Boys;* (Fr. alb) Vic. M-561, 1908—*Weber & O;* Vic. 25199—*Pryor & O;* Vic. 35799—*International Concert O;* Vic. 35927—*Noble & O;* Vic. 24806—*Dorsey & O;* Vic. 25556—*Orchestre Raymonde, Walter,* Cond; Col. 262—*Royal Phil. O, Weingartner,* Cond; Col. 69275—*Horlick & O;* Dec. 2177—*Previn & O;* Dec. 1490—*Young & O;* Dec. 134—*Provol's Golden Birds;* Dec. 187—*Reisman & O;* Vic. 26454.

Blue Feeling: *Ellington & O;* Vic. 24521.

Blue Light: *Ellington & O;* Bru. 8297.

Blue Lou: *Webb & O;* Dec. 1065—*All Star Band;* Vic. 26144—*Manone & O;* Blu. 10749—*Henderson & O;* Voc. 3211.

Blue Moon: *Langford,* voc; Dec. 2860—*Gray & O;* Dec. 312—*Crosby,* voc; Dec. 363—*T. Dorsey & O;* Vic. 26185, Vic. 26339—*Lopez & O;* Blu. 10268.

Blue Orchids: *Todd,* voc; Blu. 10398—*Childs & O;* Var. 8079—*Crosby & O;* Dec. 2734—*Russell & O;* Voc. 5049—*Tucker & O;* Voc. 5076—*Miller & O;* Blu. 10372—*Goodman & O;* Col. 35211—*T. Dorsey & O;* Vic. 26339.

Blue Prelude: *Jones & O;* Vic. 24499—*Crosby,* voc; Voc. 2868—*McCoy & O;* Dec. 1917—*Tucker & O;* v.c; Var. 8070.

Blue Room: *Moten & O;* Blu. 5585—*Hildegarde,* voc; Dec. 23144—*Jones & O;* Dec. 493—*Goodman & O;* (Fr. alb) Vic. P-3, 26088—*Bailey Sextet;* Var. 8333—*Garber & O;* Voc. 5484—*Wilder Octet;* Bru. 8505.
Blues in C Sharp Minor: *Wilson & O;* Bru. 7684.
Blues in E Flat: *Norvo & O;* Bru. 8208.
Blues In My Flat: *Goodman Quar;* Vic. 26044.
Blues Serenade, A: *Ellington & O;* Bru. 8221—*Hodges & O;* Voc. 4309—*Crosby,* voc; Dec. 1933—*King & O;* Dec. 1063—*Lombardo & O;* Dec. 2521.
Blue Skies: *Four Squires;* Voc. 4097—*Sullivan & O;* Voc. 3679—*Whiteman & O;* Dec. 2698—*Hayes Quintet;* Dec. 1684—*Goodman & O;* Blu. 10680; Vic. 25860—*Kirby & O;* Voc. 5187—*Dunham & O;* Var. 8234.
Blues, The: *Lewis,* pf; (alb) BN. 8-9—*All Star Band;* Vic. 26144—*Teagarden & O;* Var. 8218.
Bluin' The Blues: *New Orleans Rhythm Kings;* Dec. 464—*Spanier & O;* Blu. 10719—*Magee & O;* Voc. 5436—*La Rocca & O;* Vic. 25403—*Original Dixieland Five;* Vic. 25525.
Boat Song: *Murphy,* ten; Vic. 4016.
Boccaccio (Von Suppe): *Stor Sym. O, Jarnefelt,* Cond; Dec 20114—*Rethberg,* sop; Vic. 7415—*Frind-Ludwig-Strienz;* Vic. 36195.
(Boccherini): Minuet; Dec. 20298; Dec. 2341; Vic. 7256, 20636; Col. 17131—Quintet No. 3 in E Major; Dec. 20475—Quartet in A Major, op. 33, No. 6; Roy. 593-94; FRM. 1-2—Cello Concerto in B Flat Major; (alb) Vic M-381, AM-381—Scuola Di Ballo; (alb) Col. X-157—Quartet in D Major; (alb) Col. X-99.
Bodanzky, Artur, Cond-*Phil. O:* Si J'Etais Roi-Overture (Adam); Dec. 25276—Benvenuto Cellini Overture (Berlioz); Rakoczky March (Berlioz); Dec. 25355-56—Die Fledermaus (Strauss, J.); Dec. 25081—The Beautiful Galathea-Overture (von Suppe); Dec. 25128—Die Meistersinger (Wagner); Lohengrin-Prelude (Wagner); Dec. 2555-56—Midsummer Night's Dream-Scherzo (Mendelssohn); Dec. 25523—Mignon-Overture (Thomas); Dec. 25790 Oberon-Overture (Weber); Dec. 25222-23—The Magic Flute-Overture (Mozart); Dec. 25064—Spharenklange Waltz (Strauss, J.); Dec. 25767—Wine, Women and Song (Strauss, J.); Dec. 25388.
Bodenhorn, Aaron, cel: Concerto for Harpsichord (Bach, J.C.); (alb) Mus. 38.
Body and Soul: *Goodman Trio;* Vic. 25115—*Hylton & O;* Vic. 36027—*Holiday,* voc; Voc. 5481—*J. Dorsey & O;* Dec. 2735—*Tatum & O;* Dec. 1197—*Ambrose & O;* Dec. 584—*Langford,* voc; Dec. 2862—*Profit,* pf; Col. 35378—*Hawkins & O;* Blu. 10523—*Green & O;* v.c; Roy. 1836—*Hines,* pf; Blu. 10642.
Bockelmann, R. sgr: Wotan's Farewell (Wagner); Gazing at the August Assembly (Wagner); Roy. 556.
(Boellmann): Suite Gothique op. 25: Minuet, Toccata, Priere a Notre Dame; Dec. 20640-1; Minuet; Col. 341; Toccata; Col. 69523.
Boepple, Paul, Cond: See *Motet Sgrs.*
Boheme, La (Puccini): complete opera: *La Scala Opera Co. & O;* (alb) Vic. M-518, AM-518, M-519, AM-519—*Pampanini, Granda, Vanelli,* sgrs. with *La Scala Ch. & O, Molajoli,* Cond; (alb) Col. OP. 5——
Act I-excerpts: O soave fanciulla; *Ziliani, Favero,* sgrs; Vic. 8872——Che gelida manina; *Bjoerling,* ten; Vic 12039, 15820—*Gigli,* ten; Vic. 8769—*Ziliani,* sgr; Vic. 8872—*Caruso,* ten; Vic. 6003——Racconto di Rodolfo: *Caruso,* ten; Vic. 6003—*Martinelli,* ten; Vic. 6595——Mi chimano Mimi: *Bori,* sop; Vic. 6790—*Pons,* sop; Dec. 29004—*Lehmann,* sop; Dec. 25804——Non sono in vena: *Pons,* sop; Dec. 25854——
Act II-excerpts: Valse di Musetta: *Bori,* sop; Vic. 1333—*Cebotari,* sop; Dec. 23045—*Decca Concert O;* Dec. 18035—*Kurenko,* sop; Col. 214—*Durbin,* sop; (Fr. alb) Dec. 128, 3062—
Act IV-complete; *Brownlee, Nash, Perli,* sgrs. with *London Phil. O, Beecham,* Cond; (alb) Col. M-274, AM-274——
Act IV-excerpts: Donde Lieta Voci: *Perli,* sop; with *London Phil. O, Beecham,* Cond; (Fr. alb) Col. M-274, 68774—*Muzio,* sop; *Sym. O, Molajoli,* Cond; Col. 4140——Ah, Mimi, tu piu: *Gigli, De Luca,* sgrs; Vic. 8069—*Caruso, Scotti,* sgrs; Vic. 8000——Death Scene: *Bori, Schipa,* sgrs; Vic. 8068——
Miscellaneous: Fantasia; *Victor Sym. O;* Vic. 35871——Quartet; *Pampanini, Borgioli, Rettore, Vanelli,* sgrs; Col. 7307——Selections; *Campali Trio;* Dec. 20184——Addio: *Bori,* sop; Vic. 6561.
Bohemian Girl (Balfe): I Dreamt I Dwelt in Marble Halls; *Clinton & O;* Vic. 25789—excerpts; *Victor Light Opera Co;* Vic. 35819.
Bohemians, The: Circus March; Polka; Col. 263—Destiny Waltz; Fascination Waltz; Col. 350—A Musical Snuff Box; Parade of the City Guards; Col. 252—Rustle of Spring; Spring Song; Col. 410—Tschaikovsky in Vienna; Col. 251.
Bohemienne Aux Yeux Noirs (De Charlys-Himmel): *Rossi,* ten; Col. 4181.
(Bohm, Georg): Partita Uber die Arie; Vic. 1938.
(Bohm, Carl): Calm as the Night; Dec. 2491, 25091, 20254; Vic. 1752; Col. 4143.
Bohm, Karl, Cond: see *Saxonian* or *Saxon State O.*
Bohnen, Michael, bass: Der Erlkonig (Loewe); Prinz Eugen, (Loewe); Dec. 25756—La Juive-excerpt (Halevy); Bartered Bride-excerpt (Smetana); Dec. 25810.
(Boieldieu, Francois): Overture-Le Calife De Bagdad; Col. 69065—Overture-La Dame Blanche; Col. 69599.
(Boito, Arrigo): Mefistofele-excerpt; Dec. 25177-9; (alb) OP. 17—Altra Notte In Fondo, L'; (Fr. alb) Col. M-259, 9108.
Bold Young Farmer, A, f.s: *Blackwell,* sop; Col. 254.
Bolero (Ravel): *Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M-352—*Boston Pops O, Fiedler,* Cond; (alb) Vic. M-552—*Shilkret & O;* Vic. 22571—*Hylton & O;* Vic 25533—*Gould,* pf; Vic. 24205—*Fray & Braggiotti,* duo-pf; Vic. 24563—*Concertgebouw O. of Amsterdam, Mengelberg,* Cond; (alb) Col. X-22—*Newman,* hca; (Fr alb) Dec. 102, 2894—*Paris Sym. O, Minssart;* Dec. 20074.
Bolero Classique (Yradier); *La Argentina,* cst; Dec. 20530.
Bolero in D Major (Moszkowski): *Victor Concert O;* Vic. 22769.
Bolero Y Sevillanas: *Gomez,* gtr; *Margo,* cst; (Fr. alb) Dec. 129, 23142.
(Bolzoni, Giovanni): Minuet in B; (Fr. alb) Dec. 39, 2344.
Bonheur est chose legere, Le (Saint-Saens): *Vallin,* sop; Dec. 25847.
Bonime, Josef, Cond: see *Edisoneers, The.*
Bon Jour Suzon (Delibes): *Muzio,* scp; (Fr. alb) Col. M-289, 4136.
Bonne Chanson, La (Verlaine-Faure): *Panzera,* bar; (Fr alb) Vic. M-478, AM-478.
(Bononcini): Lungi da Te; (Fr. alb); Col. M-393, 17174.
Bon Petit Roi D'Yvetot, L, f.s: *Dilling,* hp; Col. 17073.
Boogie Woogie: *Ammons,* pf; BN 2—*Basie,* pf; Dec. 2355—*Brown,* pf; Dec. 477—*Basie & O;* Dec 1252—*Pollack & O;* Dec. 1517—*Calloway & O;* Voc. 4400—*Jones-Smith, Inc;* Voc. 3459—*Brown & O;* Blu. 7858—*T. Dorsey & O;* Vic. 26054—*Manone & O;* Blu. 10296—*Oliver & O;* Blu. 6778—*Clinton & O;* Vic. 26006—*Ammons & O;* Dec. 749—*Hines & O;* Blu. 10674.
Booth, Webster, ten: Faust Trio; Vic. 36235—Messiah-Comfort Ye and Every Valley; Vic. 12598—Rigoletto Quartet; Vic. 36235—If With All Your Hearts; Then Shall the Righteous Shine Forth (Mendelssohn); Vic. 12609.
Boots: *Werrenrath;* Vic. 6583.
Boots & O: Wild Cherry; Rose Room; Blu. 6063—How Long; Anytime; Blu. 6132—Ain't Misbehavin'; Oh Lady Be Good; Blu. 7241—The Happy; Ten Pretty Girls; Blu. 7245—Gone; True Blue Lou; Blu. 7596—Sweet Girl; Swing, Mr. Charlie; Blu. 10043—San Antonio Tamales; Blue Island Blues; Blu. 10044.
(Borganoff): Zigeunerweisen; Dec. 25760.
Borgioli, Dino, ten: Aida (Verdi); (alb) Col. OP. 3—Barbiere di Siviglia (Rossini); (alb) Col. OP. 8—Caro Mio Ben; Col. 224—Quartet-La Boheme (Puccini); Col. 7307—Princesita; Col. 224—Rigoletto (Verdi); (alb) Col. OP. 18.
Bori, Lucrezia, sop: **Victor for all Nos:** Bacio, Il (Arditi); 1262—Boheme—Addio! (Puccini); 6561—Boheme-excerpts (Puccini); 8068, 6790, 1333—Calm as the Night; 1747—Ciribiribin (Pestalozza); 1262—Consejo (Obradors); 1978—Jota (de Falla); 1978—Jota Tortosina (Nin); 1984—Louise—Depuis le jour (Charpentier); 6561—Madama Butterfly—Un bel di vedremo (Puccini); 6790—Malaguena (Nin); 1984—Mignon—Connais-tu le pays? (Thomas); 1361—Mignon—Gavotte (Thomas); 1361—Arias: Marriage of Figaro—Giunse alfin il momento (Mozart); Don Giovanni—Batti, batti, o bel Masetto (Mozart); La Vida Breve—Vivan los que rien (de Falla); La Rondine—Ore dolci e divine (Puccini); Secret of Susanna—Gioia, la nube leggera (Wolf-Ferrari); Manon—Adieu notre petite table (Massenet); Manon—Gavotte—Obeissons, quand leur voix appelle (Massenet); Don Giovanni—Vedrai, carino (Mozart); (alb) M-405—Seguidilla (de Falla); 1984—Seguidilla (Reimann); 1348—Tales of Hoffman—Barcarolle; 1747—Traviata—Ah, fors' e lui (Verdi); 7438—Valse d'oiseau (Varney); 1333—Violetera, La (Goetz-Padilla); 1348.
Boris Godounow (Moussorgsky): Polonaise; *Phil O, Dobrindt,* Cond; Dec. 25018—*Riga Opera Ch. & O, Cooper,* Cond; Dec. 25403—Coronation Scene: *Luboshutz & Nemenoff,* duo-pf; Vic. 2084—*Chaliapin,* bass; Vic. 11485——Symphonic Synthesis: *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-391, AM-391——excerpts: *Riga Opera Ch. & O;* Dec. 25402-03—*Baklanoff,* bar; Dec. 25813 & 20415——Ah, I am Suffocating: *Chaliapin,* bass; I Have Attained the Highest Power: *Chaliapin,* bass; Vic. 14517——In The Town of Kazan: *Chaliapin,* bass; Vic. 1237——Farewell of Boris: *Chaliapin,* bass; Vic. 6724——Prayer of Boris: *Chaliapin,* bass; Vic. 15177——Death of Boris: *Chaliapin,* bass; Vic. 15177 & 6724.
(Borodin):
The Convent; (Fr. alb) Roy. 25——
In the Steppes of Central Asia; Dec. 25390; Vic. 11169——
Quartet in D Major; (alb) Vic. M-255, AM-255——
Prince Igor-excerpts; (alb) Vic. M-499; Vic. 9123, 1237, 9233, 6867, 12030, 6514, 9474; Dec. 25822, 20637, 25511-2, 25294, 25188, 25122, 20502; Col. 69154, 9099; (Fr. alb) Col. X-123, 69414; (alb) Col. X-54——
Scherzo; Vic. 1762——
The Sea; Dec. 29047——
Symphony in B Minor; (alb) Vic. M-113, AM-113.
Borovsky, Alexander, pf: Variations in B Flat Major (Mozart); BP. 95047—Etude de Concerto No. 2 in F Minor (Liszt); Au Bord d' une Source (Liszt); BP. 95044.
Borrachita (Esperon): *Crawford,* ogn; Vic. 21111—*Horlick & O;* Dec. 2161.
(Bortniansky): How Glorious; Dec. 25827—Kolj Slavenj; Col. 7220—Kto Bog; Col. 7325.
Boskoff, Georges, pf: see *Phil. O. Paris.*
Bosporus, f.s: *Matthey & O;* Dec. 2719.
Boston Pops O, Fiedler, Cond: **Victor for all Nos:** Aida (Verdi): Ballet Suite; 11985—Grand March; 11885, 11897——Strauss Waltzes (Strauss); (alb) M-445, AM-445—America (Smith-Carey); 4430——Arkansas Traveler (Guion); 4502——Austrian Peasant Dances (Schoenherr); 4489-90——Barber of Seville-Overture (Rossini); 12519——Bolero (Ravel); (alb) M-552——Boston Pops Concert (miscellaneous); (alb) M-554——Cagliostro Waltz (Strauss); (Fr. alb) M 665, AM-665——Capriccio Espagnol (Rimsky-Korsakow); 11827-8——Capriccio Italien (Tchaikovsky); (alb) M-632——Carioca (Youmans); 4287——Carneval Overture (Dvorak) 12159——Cavalleria Rusticana Intermezzo (Mascagni); 4303——Chester (Billings-Mascagni); 4502——Citronen Waltz (Strauss); 11894——Concerto in A minor (Paderewski); (alb) M-614——Consecration of the House-Overture (Beethoven); (alb) M-618——The Continental (Conrad); 4287——Coppelia Ballet (Delibes); 12527——Dance of the Hours (Ponchielli); 11833——Danube Waves (Strauss); 12510——Drink to me only with Thine Eyes; 4322——Divertissement (Ibert); (Fr. alb) M. 324, AM 324——1812 Overture (Tchaikovsky); (alb) M-515——Eili, Eili; 12536——El Capitan (Sousa); 4501——Entrance of the Little Fauns (Pierne); 4319——Espana Rhapsodie (Chabrier); 4375——Espana Waltz; 4461——Freischutz-Overture (Weber); 12040——Fugato on a Well-Known Theme (McBride); 4378——La Golondrina; 4434——Hora Staccato (Dinicu-Heifetz); 4413——Hungarian Dances Nos. 5 & 6 (Brahms); 4321——In the Mountain Pass (Ippolitow-Iwanow); 12460——In a Persian Market (Ketelbey); 4318——Incredible Flutist; (alb) M-621——In the Village (Ippolitow-Iwanow); 11883——Jalousie (Gade); 12160——Jewels of the Madonna (Wolf-Ferrari); 4330——Jingle-Jangle; 12597——Kamennoi-Ostrow (Rubinstein); 12191——Largo (Handel); 11887——Malaguena (Lecuona); 4330——Marche Militaire (Schubert); 4314——March of the Boyards (Halvorsen); (Fr. alb) M-552, 12175——Marche Slave (Tchaikowsky); 12006——March of the Little Lead Soldiers (Pierne); 4314——Meditation (Massenet); 11887——Merry Wives of Windsor-Overture; 12533——Midsummer Night's Dream-Overture & Wedding March; 11919-20——Mignon-Overture (Thomas); 12038——Morning, Noon and Night in Vienna (von Suppe); 12479——Mosquito Dance (White); 4319——Music Box (Liadow); 4390——Natoma (Herbert); 11932——None but the Lonely Heart (Tchaikovsky); 4413——Oberon-Overture (Weber); 12043——Old Timers Night at the Pops (miscellaneous); 4395——La Paloma (Yradier); 4434——Pavanne (Gould); 4456——Perpetuum Mobile (Strauss); 4435——Piano Concerto No. 2 in D Minor (MacDowell); (Fr. alb) M-324, AM-324——Poet and Peasant Overture (von Suppe); 11986——Polonaise Militaire in A major (Chopin); 11947—Pomp and Circumstance March (Elgar); 11885——Pop Goes the Weasel (Cailliet); 4397——Prayer of Thanksgiving; 4322——Preludes in C Sharp Minor and G Minor (Rachmaninoff); 11922——Procession of the Sardar (Ippolitow-Iwanow); 11883——Rachem (Manna-Zucca); 12536——Rhapsody in Blue (Gershwin); (alb) M-358——Rienzi-Overture (Wagner); (alb) M-569——Ritual Dance of Fire (de Falla); 12160——Roman Carnival-Overture (Berlioz); 12135——Samson and Delilah-Bacchanale (Saint-Saens); 12318——Sakuntala Overture (Goldmark); 12610——Scherzo (Mendelssohn); 11947——Secret of Suzanne-Overture (Wolf-Ferrari); 4412——Semper Fidelis March (Sousa); 4392——Skater's Waltz (Waldteufel); 4396——Slavonic Danse in C major (Dvorak); 4412——Sleeping Beauty Ballet Waltz (Tschaikowsky); 11932——Song of India (Rimsky-Korsakow); 4303——Soviet Iron Foundry (Mossolow); 4378——Stars and Stripes Forever (Sousa); 4392——Star Spangled Banner (Key-Smith-Arnold); 4430——Strike Up the Band (Gershwin); (Fr. alb) M-358——Swing Stuff; 12597——Le Tambourin (Leclair); 4432——Tannhauser Fest March (Wagner); (Fr. alb) M-569, 12448——Thunder and Lightning (Strauss, Jn.); 4319——Tiger Rag; 4466——Todtentanz (Liszt); (alb) M-392——Toy Trumpet; 4456——Three Ballet Pieces for Orchestra; (Rameau-Mottl); 4431——Three Cornered Hat (de Falla); (alb) M-505——Turkey in the Straw; 4390——Virginia Reel (Coffey); 4466——Waltz (Brahms); Wiegenlied (Brahms); 4435——Washington Post March (Sousa); 4501——William Tell Overture (Rossini); (alb) M-456.
Boston Sym. O, Koussevitsky, Cond; **Victor for all Nos. unless otherwise indicated:** Also Sprach Zarathustra (Strauss, R.); (alb) M-257, AM-257—Apollon Musagete (Strawinsky); (Fr. alb) M 49, 7000—Bolero (Ravel); (alb) M-352—Classical Symphony in D major (Prokofieff); 7196-7—Concerto in D major (Brahms); (alb) M-581, AM-581—Concerto No. 12 (Handel); 14231—Concerto in D major (Bach, K. P. E.); (alb) M-559—Concerto No. 2 in G minor (Prokofieff); (alb) M-450, AM-450—Damnation of Faust-excerpts (Berlioz); 14230-1—Danse (Debussy-Ravel);

7414 — Daphnis et Chloe (Ravel); 7143-4 — Elegie (Faure); 14577 — Enchanted Lake (Liadow); 14078—Fair Harvard; 4333—Fruhlingsstimmen (Strauss, J.); 6903—Gymnopedie (Satie-Debussy); 7252—Khowantchina-introduction (Moussorgsky); 14415—Lieutenant Kije (Prokofieff); (alb) M-459, AM-459——Love for Three Oranges (Prokofieff); (Fr. alb) M-459, 14950—Maiden with the Roses (Sibelius); (Fr. alb) M-347, 14355—Ma Mere L'Oye (Ravel); 7370-1—Mer. La (Debussy); (alb) M-643—Passion of our Lord According to St. Matthew (Bach); (alb) M-411 AM-411; (alb) M-412, AM-412; (alb) M-413, AM-413—Peter and the Wolf (Prokofieff); (alb) M-566, AM-566—Petrouchka Suite (Strawinsky); (alb) M-49, AM-49—Pictures at an Exhibition (Moussorgsky-Ravel); (alb) M-102, AM-102—Pohjola's Daughter (Sibelius); (Fr. alb) M-474, AM-474—Romeo and Juliet (Tchaikowsky); (alb) M-347, AM-347—Rosamunde (Schube.t); 14119—Salon Mexico, El (Copland); (alb) M-456—Sarabande (Debussy-Ravel); (Fr. alb) M-102, 7375 — Symphony No. 6 (Beethoven); (alb) M-50, AM-50 — Symphony No. 8 (Beethoven); (alb) M-336, AM-336—Symphony No 3 (Harris); (alb) M-651—Symphony 1933 (Harris); (alb) Col. M-191—Symphony No. 6 (Haydn); (alb) M-55, AM-55—Symphony No. 102 (Haydn); (alb) M-529, AM-529—Symphony No 4 (Mendelssohn); (alb) M-294, AM-294—Symphony No. 8 (Schubert); (alb) M-319, AM-319—Symphony No. 1 (Schumann); (alb) M-655—Symphony No. 2 (Sibelius); (alb) M-272, AM-272—Symphony No. 5 (Sibelius); (alb) M-474, AM-474—Symphony No. 4 (Tchaikovsky); (alb) M-327, AM-327—Symphony No. 6 (Tchaikovsky); (alb) M-85 — Valse, La (Ravel); 7413-4—Waltz (Tchaikovsky); 14189—Wiener Blut (Strauss, J); 6903.

Boswell, Connie, voc: **Decca for all Nos. unless otherwise indicated:** Angel; Someday You'll Find Your Bluebird; Voc. 2987—Between 18th & 19th on Chestnut Street; Voc. 2948—Gotta Get Home; On the Isle of May; Voc. 3004—Afraid to Dream; 1421—Ah! Sweet Mystery of Life; 1678—All Alone; 1889—At Least You Could Say Hello, 2613—Am I In Love; 1433—Blossoms on Broadway; 1434—Deep in a Dream; 2259—Ebb Tide; 1559—Fare Thee Honey Fare Thee Well; 1862—Gypsy Love Song; 1678—Heart and Soul; 2028—Home on the Range; 1600—If It Rains—Who Cares; 1897—I Hadn't Anyone 'Till You; 1896—I'm Away From It All; 1805—I Let a Song Go Out of My Heart; 1896—I Met My Waterloo; 829—I'm Glad for Your Sake; 1805—Is It Possible; 2596—I've Got a Feelin' You're Foolin'; 575—Lamp is Low; 2597—Loveliness of You; 1421—Love or Infatuation; 1434—Mama Don't Allow It; 747—Martha-ah! So Pure; 1600—Memory Lane; 2403—Mommy; 794—Moonlight and Roses; 1885—Moon Over Miami; 657—Mr. Freddie Blues; 1862—Oh! You Crazy Moon; 2613—On the Beach at Bali Bali; 829—Outside of Paradise; 1568—Panic Is On; 747 — Remember; 1889 — Rendezvous Time in Paree; 2596—Serenade in the Night; 1160—Silver Threads Among the Gold; 2403—Simple and Sweet; 2028—Soon; 2879—Sta-Va-Na-Da; 2597—Summer Souvenirs; 2055—Sunrise Serenade; 2450—Sweet Sue-Just You; 1885—Swing Me a Lullaby; 840—Thanks for Ev'rything; 2259—That Old Feeling; 1420—There's Something About an Old Love; 2055—They Can't Take That Away From Me; 2879—They Say; 2258—True Confession; 1559—Trust in Me; 1161—Umbrella Man; 2258—When Christmas is Gone; 2264 — When the Poppies Bloom Again; 1161 — Where Are You!; 1160—Whispers in the Dark; 1420 — Wishing; 2463 — With All My Heart; 657—You Are My Lucky Star; 575—You Can Call It Swing; 840—You Grow Sweeter as the Years Go By; 2450—You Leave Me Breathless; 1897—You're the Only Star; 2264—Yours and Mine; 1433—You Started Me Dreaming; 794—You Took the Words Right Out of My Heart; 1568—You've Got Me Crying Again; 2463—Alexander's Ragtime Band; 1887—Basin Street Blues; Bob White; 1483—An Apple for the Teacher; 2540—Home on the Range; True Confession; 1883—Start the Day Right; 2626—Washboard Blues; Bru. 20108—Charming Little Faker; 3100—Lummir Alla Zingen; 3100—My! My!; 3101—Never Took A Lesson In My Life; 3101—Soon; They Can't Take That Away From Me; (Fr. alb) 97, 2879.

Boswell Sisters, voc: Alexander's Ragtime Band; Dinah; Voc. 4239—It Don't Mean A Thing; Minnie the Mocher's Weddin' Day; Voc. 4546—St. Louis Blues; Trav'lin' All Alone; Voc. 4495—Lawd, You Made the Night Too Long; Bru. 20109—Cheek to Cheek; Top Hat; Dec. 574—I'm Gonna Sit Right Down and Write Myself a Letter; Music Goes 'Round and Around; Dec. 671—I'm Putting All My Eggs In One Basket; Let Yourself Go; Dec. 709.

Botschaft (Brahms, op. 47): *Lehmann,* sop; Vic. 1857—*Ginster,* sop; Vic. 8763.

Bouillon - Cortet - Morseau & Ecole Normale Chamber O: see *Ecole Normale Chamber O.*

Boulanger, Georges O: Caucasian Sketches-excerpts (Ippolitov-Ivanov); Dec. 20459—Countess Maritza-Komm' Zigany (Kalman); The Gypsy Princess-Die Czardasfurstin' (Kalman); Dec. 20362—Minuet in G Major (Beethoven); Minuet (Boccherini); Dec. 20298.

Boulanger, Nadia, dir: Madrigals; (alb) Vic. M-496, AM-496.

Boules De Neige, Les (Fort-Beydts): *Oswald,* sop; Col. 306

Boult, Adrian, Cond: see *B.B.C. Sym. O.*

Boum (Trenet): *Trenet,* ten; Col. 408.

Bourbon, Ray, voc: Gigolo; Chiropractor's Wife; Lib. 208—Trombone Trixie; First Swimming Lesson; Lib. 209.

Bourdin, Roger, bar: The Captive (Gretchaninov); No More Carols (Gretchaninov); Dec. 20578—Le Promenoir Des Deux Amants (Debussy); Mandoline (Debussy); Dec. 25945.

Bourdon, Rosario, Cond: see *Victor Salon O.*

Bourgeois Gentilhomme, Le (Strauss, R.): *Vienna Phil. O, Krauss,* Cond; (alb) Vic M-101, 9917-20—see also: Anthologies: Music History—Columbia History of Music.

Bournemouth Municipal O: Coronation March-Le Prophete; Largo-Xerxes; Col. 7331—Crocus Time; Intermezzo Pizzicato; Col. 264—Henry VIII Dances; Col. 17045.

Bourree (Bach, J. S.); *Gerard,* hp; Dec. 20638—*Kartun,* pf; Dec. 25943—*Ehlers,* hschd; Dec. 23113—*Griggs,* pf; Gam. 5001—see also Anthologies: Classical Gems & Partita No. 1 & No. 3 (Bach, J. S).

Bourree Fantasque (Chabrier): *Concerts of Colonne O, Pierne,* Cond; Dec. 25333—*O. Symphonique de Paris Meyrowitz,* Cond; Col. 17108—*Boynet,* pf; (Fr. alb) Vic. M-549, 4418.

Boutique Fantasque, La (Rossini-Respighi): *London Phil. O, Goehr,* Cond; Col. 69212—*Decca Sym. O, Clifford,* Cond; Dec. 25535—*London Phil. O, Goossens,* Cond; (alb) Vic. M-415, 12143-45; AM-415, 12146-48.

Bove, Henri, fl: London Trio No. 1 in C Major; Mus. 1024—London Trio No. 3 in G Major; Mus. 1025—London Trios No. 1 & 3; (alb) Mus. 42.

(Bowles): Three Pieces for Piano; NMR. 1414.

Bowlly, Al, voc: Basin Street Blues; My Melancholy Baby; Vic. 25007—Red Sails in the Sunset; Roll Along Prairie Moon; Vic. 25142—Be Still My Heart; If I Had a Million Dollars; Dec. 293.

Boyar Russian Ch: How Glorius (Bortniansky); Ave Maria (Gounod); Dec. 25827.

(Boyce); Symphonies Nos. 1-8; (alb) Tim. 1-K.

Boyer, Lucienne, sop: **Columbia for all Nos:** Amour Comme Le Notre; 239—Amour en Amour, D'; 241—Amour Vient et S'Enfuit, L'; 234—Attends; 235—Ballade; 248—Barque d'Yves, La; 233—Beaucoup; 239—C'Est Ma Faute; 242—C'Est Pas La Peine; 231—C'Est Toujours La Meme Chanson: 327—Chez-Moi; 307—Comme Une Femme; 237—Coup Dur, Le; 235—Dans La Fumee; 205—Dans Le Petit Cafe du Coin; 9001—Depart; 287—Des Mots Nouveaux; 9003—Dites-Moi Je Vous Aime; 243—En Se Regardant; 307—Estampe Marocaine; 308—Etoile D'Amour, L'; 206—Fais Semblant de M'Aimer; 231—Hotel Des Amours Faciles; 243—Hotel du Clair de Lune, L'; 276—J'ai Laisse Mon Coeur; 230—J'Ai Reve de T'Aimer; 206—Je Ne Savais Pas; 9003—Landerirette; 248—Mais Si Tu Pars; 249—Moi, J'Crache Dans L'Eau, 229—Mon Ami Le Vent; 250—Mon Petit Lit D'Enfant; 287—Mon Rendez-Vous: 327—Ne Dis Pas Toujours; 233—Nuits Blanches; 9001 — Parlez-Moi; 236—Parlez-Moi D'Amour; 205—Parlez-Moi D'Autre Chose; 230—Parlez-Moi de Toi; 328—Pourquoi Rever?; 249—Prenez Mes Roses; 236—Prenoms Effaces, Les; 308—Quand Tu Seras Dans Mes Bras; 234—Rien, Rien, Rien; 237—Sans Toi; 228—Si Petite; 228— Solitude; 232—Son Regard; 242—Ta Main; 250—Tango des Filles; 276—Tourne et Vite; 229—Traversee; 328—Viens Danser Quand Meme; 232—Voyageuse, La; 241.

Boy Meets Horn: *Ellington & O;* Bru. 8306—*Goodman & O;* Col. 35301.

Boynet, Emma, pf: French Piano Music; (alb) Vic. M-549, AM-549—Marchande d'eau fraiche, La (Ibert); Petit ane Blanc, le (Ibert); Vic. 4315.

Boy Scout in Switzerland: *Fields & O;* Blu. 10403—*Herth Trio;* Dec. 2907—*Scott Quintet;* Bru. 8404, Col. 35347.

Bracken, Father Lawrence: Holy Lord We Praise Thy Name; Oh Lord I Am Not Worthy; Vic. 19912.

Bradford (Kimball): *Madrigal Sgrs;* (Fr. alb) Col. M-329, 4205.

Bradley, Vi, voc: Bye Bye Baby; I Take To You; Dec. 933.

Bradley, Will & O: Hallelujah; Johnson Rag; Col. 35333—I'm Coming Virginia; The Love Nest; Col. 35345—Let's Have Another One; Young Man Sings; Col. 35485—Rhumboogie; This Is The Beginning of the End; Col. 35464—Polka Dots and Moonbeams; Secrets in the Moonlight; Col. 35470—Forevermore; Make With the Kisses; Voc. 5210—I Thought About You; Speaking of Heaven; Voc. 5182—Mean to Me; Voc. 5237—Memphis Blues; Old Doc Yak; Voc. 5130—Swingin' A Dream; This Changing World; Voc. 5262—Gotta Get Home; I Get A Kick Outa Corn; Col. 35399—Ghost of a Chance; Jimtown Blues; Col. 35376—After I Say I'm Sorry; O Sole Mio; Col. 35443—Flyin' Home; So Far So Good; Col. 35422—It's A Wonderful World; Watching the Clock; Col. 35414.

Bradshaw, Tiny & O: Darktown Strutter's Ball; Sheik of Araby; Dec. 194—I Ain't Got Nobody; Shout, Sister, Shout; Dec. 456—I'm a Ding Dong Daddy; Ol' Man River; Dec. 236—Mister, Will You Serenade; She'll Be Comin' Round the Mountain When She Comes; Dec. 317.

Braggiotti, Mario, pf: see *Fray and Braggiotti.*

(Brahms):
Academic Festival Overture; (alb) Col. X-42; Vic 6833, 12190, Dec. 25146——
Alto Rhapsodie; Vic. 7417-8, 15408, 1919——
An die Nachtigall; Vic. 14311; Dec. 25723——
Ballades: in D Major; Vic. 7988——in D Minor; Vic. 7988; (Fr. alb) Dec. M-342, 69280——in G Minor; Vic. 7991; Dec. 25782——
The Blacksmith-excerpt; Vic. 24777—
Botschaft; Vic. 1857, 8763——
Brahms Song Soc: Vol. 1; (alb) Vic. M-522——
Brahms, Songs of; (alb) Vic. M-555——
Capriccio; Vic. 7991, 14516, 36289; Dec. 25391——
Concertos: in D Minor, op. 15; (alb) Vic. M 209 AM-209; (alb) Vic. M-577, AM-677, DM-677——in B Flat Major, op. 83; (alb) Vic. M-80, AM-80; (alb) Vic M-305, AM-305——in D Major, op. 77; (alb) Vic. M-402, AM-402; (alb) Vic. M-518, AM-518——in A Minor, op. 102; (alb) Vic. M-99 AM-99——
Da unten im Tale; (Fr. alb) Col. X-128, 69542——
Denn es gehet dem Menschen; Vic. 7759——
Deutsches Volkslieder; (alb) Col. X-128——
Erinnerung; Vic. 14306——
Erlaube mir, Feinsliebchen; Vic. 7795; (Fr. alb) Col. X-128, 69542——
Es Rauschet dar Wasser; Vic. 7760——
Es Steht ein' Lind; (Fr. alb) Col. X-218, 69541——
Fantasie in E Minor: (Fr. alb) Tim. 5, 1307——
Feinsleibchen, du sollst; Vic. 7795; (Fr. alb) Col. X-128, 69541——
Feldeinsamkeit; Vic. 7793, 15218; Col. 7204——
Ganz Zum Liebchen; Vic. 1611——
Geisttiches Wiegenlied; Dec. 25257——
German Requiem-excerpts; Dec. 25336, 25383, 25337——
Hungarian Dances: No. 1; Vic. 1675, 2010; Col. 17078; Dec. 20455, 20353, 25272; (Fr. alb) Dec. 89, 18019——No. 2; (Fr. alb) Dec. 89, 18020—No. 3; (Fr. alb) Dec. 89, 18018——No. 4; Vic. 14905; Dec. 20666; (Fr. alb) Dec. 89, 18021——No. 5; Vic. 1296, 4321, 26307, 26020, 20841; Dec. 25097; (Fr. alb) Dec. 89, 18018——No. 6; Vic. 8866, 7990; Dec. 25097; (Fr. alb) Dec. 89, 18020——No. 7; (Fr. alb) Dec. 89, 18021——No 17; Vic. 6706, 2010; (Fr. alb) Dec. 89, 18019——No. 18; Vic. 1796——No. 19; Vic. 11534——
Ich wandte mich und sahe an; Vic. 1610——
Immer leiser wird mein Schlummer; Vic. 6755; Col. 7204——
Intermezzi; (alb) Vic. M-321——
Intermezzos: in A Major; Vic. 7994; Col. 4083; Dec. 25174——in A Minor; Vic. 7991, 7994, 14516——in C Major; Vic. 14516; Dec. 25391; Col. 17079——in C Sharp Minor; Dec. 25783——in E Flat Major; Dec. 25326, 25581——in E Flat Minor; Vic. 7992; Dec. 25326——in F Minor; Vic. 7992——
Jager, Der; Vic. 1756——
Jager und sein liebchen; Vic. 7761——
Kein haus, Keine Heimat; Vic. 16111——
Liebeslieder Walzer; (alb) Vic. M-455, AM-455; (alb) Mus. 14——
Lieder album; (alb) Vic. M-175——
Madchen Spricht; Vic. 1857——
Mainacht, Die; Vic. 7821, 14307; Dec. 20285——
Marie, ging aus Wandern; (Fr. alb) X-128, 69542——
Mein Liebe ist grun; Vic. 1733——
Mein Madel hat' einen Rosemund; Vic. 6857, 7759; (Fr. alb) Col. X-128, 69542——
Minnelied; Vic. 24791——
Minuet from Serenade; Vic. 6834, 11458——
My Love is Green; Vic. 24790——
Nachtigall; Vic. 1756, 7793——
Nonne und der Ritter; Vic. 7760——
O kuhler Wald; Vic. 4403——
On the River boat; (Fr. alb) Col. M-234, 1233——
O Tod, wie bitter bist du; Vic. 1610, 14309——
O wusst ich doch den Weg zuruck; Vic. 4403, 7761, 14309——
Piano Music; (alb) Vic. M-202, AM-202——
Prelude & Fugue in C Sharp Major; (alb) Sch. 1——
Quartets: in G Minor, op. 25; (alb) Vic. M-234, AM-234; Dec. 20244——in A Minor; (alb) Vic. M-278, AM-278——
Quintets: in F Minor; (alb) Vic. M-10, AM-10——in F Major; (alb) Vic. M-466. AM-466——in G Major; (alb) Vic. M-184, AM-184——in B Minor: (alb) Vic. M-491, AM-491; (alb) Col. M-118——
Requiem; Vic. 9395——
Rhapsody: in E Flat Major; Dec. 25581——in B Minor; Vic. 7993-4——
Romance in F; Vic. 7992——
Sandmannchen; Der Schmied; Dec. 20286——
Sapphische Ode; Vic. 7085——
Schwesterlein; (Fr. alb) Col. X-128, 69541——
Scherzo in E Flat Minor; Vic. 7989——
Serenade for Orchestra; Vic. 6834, 11458——
Sextets: in B Flat; (alb) Vic. M-296, AM-296——in G Major; (alb) Vic. M-371, AM-371——
Sisters, The; (Fr. alb) Col. M-234, 1233——
Sonatas: in G Major, op. 78; (alb) Vic. M-121, AM-121——in A Major, op. 100; (alb) Vic. M-288, AM-288—excerpts; Vic. 8359-60——in D Minor. op. 108; (alb) Vic. M-241, AM-241; (alb) Col. M-324—excerpt; (Fr. alb) Col. M-117, 67612——in E Flat Major, op. 120;

(alb) Vic. M-422, AM-422; Dec. 25722-4——in F Minor, op. 38; (alb) Vic. M-564, AM-564; (alb) Col. M-236——in F Major, op. 99; (alb) Vic. M-410, AM-410——in F Minor for clarinet & piano; (alb) Mus. 27, 1097-9——in F Sharp Minor, op 2; FRM. 15-17——
Sonne scheint nicht weher, Die; (Fr. alb) Col. X-128, 69541——
Sonnet, Ein; Sonntag; Vic. 14308——
Standchen; Vic. 7793, 14310——
Symphonies: No. 1 in C Minor; (alb) Vic. M-301, AM-301; (alb) Vic. M-470, AM-470; (alb) Col. M-103; (alb) Col. M-333; Dec. 25487-92——No. 2 in D Major; (alb) Vic. M-82, AM-82; (alb) Col. M-265; (alb) NCMA. 11——No. 3 in F Major; (alb) Vic. M-42, AM-42; (alb) Vic. M-341, AM-341; (alb) Col. M-181; (alb) Col. M-353——No. 4 in E Minor; (alb) Vic. M-185, AM-185; (alb) Vic. M-242, AM-242 (alb) Col. M-333; (alb) Vic. G-7——
Therese; Vic. 1733——
Tod, Das is die kuhle Nocht; Vic 1733——
Tragic Overture; (Fr. alb) Vic. M-507, AM-507; Vic. 11433-4; (alb) Col. X-85——
Treue Liebe; Vic. 8763——
Trios: in C Major; (alb) Col. M-256——in C Minor; Dec. 25627-9——in E Flat Major; (alb) Vic. M-199, AM-199——in A Minor; (alb) Mus. 15——
Variations: on an original theme; Vic. 14227——on a theme by Handel; (alb) Vic. M-114, AM-114; (alb) Col. M 345——on a theme by Haydn; (alb) Vic. M-355; Dec. 25505-6; (alb) Col. X-125——on a theme by Paganini; Vic. 7419-20——
Vergebliches Standchen; Vic. 1755, 14310——
Verret; Vic. 14311——
Vier Ernste Gesang; Vic. 14310——
Von euriger Liebe; Vic. 1756, 14306; Dec. 25176, 25806——
Vor der Thur; Vic. 7761——
Waltzes: selections; Col. 7353; (alb) Col. M-342; Dec. 20034; (alb) Sch. 1; Roy. 562; (alb) Vic. M-321; Vic. 7990——in A Flat Major; Vic. 4435; Rov. 1825; MCR. 5——in A Major; Vic. 1667; Dec. 25305. 20008; (Fr. alb) Dec. A-118, 23146——in B Major; in E Major; Roy. 1825——
Vergebliches Standchen; Dec. 20285——
Wenn ich mit Menschen: Vic. 7759——
Wie bist du Meine Konigin; BP. 95045——
Wie froh und frisch; Vic. 1611——
Wiegenlied; Vic. 1271, 1755, 7085, 8763, 26307; Dec. 25001; BP. 35022——
Wie komm' ich denn zur Tur herein; Vic. 7795——
Wie Melodion zieht es mir; Dec. 25229——
Zigeunerlieder; Dec. 25719-20.

Brailowsky, Alexander, pf: Pastorale and Capriccio (Scarlatti-Tausig); Vic. 15407—Rondo a Capriccio in G Major (Beethoven); Vic. 15407—Sonata No. 3 in B Minor (Chopin); (alb) Vic. M-548, AM-548—Berceuse in D Flat Major, op. 57 (Chopin); Ecossaises Nos. 1, 2, 3, op. 72 (Chopin); Vic. 15382.

Brain, Aubrey, horn: Octet in F (Schubert); (alb) Col. M-97—Divertimento No. 17 in D (Mozart); (alb) Col. M-379—see also: *B.B.C. Sym. O. & Busch.*

Braithwaite, Warwick, Cond: see *London Phil. O.*

Brandenburg Concertos (Bach, J.S.): Nos. 1-4: *Busch Chamber Players;* (alb) Col. M-249, 68434-41; AM-249, 68448-55——Nos. 5-6: *Busch Chamber Players;* (alb) Col. M-250, 68442-47; AM-250, 68456-61——Nos. 1-2: *Ecole O. Paris;* Vic. 1171-82——No 2: *Cortot-Ecole Normale Chamber O;* Vic. 11930-31——Nos. 3: *Cortot-Ecole Normale Chamber O;* Vic. 4225-26——No. 4: *Ecole Normale Chamber O;* Vic. 7916——No. 5: *Ecole Normale Chamber O;* Vic. 7863-64—*Ehlers,* hschd; Dec. 25221——No. 6: *Cortot-Ecole Normale Chamber O;* Vic. 11264-65.

(Brant) Eight Songs for Soprano, Three Violas & Piano; NMQ. 1311.

Brant, Henry, Cond: see Eight Songs for Soprano, Three Violas & Piano; NMQ. 1311.

Brant. Henry, pf: Cuban Songs (Roldan); Short Prelude (Caturba); NMQ. 1213.

Branzell, Karin, con: Chant Hindou (Sadko); Contes D'Hoffmann-Barcarolle (Rimsky-Korsakov); Dec. 25115—Still Wie Die Nacht (Brahms); Traume (Wagner); Dec. 25091—Tod und das Madchen (Schubert); Dec. 25227.

Braslau, Sophie, con: Der Erlkonig; Die Forelle; Die Heidenroslein; Die Junge Nonne; Tod und das Madchen, Der; (Fr. alb) Col. M-89—Love's Old Sweet Song; The Sweetest Story Ever Told; Col. 212.

Braun's Meidelein (Othmayr): *Wolff,* bar. & pf; (Fr. alb) Col. X-168.

Brave Wolfe: *Madrigal Sgrs;* (Fr. alb) Col. M-329, 4206.

Brazilian Quartet No. 5 (Villa-Lobos): *Carioca Stg. Quar;* Vic. 11212-13.

Breakfast in Bed on Sunday Morning: *Lauder,* bar; Vic. 9021.

Breakfast Scene and Trio: see Rosenkavalier.

Break the News to Mother: *Luther & Layman,* voc; Dec. 2458.

Brecher, Gustave, Cond: Der Freischuetz-Overture (Weber); Ballo in Maschera-Overture (Verdi); Dec. 25348-49.

(Brecht-Eisler): In Praise of Learning; Tim. 530—Forward We've Not Forgotten; Tim. 526—United Front; Tim. 528.

Breen, Bobby, voc; **Decca for all Nos. unless otherwise indicated:** Ave Maria; Largo: Ombra mai fu; 2496—Blue Italian Waters; Fisherman's Chantie; 2353—Flower Song; Rainbow on the River; 1053—Happy as a Lark; Sunny Side of Things; 1950—In a Little Dutch Kindergarten; Sleep My Baby Sleep; 1804—It's A Sin to Tell a Lie; Let's Sing Again; 798—M-O-T-H-E-R; Rosary; Dec. 973—Put Your Heart In a Song; Telling My Troubles to a Mule; 1949—Make a Wish; Music in My Heart; Blu. 7153—Hawaii Calls; Song of the Islands; Blu 7320—Macushla; Down Where the Trade Winds Blow; Blu. 7330.

Breese, Lou & O: Come to the Fair; Swamp Fire; Var. 8265—Tennessee Fish Fry; A Latin Tune, A Manhattan Moon and You; Var. 8326—Angel in Disguise; Where Do I Go From You, Var. 8259.

Brenner, Engelbert, eng. h: Variations on a Theme by Mozart (Beethoven): (alb) Mus. 34.

Bret, Gustave, Cond.-*Sym. O:* Concerto for Four Pianos and Orchestra (Viva'di-Bach); (alb) Vic. M-366—Prelude to the Cantata No. 106 (Bach); (Fr. alb) Vic. M-366, 12069.

(Breton, Thomas): La Verbena de la Paloma; Dec. 20645-52—En La Alhambra; (Fr. alb) Col. M-146, 67819—Jota-La Dolores; (Fr. alb) Col. M-331, 69201—Polo Gitano; (Fr. alb) Col. M-146, 67820—See also Anthologies: Spanish Albums.

Breviario, Giovanni, sgr: see Norma (Bellini).

Bridal Chorus & March: see Lohengrin.

Bridal Waltz: see Folk Tale (Gade).

(Bridge, Frank): Love Went A-Riding; Vic. 2009—Novelette No. 3; Vic. 9739—Cherry Ripe; Sally In Our Alley; Dec. 20173—Isobel; Dec. 20364.

Bridgebuilders (Morrison-Frazier): *Falkner,* bar; Col. 279.

Brigg Fair (De'ius): *Sym. O; Beecham,* Cond; (alb) Col. X-30.

Brighten the Corner Where You Are: *Metcalf,* voc; Dec. 1742—*Rodeheaver,* voc; Vic. 19880.

Bright, Sol & O: Akaka Falls; Tomi Tomi; Vic. 24593—He Ono; Hooheno Keia; Vic. 24568.

Brigode, Ace & O: Why Should I Cry Over You; You Know You Belong to Somebody Else; Voc. 5446.

Brindisi: see Lucrezia Borgia and Cavalleria Rusticana.

Britannica Acd. Band: **Daisy Bell; Yip I Addy Ay;** Dec. 1024.

British Light O: Gondoliers-excerpts (Sullivan); Col. 300 & 301—Grand March-Alceste (Handel); March-Judas Maccabeus (Handel); See the Conquering Hero Comes-Judas Maccabeus (Handel); Col. 333—Grand March-Joseph (Handel); March-Scipio (Handel); Minuets-Fireworks Music (Handel); Col. 331—Iolanthe-excerpts (Sullivan); Col. 302—March-Hercules (Handel); March-Occasional Oratorio (Handel); Minuet-Samson (Handel); Col. 332—Mikado-excerpts (Sullivan); Ruddigore-excerpts (Sullivan); Col. 300—Utopia Limited-excerpt (Sullivan); Col. 301.

Brito, Alfredo & O: Siboney, rh; Maria, My Own, rh; Vic. 22685—Adios, rh; Shakin' the Maracas; Dec. 455—Beneath the Curtain of the Night, ta; Magic of You; Dec. 403—Lamento Esclavo, rh; Ojos Verdes rh; Dec. 10242—Mama Inez, rh; Rabu, rh; Dec. 10243—Triguenita, rh; Dec. 10244.

Britt, Horace, cel: see Barrere-Salzedo-Britt and Children's corner.

Broken Rosary, A: *Crawford,* ogn; Vic. 24379.

Bronschwak & Perlemutter, vio: see Roesgen-Champion.

Bronze Horse (Auber): *London Phil O, Lambert,* Cond; Vic. 12511.

Brooklet (Schubert-Rachmaninoff): *Rachmaninoff,* pf; Vic. 1196.

Brook's Lullaby, The: see Baches Weigenlied.

Brouillards (Debussy): see Preludes. Book II.

Brown Bird Singing A: *Garber & O;* Voc. 5196—*Sullivan & O;* Voc. 4068—*Noble & O;* Vic. 24211.

Brown, Cleo, voc. & pf; **Decca for all Nos.** Boogie Woogie; 477—Breakin' in a Pair of Shoes: 718—Give a Broken Heart a Break; 486—Here Comes Cookie; 409—I'll Take the South; 409—Latch On; 795—Love in the First Degree; 846—Mama Don't Want no Peas an Rice an' Cocoanut Oil; 512—Me and My Wonderful One; 486—My Gal Mezzanine; 846—Never Too Tired For Love; 512—Pelican Stomp; 477—Slow Poke: 795—Stuff is Here and It's Mellow; 410—When; 632—When Hollywood Goes Black and Tan; 632—You're a Heavenly Thing; 410—You're My Fever; 718.

Brown, Eddy, Ens: Sarabande & Tambourin (Leclair; Roy. 578—Three Pieces for Flute, Harp & String Quartet (Mason); Roy. 1866-67.

Brown, Eddy, vio: Concerto for 4 violins (Leo); Roy. 1826-7—Passacaglia on a Theme by Handel; Roy. 1840—Serenade (Sinding); Roy. 1809-10—Concerto In A Minor, op. 3, No. 8 (Vivaldi); Roy. 577-8—Navarra For Two Violins & Orchestra (Sarasate); Roy. 582—Serenade Humoristique (Leonard); Roy 583—Sonata No. 2 (Grieg); Roy 589-91—Sonata Virginianesque (Powell); Roy. 1870-72—Vocalise, op. 34, No. 14 (Rachmaninoff); Roy. 591—Suite Antique (Stoessel); with *Sinfonietta;* (alb) Roy. 28—Sonata in G Minor (Handel); Roy. 603—Solvejg's Song (Grieg); Roy. 1875—The Prophet Bird (Schumann); Roy. 1875—To A Wild Rose; Turkey in the Straw; Roy. 1874.

Brown, Lawrence; see Robeson.

Brown, Les & O: Star Dust; Boogie Woogie; Blu. 7858—This Can't Be Love; Sing For Your Supper; Blu. 10017—When Day Is Done; Sobbin' Blues; Blu. 10026—I Have Eyes; You're A Sweet Little Headache; Blu 10053—Don't Worry 'Bout Me; What Goes Up Must Come Down; Blu. 10161—If It's Good Then I Want It; Sticks and Stone; Blu. 10203—Love for Sale; Out of the Night; Blu. 10211—Perisphere Shuffle; Trylon Stomp; Blu. 10314—Scissors and Knives to Grind; Makin' Whoopee; Blu. 10381—I've Got My Eyes On You; Little Boy; Blu. 10395—Oh Marie; Ciribiribin; Blu 10421—Chico's Love Song; I Love To Sing the Words; Blu. 10457—Dance of the Blue Devils; Swamp Fire; Dec. 1231—Don't You Care What Anyone Says; Ramona; Dec. 1296—Don't You Go Worryin' 'Bout Judgment Day; Rigamarole; Dec. 1238—Feather Your Nest; Lazy River; Dec. 1323—Mutiny on the Band Stand; When You Wore a Tulip; Dec. 2045 — Papa Treetop Tall; Swing for Sale; Dec. 991—Comanche War Dance; Mellow Bit of Rhythm; Dec. 3155—Love; Poor Ballerina; Dec 3167—I Concentrate on You; I've Got My Eyes On You; Blu. 10551—Make With the Kisses; You Bring Me Down; Blu. 10480—Man Who Comes Around; That Old Gang of Mine; Blu. 10558.

Brownlee, John, bar: La Boheme: (alb) Col. 274—Delius Society; (alb) Col. 290.

(Bruch, Max): Concerto No 1 in G Minor; (alb) Vic. M-124, AM-124; (alb) Col. M-332—Kol Nidrei; Vic. 35830; Dec. 25501—Heldenfeier; Dec. 25745.

(Bruck, de): see Anthologies: Music History—2000 Years of Music.

(Bruckner, Anton): Te Deum-Te Deum Laudamus; Tu Rex Gloriae; Dec 25157—Overture in G Minor; (alb) Dec. 7—Os Justi and Virga Jesse; BP. 35034—Mass in E Minor (alb) Vic. M 596, AM-596—Scherzo from the Posthumous Youth; Symphony No. 3 in D Minor; Vic. 11726—Symphony No. 4 in E Flat; (alb) Vic. M-331, AM-331—Symphony No. 7 in E Major; (alb) Vic. M-276, AM-276.

Bruit des Chants, Le: see Esprits Gardiens.

Brunnhilde's Battle Cry; see Walkure.

Brunold, Paul, hschd: La Poule (Rameau); Le Rappel des Oiseaux (Rameau); BP. 35036.

Brunswick Concert O: Danube Waves Waltz; Southern Roses Waltz; Bru. 20071—A Hunt in the Black Forest; In a Clock Store; Bru. 20068—In a Monastery Garden; In a Persian Market; Bru. 20067—I Surrender, Dear; Star Dust; Bru. 20100—Melodies from Victor Herbert Operas; Bru. 20059—Poet and Peasant Overture; Bru. 20055—Thousand and One Nights; Wine, Woman and Song; Bru. 20088.

Brunswick Light Opera Co.: Gondoliers; Bru. 20085-86—Iolanthe; Bru. 20080-81—Mikado; Bru. 20072-74—Patience; Bru. 20078-79—Pinafore; Bru. 20075-76-77—Pirates of Penzance, Bru. 20084-85.

Brunswick Military Band: Fairest of the Fair; Marche Au Drapeau, La, Bru. 8503—Soldiers' Chorus (Gounod); Aida March (Verdi); Bru 8498—Bridal Chorus (Wagner); Pilgrims' Chorus (Wagner); Bru. 8493.

Brunswick Salon O, Palitz, Cond: Minuet in G (Beethoven-Dumont); Entracte & Gavotte (Thomas-Aushutz); Bru. 8502—To A Wild Rose (McDowell); Spring Song (Mendelssohn); Bru. 8492—Melodie in F (Rubinstein); Bru. 8402—Roses of Picardy (Wood); Bru. 8497.

Brussels Royal Conservatoire O: see *Orchestra of the Brussels Royal Conservatory.*

Bruyeres (Debussy): *Copeland,* pf; (Fr. alb) Vic. M-198, 1644—*Gieseking,* pf; (Fr. alb) Col. M-382, 17165.

Bryant, Betty, voc: April in Paris; Falling in Love With Love; September Song; BW. 104.

Bryant, Willie & O: Neglected; On the Alamo; Dec. 1772—You'll Never Remember and I'll Never Forget; You're Gonna Lose Your Gal; Dec. 1881—A Viper's Moan; Texas Teaser; Blu. 6750.

Bryon, Enrique & O: Lagrimas Negras, rh; Triguenita; rh; Vic. 24449.

Bublitchki, f.s: *Vesiolaya,* sop; Col. 362—*Elman & O:* Blu. 10103.

Buch der Hangenden Garten, das (Schonberg): see Anthologies; Columbia History of Music.

Buciumeana: see Rumanian Folk Dances (Bartok).

Buck, Dudley, Sgrs: Festival Te Deum in E Flat; Hallelujah Chorus; Bru. 20082.

Budapest Phil. O: Concerto No. 17 in G for piano and Orchestra (Mozart): (alb) Col. 111.

Budapest Stg. Quar: **Victor for all Nos.:** Italian Serenade in G Major (Wolf); 4271—Quartet No. 2, in A Minor (Bartok); (alb) M-320 AM-320—Quartet in D Major (Beethoven): (alb) M-289, AM-289—Quartet No. 8, in E Minor (Beethoven); (alb) M-340, AM-340—Quartet No. 10, in E Flat Major (Beethoven); (alb) M-467, AM-467—Quartet in B Flat Major (Beethoven); (alb) M-157, AM-157—Quartet in B Flat Major (Beethoven); 8586-87—Quartet in A Minor (Brahms); (alb) M-278, AM-278—Quartet in G Minor (Grieg); (alb) M-465, AM-465—Quartet No. 1, in E Flat Major (Mendelssohn); (alb) M-307, AM-307—Quartet in E Flat (Mendelssohn); 9245—Quartet in C Major (Mozart); (alb) M-285 AM-285—Quartet in D Major (Mozart); (alb) M-222, AM-222—Quartet in F Major (Mozart). (alb) M-348, AM-348—Quartet in A Minor (Schubert); (alb) M-225, AM-225—Quartet No. 6 in D Minor (Schubert); (alb) M-34—Quartet in D Minor (Sibelius); (Fr. alb) M-

344, AM-344—Quintet in F Major (Brahms); with Hobday va; (alb) M-466, AM-466—Quintet in G Major (Brahms); (alb) M-184, AM-184—Quintet for Clarinet and Strings (Mozart) with Goodman, clar; (alb) M-452, AM-452—Sextet No. 2, in G Major (Brahms), with Hobday and Pini; (alb) M-371, AM-371—Sextet in A Major (Dvorak); (alb) Vic. M-661, AM-661, DM-661.

Budapest Trio: Trio No. 3 in C Minor, op. 101 (Brahms); Dec. 25627-29—Trio in F Minor, op. 65 (Dvorak); Dec. 25732-35.

Buffoon (Confrey): *Music Makers;* Col. 277—*Weems & O;* Dec. 1884—*Victor Concert O;* Vic. 24028—*Fields & O;* Blu. 10308.

Bugle Call Rag: *Miller & O;* Blu. 10740—*Calloway & O;* Voc. 4019—*Banks & O;* UHCA. 109—*Goodman & O;* Bru. 7644—*Hackett & O;* Voc. 5375—*Heidt & O;* Bru. 7981—*DeLange & O;* Bru. 7996—*Kostelanetz & O;* Bru. 8214—*Redman & O;* Voc. 3354—*Goodman & O;* Vic. 25467—*Noble & O;* Vic. 25223—*Wells & O;* Vic. 26220—*Ellington & O;* Vic. 22938—*Hinett Threesome;* Blu. 10392—*Wettling & O;* (Fr. alb) Dec. 18044—*Gray & O;* Dec. 869—*Zutty & O;* Dec. 465—*Smeck & O;* Dec. 1479—*Minevitch & Hca. O;* Dec. 301—*Roy & O;* Dec. 1507.

Bugle Call Raggers: New Jig Rhythm; Temptation Rag, Dec. 1018.

Bugle Calls of U. S. Army: *Baker;* Vic. 21494.

(Bull, John): Variations on the King's Hunt; (Fr. alb) Col. M-231, 5713—Gigge-Dr. Bull's Myselfe; Dec. 25036.

(Bull, Ole): Herd Girl's Sunday; Vic. 35885; 2052.

Bullock, Chick & O; **Vocalion for all Nos:** Creeking Old Mill on the Creek; Wind at My Window; 5251 — Last Night; Out On a Limb; 5171 — Imagination; A Lover's Lullaby; 5434 — Polka Dots and Moonbeams; Shake Down the Stars; 5472 — Ace in the Hole; 4424—Alla En El Rancho Grande; 5032—Heaven Can Wait; 4684—How Can We Be Wrong; 4332—I Must See Annie Tonight; 4460—I Never Knew Heaven Could Speak; 4764—I Used to Love You; 4583—I Want a Girl; 4620—I'll See You In My Dream; 4583—I'm Building A Sailboat of Dreams; 4750—Kiss Me Good-Night; 4096—The Man With the Mandolin; 5007—Moonlight Serenade; 5007—My Gal Sal; 4424—My Hands Are Tied; 4685—My Melancholy Baby; 4402—No Wonder; 4332—Oh You Crazy Moon; 4982—Old Apple Tree; 4070—Put That Down in Writing; 5032—Rumpel-Stilts-Kin; 4750—Shut Eye; 4684—So Little Time; 4070—Somebody Loves Me; 4402—Somebody Nobody Knows; 4764—Stairway to the Stars; 4862—That Feeling is Gone; 4096—There's No Place Like Your Arms; 4364—Time and Time Again; 4847—Tinkle Song; 4847—Two Sleepy People; 4475—Up-Sy Down-Sy; 4982—We've Come A Long Way Together; 4685—When You Wore A Tulip; 4620—Ya Got Me; 4364—You Don't Know How Much You Can Suffer; 4862—You Look Good To Me; 4475—You Must Have Been A Beautiful Baby; 4460.

Bullock, Chick, voc: **Vocalion for all Nos:** Angel; I've Got My Eyes on You; 5342—At Least You Could Say Hello; Are You Havin' Any Fun; 5125—I Can't Tell Why I Love You; 5096—It Was Written In the Stars; Do I Love You; 5278 — Punchinello; When You Wish Upon A Star; 5366—Fools Rush In; Nearness of You; 5558—You're Lonely and I'm Lonely; It's a Lovely Day Tomorrow; 5583—Sunbonnet Sue; 5098.

Bullock, Dr. E. ogn: All Glory, Laud and Honour (Bach); Sleepers Awake, a Voice is Calling (Reger); Vic. 11159—Organ Concerto in B Flat (Handel); Vic. 4219, 4220—Water Music Suite (Handel); Vic. 4220

Bunch, Billy & O: Three Little Maids; The Flowers That Bloom in the Spring; Blu. 10305.

Bunn, Teddy, gtr: Bachelor Blues; King Porter Stomp; BN. 503—Blues Without Words; Guitar in High; BN. 504.

Bunteblatter, op. 29, No. 1, 4, 6, 10 (Schumann): *anon. performer;* (alb) Tim. 7-C.

Buran, f.s: *Lescenco,* bar; Col. 4121.

Burgin Quartet of the Boston Sym. O: Four Minutes and Twenty Seconds for Flute and String Quartet (Harris); Fr. alb) Col. M-191, 68186.

Burke, Ceelle & O: When the Swallows Come Back to Capistrano; The Lady and the Melody; Var. 8313.

Burke, Sonny & O: Easy Does It; If It Wasn't for the Moon; Voc. 5397—I May Be Wrong; Voc. 5356—I Never Purposely Hurt You; Pick A Rib; Voc. 5459.

Burlesca (Strauss, R.): *Berlin State Opera O, Van Hoogstraten,* Cond; Vic. 11744-45.

Burman, Lover, The (Baker, J.): *Madrigal Sgrs;* (Fr. alb) Col. M-329, 4206.

Burr Henry, ten: Beautiful Isle of Somewhere; Vic. 19883—Heaven Is My Home; I Need Thee; Vic. 19884—I'll Take You Home Again; When the Corn is Waving; Vic. 19888—Jesus Saviour, Pilot Me; Vic. 20277—Safe in Arms of Jesus; Trust and Obey; Vic. 19825—Silver Threads Among Gold; When You and I Were Young; Vic. 19112.

Busch, Adolf, vio: Sonata in D minor (Bach); (alb) Vic. M-133, AM-133.

Busch, Adolf, vio with *Serkin,* pf: **Victor for all Nos. unless otherwise indicated:** Brandenburg Concertos, Vol. 1; (alb) Col. M-249—Brandenburg Concertos, Vol. II; (alb) Col. M-250——Sonatas (Beethoven): in E flat major; 7560-1—in F Major; (alb) M-228, AM-228—in C minor; (alb) M-283, AM-283——Sonatas (Brahms): in G major; (alb) M-121, AM-121—in A major; 8359-60——Sonata in F major (Mozart); 15175-6——Sonata in F sharp minor (Reger); 7564——Sonata in A minor (Schumann); (alb) M-551——Trio in E flat major (Brahms); (alb) M 199, AM-199.

Busch Chamber Players: **Victor for all Nos:** Adagio and Fugue in C minor (Mozart); 12324—Concerto in E flat major; (alb) M 675, AM-675, DM-675——Suites (Bach): Nos. 1 & 2; (a b) M-332, AM-332—Nos. 3 & 4; (alb) M-339, AM-339.

Busch Quartet; **Victor for all Nos:** Quartets (Beethoven): in F major; (alb) M-206, AM-206—in C major; (alb) M-171, AM-171—in F minor; 8352 3—in E flat major; (alb) M 489, AM-489—in C sharp minor; (alb) M-369, AM-369—in A minor; (alb) M-490, AM-490—in F major; (alb) M-287, AM-287——Quartet in C minor (Brahms); (alb) M-227, AM-227——Quartets (Schubert): in B flat major; (alb) M-670, AM-670—in D minor; (alb) M-468, AM-468——Quintet in B minor (Brahms); (alb) M-491, AM-491——Quintet in F minor (Brahms); (alb) M-607.

Busch-Serkin Trio: Trio in E flat major (Schubert); (alb) Vic. M-374, AM-374.

Busch, Fritz, Cond: Die Aegyptische Helena-Helen's Awakening (Strauss, R.); Funeral March (Strauss, R.); Dec. 25031—see also: *British Broadcasting Co. Sym. O; London Phil. O; Glyndebourne Festival Opera Co.*

Bush, Eddie, Trio: Object Of My Affection; Talkin' to Myself; Dec. 332—My Little Grass Shack in Kealakekua, Hawaii; Song of the Island; Vic. 24602.

(Busoni): Fourth Ballet Scene, D Major, op. 33a; Waltz & Galop; Dec. 20379—Albumblatt No. 3; All' Italia; Col. 69761—Spanish Rhapsody; (alb) Col. X-163—Fantasia; Col. 69127—Indianisches Tagesbuch; Col. 69010—Sonatina; Col. 69736; FRM. 23—Sonatina, In Diem Nativitatis Christem FRM. 24.

Busse, Henry & O: **Decca for all Nos. unless otherwise indicated:** Down Home Rag; Weary Blues; 2076—Holy Smoke; Little Red Riding Hood; 2928—Hot Lips; Jealous Voc. 2846—Fiesta; Vic. 22678 — Alexander's Ragtime Band; 1015—All's Fair In Love And War; 1076—At Sundown; 1101—Aunt Hagar's Blues; 1207—Bambina; 1976—Beer Barrel Polka; 2453—Begin the Beguine; 2107—Darktown Strutters' Ball; 440—Don't Cross Your Fingers, Cross Your Heart; 1976—Figaro; 1924—Fit As A Fiddle; 1425—Five Foot Two, Eyes of Blue; 1285—Have You Forgotten So Soon; 2126—He's Just a Horn Tootin' Fool; 789—Hot Lips; 198—Hot Pretzels; 2453—Ida Sweet as Apple Cider; 789—If the Moon Turns Green; 398—I'm Gonna Lock My Heart; 1924—I'm Madly In Love with You; 2143—It Had To Be You; 1336—I Used To Be Color Blind; 2003—Little Kiss At Twilight; 1938 — My Best Wishes; 1923—My Heart Is Unemployed; 2106—My Last Goodbye; 2454—My Melancholy Baby; 1015—Never Should Have Told You; 1077—Night Is Filled with Music; 2003—Oh by Jingo!; 2524—Oh Johnny Oh Johnny, Oh!; 2524—On The Alamo; 774—Rainbow 'Round the Moon; 2126—Roller Skating On a Rainbow; 2509—Sam, The Old Accordion Man; 1285—Smooth Sailing 399—Someone Else May Be There While I'm Gone; 1101—Stumbling; 1336—Take Me With You; 2107—That's Right-I'm Wrong; 2509—Tu-Li-Tulip Time; 1975—Two Seats in the Balcony; 398—Under Your Spell; 1077—Vamp, The; 1425—Wang Wang Blues; 198—'Way Down Yonder In New Orleans; 440—What Goes On Here; 1938—When A Prince of A Fella Meets A Cinderella 1975—When Day Is Done; 774—Whose Honey Are You?; 399—Who Blew Out the Flame?; 2106—Will You Remember Tonight Tomorrow?; 1923 — With Plenty Of Money and You; 1076—You Look Good To Me; 2143—You've Got Me Crying Again; 2454.

Busser, Henri. Cond: see Opera-Comique.

But As For His People (Handel): *Leeds Festival Ch; London Phil O, Beecham,* Cond; Col. 68412.

Butter, Eddy & O: The Prelude; Var. 8129.

Butterfield, Erskine & O: A-Tisket A-Tasket; Voc. 4243—Down Home Blues; Nothin' To Do; Dec. 3252—Your Feet's Too Big; What's Cookin'; Dec. 3209—Darn That Dream; Inconvenience; Dec. 3043—Salt Butter; Tuxedo Junction; Dec. 3042.

Butterflies (Schumann): *Cortot,* pf; Vic. 1819-20.

Butterfly Etude: see Etude in G Flat Major (Chopin).

Butterfly, The (Grieg): *Eaver,* pf; Vic. 21012—*Decca Little Sym. O;* Dec. 23102.

Butterfly, The (Schubert): *Schumann,* sop; (Fr. alb) Vic. M-497, 15168.

But the Lord Is Mindful of His Own (Mendelssohn): *Schumann-Heink,* con; Vic. 7388. (Buxtehude): Prelude, Fugue and Chaconne; Dec. 20177—Send Hid Din Engel; Col. 69752—Cantata Singet dem Herrm cin neues Lied; Mus. 1008—Cantata O Frohliche Stunden; Mus. 1009—Missa Brevis; (alb) Mus. 24—Von Gott will ich Nicht Lassen; Ein fieste Burg ist unser Gott; Mus. 1050—Chorale Fantasy on Wie Schon leuchtet der Morgenstern; Chorale Prelude; Ich rug zur dir, Herr Jesu Christ; Chorale Prelude; Lobt Gott, ihr Christen allzugleich; Magnificat Primi Toni; Prelude and Fugue In E Minor; Toccata in F Major; (alb) Mus. 40.

Buzzin' Round with the Bee: *Hampton & O;* Vic. 25575.

By A Hidden Spring (Strauss): see An Einsamer Quelle.

By a Lonely Forest Pathway (Griffes): *Darwin;* Vic. 36224.

Bye and Bye: *Robeson-Brown;* sgrs; Vic. 19743—*Hall Johnson Ch;* Vic. 4460.

(Byrd, William): I Thought That Love Had Been a Boy; Vic. 4316—Galliard; Vic. 7873—Gigue; Vic. 1943—Pavane; Vic. 1943, 7873—Agnus Dei; Justorum Animae; Col. 4137—The Bells; Col. 69328—The Lord of Salisbury; (Fr. alb) Col. M-231, 5712—Miserere; Mus. 1048—see also Anthologies: Music History—2000 Years of Music.

Byrne, Bobby & O: Make With the Kisses; Speaking of Heaven; Dec. 2815—Easy Does It; How Can You Pretend; Dec. 3020—Can't We Be Friends; Two Little Doodlebugs; Dec. 2956—If It Wasn't for the Moon; One Cigarette for Two; Dec 2942—Deed I Do; Thinking of You; Dec. 3170—Barnyard Cakewalk; How Many Times; Dec. 3108—Busy As A Bee; Way Back in 1939 A D; Dec. 3028—If I Could Be the Dummy on Your Knee; Slow Freight; Dec. 3123.

By the Brookside: *Paderewski,* pf; Vic. 1426.

By the Sea: see Am Meer.

By the Sleepy Lagoon (Coates): *London Phil. O, Coates,* Cond; Col. 7336.

By the Tamarisk (Coates): *Sym. O. Coates,* Cond; (Fr. alb) Col. X-102, 69264.

By the Waters of Minnetonka (Cavanass-Lieurance): *Alda,* sop; Vic. 1268—*Schumann-Heink,* con; Vic. 1198—*Eddy,* bar; Vic. 4366—*Chemet,* vio; Vic. 1228—*Lieurance & Barone,* fl; Vic. 21972—*Mormon Tabernacle Ch;* Vic. 19829—*Harding Sisters; Vic.* 22949—*New Devonshire O;* Roy. 1747—*Malneck & O;* Dec. 2616—*Miller & O;* Blu. 7870—*Noble & O;* Bru. 8247—*Brunswick Salon O;* Bru. 8464.

By the Weeping Waters: *Watawaso;* Vic. 22316.

— C —

(Cabezon): Diferencias sobre el Canto del Caballero; Mus. 1048.

Cab, The: *Sablon,* voc; Lib. 8986.

(Caccini, Giulio): Euridice; Vic. 21752.

Caceres, Emilio & O: Jig in G; Runnin' Wild; Vic 26109—Alla en el Rancho Grande; Adios mi Chaparrita; Blu. 5582.

Cacilie (Strauss, R.): *Flagstad,* sop; Vic. 1967—*Melchior,* ten; Vic. 1853—*Ursuleac,* sop; BP. 35032.

Cadiz (Albeniz): *Orquesta Iberica de Madrid, Lago,* Cond; Dec. 20373.

(Cadman): At Dawning; Vic. 1165, 4369, 20110, 20668 25873; Dec. 23011—From the Land of the Sky-B'ue Water; Vic. 115, 1140.

Cagliostro Waltz (Strauss): *Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-665, AM-665, DM-665.

Cakewalk (McDonald): *Philadelphia O, Ormandy,* Cond; Vic. 15377.

(Caldara, Antonio): Come raggio di sol; Vic. 4003.

Calder, Crane, bass: Liebeslieder Walzer (Brahms); (alb) Mus. 14.

Calf of Gold: see Faust.

Calif of Bagdad Overture (Boieldieu): *Goldman Band, Goldman,* Cond; Vic 25759—*Vienna Sym. O, Kerby,* Cond; Col. 69065.

California Here I Come: *Martin,* voc; Dec. 2434—*Pollack & O;* Dec. 1517.

California Ramblers: A Beautiful Lady in Blue, I'll Never Forget I Love You; Blu. 6190.

Callirhoe Ballet Suite-excerpt (Chaminade): *Victor Olof Salon O;* Dec. 25189.

Calloway, Blanche & O: I Need Lovin'; Sugar Blues; Blu. 5334.

Calloway, Cab & O; **Vocalion for all Nos. unless otherwise indicated:** Ad de dey; 4700—Afraid of Love; 4905—Angels With Dirty Faces; 4498—April in My Heart; 4477—At the Clam-Bake Carnival; 4437—Azure; 4100—Blue Interlude; 4538—Boogie-Woogie; 4400—Bugle Blues; 4019—Congo Congo, rh; 4411—Crescendo in Drums; 5062—Deep in a Dream; 4511—Doing the Reactionary; 3970; Do You Wanna Jump, Children; 4477—Every Day's a Holiday; 3896—F. D. R. Jones; 4498—Floogie Walk; 4807—Foolin' With You; 4019—The Ghost of Smoky Joe; 4807—Go South Young Man; 3788—Hi De Ho, Romeo; 3789—Hoy Hoy; 4144—I Like My Music Hot; 3995—I'm Always in the Mood for You; 3787—I'm Madly in Love With You; 4511—Jive; 4437—Jubilee; 3896—The Jumpin' Jive; 5005—Long, Long Ago; 4905—Mama, I Wanna Make Rhythm; 3788—Manhattan Jam; 3830—Minnie the Moocher; 4753—Miss Hallelujah Brown; 4400—Mister Paganini-Swing for Minnie; 4369—Moon at Sea; 3789—New Moon and an Old Serenade; 4767—One Big Union for Two; 3970—One Look at You; 4767—Peck A Doodle Do; 4100—Peckin'; 3830—Queen Isabella; 3796—Ratamacue; 4700—Rustle of Swing; 4144—Savage Rhythm; 3796—She's Tall, She's Tan, She's Terrific; 3787—Shout, Shout. Shout; 4369—Skrontch; 4045—St. Louis Blues; 4753—Swing, Swing, Swing—3807—Tee Um Tee Um Tee I Tahiti; 4358—That Man Is Here Again;

3807—There's a Sunny Side to Everything; 4411—Three Swings and Out; 3995—Trylon Swing; 5005—Utt Da Zay; 5062—We're Breakin' Up a Lovely Affair; 4045—A Bee Gedzindt; 5267—Chili Con Conga; 5315—Do It Again; 5364—For the Last Time I Cried Over You; 5126—Give Baby Give; 5406—I Ain't Getting Nowhere Fast; 5195—Jiveformation; 5195—Pluckin' the Bass; 5406—Tarzan of Harlem; 5267—Twee Twee Tweet; 5126—Sincere Love; 5364—Vuelva; 5315—Boog It; 5444—Chop, Chop, Charlie Chan; 5444 — Paradiddle; 5467—Pickin' the Cabbage; 5467—Hard Time; Who's Yehoodi; 5566—Harlem Hospitality; Jitter Bug; Blu. 5676—Harlem Camp Meeting; Zaz Zuh Zaz; Blu. 5677—Copper Colored Gal; Wedding of Mr. and Mrs. Swing; Bru. 7748—Emaline; Margie; Vic. 24659—Hotcha; Moon Glow; Vic. 24690—Jitter Bug; Long About Midnight; Vic. 24592.

Calm as the Night (Bohm): *Lashanska-Reimers,* sgrs; Vic. 1752—*Parker,* ten; Dec. 2491—*Schumann,* sop; Vic. 15735.

Calm as the Night (Goetze): *Bori-Tibbett;* sgrs; Vic. 1747.

Calm on the Listening Ear of Night: *Shannon Quar;* Vic. 19794.

Calm Sea and Prosperous Voyage (Mendelssohn): *London Sym. O, Blech,* Cond; Vic. 11452-53.

Cals, Helene, sop: Julius Caesar-excerpt (Handel); Stabat Mater-Vidit suum (Pergolesi); Dec. 25359.

Calunnia, La: see Barbiere di Siviglia.

Calvert, Joseph, vio: Quartet No. 1 in C Minor (Faure); (alb) Col. M-255.

(Calvisius, Sethus): Joseph Mine; Vic. 21623.

Cambourakis Stg. Quar. with *Molarsky,* bar; Quintet for String Quartet and a Voice; (alb) Tim. 10-S.

Camden, Archie, bas: Concerto in B Flat for Bassoon and Orchestra (Mozart); (Fr. alb); Col. M-71.

Cameron, Basil, Cond: see *Hastings Phil. O.*

Caminito: *Duchin & O,* ta; Vic. 25043—*Cugat & O,* ta; Vic. 24387—*Zito & O,* ta; Bru. 6264—*Strings in Swing;* Lib. 291—*Littee & O,* ta; (Fr. alb) Col. C-15, 35478—*Pancho & O,* ta; Dec. 1985.

Campanella (Paganini-Liszt): *Paderewski,* pf; Vic. 6825—*Menuhin,* vio; Vic. 7599—*Friedman,* pf; Col. 7141—*Dennery,* pf; Dec. 25933—*Kilenyi,* pf; Col. 69798—*Milstein,* vio; Col. 68479.

Campbell, Albert: I Need Thee; Vic. 19884.

Campoli, Alfredo, vio: Concerto No. 1 in G Minor (Bruch); (alb) Col. 332—Introduction and Rondo Cappricioso (Saint-Saens); Col. 69640.

Campoli & O: Corcovado; Romanesco; Dec. 1012—Vienna in Springtime; Your Heart Called Mine; Dec. 723—Viennese Waltz Potpourri; Dec. 25639—Come Tzigan (Kalman); Standchen (Heykens); Dec. 20183—Serenade (Elgar); Traumerei (Schumann); Dec. 20185—La Boheme-selections (Puccini); Dec. 20184.

Camptown Races: *Wilkinson;* Vic. 24538—*Luther,* voc; Dec. 1998—see also Foster.

Canadian Capers: *Donahue & O;* Voc. 4621—*Morgan & O;* Bru. 7902—*Roy & O;* Dec. 845 *Stone & O;* Dec. 510—*T Dorsey & O;* Vic. 25887—*Arden-Ohman;* Vic. 22608.

Cancion Andaluza (Palacios): *Schipa,* ten; Vic. 6601.

Cancion de la India: see Song of India.

Cancion del paje (Satorio): *Supervia,* mez. sop; Dec. 20548.

Cancion Populare (De Falla-Kochanski): *Kreisler,* vio; Vic. 1244.

Cancion Triste: *Gomez,* gtr; Dec. 23070.

Candela, Miquel, vio: Chants D' Espagne; Hora Staccato; Col. 4194.

Candlelights: *Berigan & O;* Vic. 26122.

Candido, Candy & O: Big Bass Fiddle; Ma; Dec. 1590.

Can I Forget You: *Sablon,* voc; Vic. 25643—*Lombardo & O;* Vic. 25615—*Crosby,* voc; Dec. 1462—*Hayton & O;* Dec. 1348—*Tauber,* ten; Dec. 23059.

Can I Sleep In Your Barn Tonight Mister: see Anthologies: American Folk Songs.

Canoe Song: *Robeson,* bar; Vic. 25107.

Canope (Debussy): *Copeland,* pf; Vic. 1643—*Gieseking, pf;* (Fr. alb) Col. M-382, 17167.

Canova, Judy, voc: Smarty Pants; Down in the Alley and Over the Fence; Var. 8103—Time for Jookin; St. Louis Blues; Var. 8094.

Canta pe' me (Bovio-de Curtis): *Caruso,* ten; Vic. 502—*Gigli,* ten; Vic. 1403.

Cantares (Turina): *Supervia,* mez. sop; Dec. 20548.

Cantaria alla Madrigalesca (Malipiero): *Quartetto di Roma;* Vic. 12329-30.

Cantata for Voice, Viola d'amore, and Clavier (Ariost): *L. Dresskell,* sop; *M. Dresskell,* va. d'amore, *Knight,* pf; FRM. 8.

Cantata-excerpts:

(Bach, J. S.): No. 4, Christ Lay in Deaths Prison; No. 140, Sleepers Wake; *Orfeo Catala de Barcelona;* (alb) Vic. M-120, AM-120——No. 6; *Copenhagen Academy Ch. & O;* BP. 95049——No. 21; *Leonard,* sop; Dec. 20262——No. 68-Mein glaubiges Herze; *Leonard,* sop; Dec. 25316——No. 140-Chorale; *Commette,* ogn; Col. 69875—No. 159-Es ist vollbrecht; *Schumann,* sop; Vic. 7275——

(Buxtehude): Singet dem Herrn ein neues Lies; *Luening,* sop; *Reilich,* vio; *Hunkins,* cel; *Wolff,* hschd; Mus. 1008——

see also Second Sinfonia; Prelude to Cantata; Dank sei dir; Chorale from Easter Cantata; Nun komm der Heiden Heiland; Prelude to Canta, No. 106; Hort doch der sanft en Floten Chor; Schafe Konnen sicher weiden, Peasant Cantata; Jesu, der du meine Seele; Jesu, Joy of Man's Desiring; Nimm mich dir zu eigen hin; Seht! was die Liebe thut; Sinfonia, Church Cantata 156.

Can't Help Lovin' Dat Man: *Freeman & O;* UHCA. 14—*Wynn,* voc; Voc. 4737—*Morgan,* voc; Bru. 20115, Vic. 25248—*Wilson & O;* Bru. 8008—*Savoy Hotel Orpheans;* Col. 7346—*Shilkret & O;* Vic. 25250—*Berigan & O;* Vic. 26152.

Cantilation of the Bible: *Cantor Rudinow;* Dec. 23080.

Cantique de Noel: see Holy Night.

Canto Amoroso (Sammartini-Beale): *Aeloians;* Vic. 4391—*Gibson,* ogn; Vic. 25312.

Canto Flamenco (Infante): *Copeland,* pf; Vic. 1624.

Canto i Dansa IV (Mompou): *Copeland,* pf; Vic. 15346.

Canto Indio (Lecuona): *Lecuona Cuban Boys;* (Fr. alb) Col. C-3, 353.

Canto per Te (Galdieri-Caslar): *Schipa,* ten; Vic. 1996.

Cantor, Eddie, voc: If You Knew Susie; The Only Thing I Want for Christmas; Col. 35325—Little Curly Hair in a High Chair; Margie; Col. 35428.

Can't We Be Friends: *Goodman & O;* Vic. 25621—*Crosby & O;* Dec. 1680—*Goodman & O;* Blu. 10462—*Kaye & O;* Vic. 26340—*Byrne & O;* Dec. 2956.

Can't You' Heah Me Callin' Caroline: *Nichols & O;* Bru. 20062—*Pollack & O;* Dec. 1458.

Canzonetta (Palmgren): *Vecsey,* Vio; BP. 35013.

Canzonetta (Sibelius): *NBC Sym. O, Black,* Cond; (Fr. alb) Vic. M-390, 12097—*Curtis Music Ens;* (Fr. alb) Vic. M-563, 12440.

Capdevila, A, Cond: see *Verbena De La Paloma, La.*

Capinera, La (Benedict): *Pons,* sop; Vic. 1905—*Galli-Curci,* sop; Vic. 1338.

Capitan March, El (Sousa): *Philadelph O, Stokowski,* Cond; Vic. 1441—*Sousa's Band;* Vic. 20191—*Goldman Band;* (Fr. alb) Vic. P-5, 26290; Bru. 7346—*Pryor's Band;* Vic. 35805—*Vancouver Kitsilano Boys' Band;* Blu. 5714—*American Legion Band;* Dec. ?136—*Boston Pops O, Fiedler,* Cond; Vic. 4501—*Brunswick Military Band;* Bru 8467.

Capitol Salon Ens: Farewell to Arms; A Lullaby; Bru. 20121.

Capriccios:

(Bach, J. S.); in B Flat Major; *Schnabel,* pf; Vic. 4293——

(Brahms): in B Minor; *Rubinstein,* pf; Vic. 36289—*Bachaus,* pf; Vic. 14516——In C Major; *Bachaus,* pf; Vic. 7991——in D Minor; *Joyce,* pf; Dec. 25391——

(Dohnanyi): in F Minor; *Horowitz,* pf; Vic. 1455——

(Handel): in G Minor; *Pessl,* hschd; Col. 68592——

(Paradies): in B Flat Major; *Schnabel,* pf, Vic. 4294——Espagnol; *Boston Pops O, Fiedler,* Cond; Vic. 11827-8——*O. Concerts Colonne, Pierne,* Cond; Dec. 25486, 25363-4——

(Scarlatti): *Horowitz,* pf; Vic. 1353——

(Stravinsky): for Piano and Orchestra; *Stravinsky,* pf. & *O. Concerts Straram, Ansermet,* Cond; (alb) Vic. M-152——

(Tschaikowsky): Italien; *Boston Pops O, Fiedler,* Cond; (alb) Vic. M-632—*Philadelphia O, Stokowski,* Cond; Vic. 6949-50—*Ultraphone Sym. O, Schuricht,* Cond; Roy. 537.

Capricciosa (Ries): *Menuhin,* vio; Vic. 1329.

Caprices:

(Fiani-Dobrohotoff): Pick; Vic. 22369——

(Moszkowski): *Joyce,* pf; Dec. 25736——

(Ogarew): *Schmidt,* vio; Vic. 20614——

(Paganini): *Renardy,* vio; (alb) Vic. M-672—No. 20 in D Major; *Spiwakowsky,* vio; Dec. 20666——in G Minor; *Menuhin,* vio; Vic. 14228——No. 24; *Primrose,* va; Vic. 15733——op. 1, No. 13; *Heifetz,* vio: Vic. 1697——No. 24; *Menuhin,* vio; Vic. 1650——*Heifetz,* vio; Vic. 8828——

(Poulenc): Pour Piano; *Poulenc,* pf; Col. 68919——

(Saint-Saens): Arabe; *J. & A. Iturbi,* duo-pf; Vic. 15366——

(Sarasate): Basque; *Menuhin,* vio; Vic. 15369——

(Tarrega): Arabe; *O. Iberica, Lago,* Cond; Dec. 20355——

(Von Vecsey): No. 2; *Renardy,* vio; Col. 17119——(Handel): on Airs de Ballet-Alceste; *Bauer,* pf; Vic. 6546.

Caprice Viennois (Kreisler): *Raphael,* cta; Dec. 23006—*Spiwakowsky,* vio; Dec. 25786—*Kreisler,* vio; Vic. 14690—*San Francisco Sym. O;* Vic. 6586—*Minneapolis Sym. O;* Vic. 8284—*Victor Salon O;* Vic. 26306—*Decca Salon O;* Dec. 2711—*Minnevitch & Hca. O;* Dec. 1090—*Menuhin,* vio; Vic. 26572—*King & O;* Bru. 6475——

Capricho (Sands): *Oyanguren,* gtr; Col. 17076.

Capricho Arabe (Tarrega): *Oyanguren,* gtr; Col. 69457.

Capricieuse, La (Charlier): *Emilio,* acd; Col. 304.

Capriciousness No. 24 (Paganini): *New Friends of Rhythm;* Vic. 26256.

Capriol (Warlock): *Szigeti,* vio; Col. 17074.

Capsir, Mercedes, sop: Barbiere di Siviglia, Il; (alb) Col. OP. 8—Mariana; (alb) Col. OP. 11—Rigoletto, (alb) Col. OP. 18—Sextet-Lucia; Col. 9145—Traviata, La; Col. OP. 2.

Captain, My Captain: *Benci & Gypsies;* (Fr. alb) Sch. 7, 7504.

Captive, The (Gretchaninoff): *Kipnis,* bas; Vic. 15894—*Bourdin,* bar; Dec. 20578.

(Capua, di): O Sole Mio; Dec. 20206, 23027.

Caputo, Domenico, french horn: see *Kolisch Quartet.*

Caravan: *Ambrose & O;* Dec. 1442—*Hayes & O;* Dec. 1338—*Mills Bros,* voc; Dec. 1876—*Ellington & O;* Bru. 7997—*Radio Novelty O;* Var. 8068—*Southern Rhythm Kings;* Blu. 7079—*Bigard & O;* Voc. 3809—*Berigan & O;* Vic. 25653.

Careless Love: *Daniels & O;* Dec. 1313—*Wiley,* voc; Dec. 132—*Morse,* voc; Dec. 1737—*Smith & Hot Artists;* (Fr. alb) Col. C-8, 3172.

Care Selve: see Come Beloved.

Carey, Raymond, ogn: Christians Awake; Oh Little Town of Bethlehem; Hark, the Herald Angels, Sing; God Rest Ye; Merry Gentlemen; Noel; Oh, Holy Night; Blu. 5262.

Carhart, Ruth, con: The Dream; My Love Is Green; Nobody Saw; Vic. 24790—Has Sorrow Thy Young Days Shaded; In the Time of Roses; O Rest in the Lord; Vic. 24537—Songs for Children; Vic. 26527-28.

Carilon de Cythere, La (Couperin): *Bauer,* pf; (alb) Sch. 1.

Carillon Magico, Il (Pick-Mangiagalli): see Intermezzo delle Rose.

Carioca: *Shaw & O;* (Fr. alb) Blu. BP-1, 10124—*Castilians;* Dec. 111—*Boston Pops O;* Vic. 4287—*Finston & O;* Vic. 24515—*Six Hits & Miss;* Voc. 5571.

Carioca Stg. Quar: Brazilian Quartet No. 5 (Villa-Lobos); Vic. 11212-13.

(Carissimi, Giacomo): Vittoria, mio core; Vic. 4003, Col. 4153.

Carle, Frankie & O; Blue Fantasy; Night Glow; Voc. 5421—Chico's Love Song; It's a Whole New Thing; 5155.

Carle, Frankie, pf; **Decca for all Nos:** Afraid to Dream; The Loveliness of You; You Can't Have Everything; 1456—Dancing Tambourine; 1641—Doll Dance; 1623—Flapperette; 1641—Have You Got Any Castles Baby; Moonlight on the Campus; 1468—Have You Met Miss Jones; I'd Rather Be Right; Sweet Sixty Five; Take and Take and Take; 15037—Holiday; 1740—I'm Feelin' Like a Million; Yours and Mine; Dec. 1456—In the Still of the Night; I've a Strange New Rhythm in My Heart; 15036—Kitten on the Keys; 1740—Moon Got In My Eyes; It's the Natural Thing to Do; 1457—Nice Work if You Can Get It; A Foggy Day; Things are Looking Up; I Can't Be Bothered Now; 15037—Remember Me; Am I In Love; 1457—Rosalie; Why Should I Care; Who Knows; 15036—Wedding of the Painted Doll; 1623—You've Got Something There; On With the Dance; 1468—The Loveliness of You; You Can't Have Ev'rything; 1456.

Carlisle, Kitty, voc: Ev'ry Sunday Afternoon; Nothing But You; How High the Moon; Sky Fell Down; Too Romantic; On the Isle Of May; Say Si Si; Give A Little Whistle; MB. ——.

Carlsen, Bill & O: A Good Man Is Hard To Find; How Come You Do Me Like You Do; Voc 5466—My Man; O, Oh; Voc. 5506.

Carlton & O: Black Eyes; Twilight; Var. 8116.

Carmagnole, La (Anon): *La Chorale Populaire de Paris;* Dec. 20613.

Carmela (Hague-Ross): *Giannini,* sop; Vic. 1195.

Carmen (Bizet):

Complete opera: *La Scala Opera Co. & O;* (alb) Vic. M-128, AM-128—*Artists of Opera-Comique, Cohen & Gaubert,* Cond; (alb) Col. OP. 1——

Air de la fleur: *Laur & Volpi,* sgrs; Vic. 7389—*Rayner,* ten; Dec. 29002—*Bjoerling,* ten; Vic. 12635—*Johnson,* ten; Vic. 9293——

Aragonaise: *Victor Sym. O;* Vic. 26352—*Philadelphia O, Stokowski,* Cond; Vic. 1356——

Ballet Music: *Banda di Chieti;* Vic. 24822——

Card Aria: *Thorborg,* mez-sop; Dec. 23038

Castagna, sop; Vic. 1936——

Chanson Boheme: *Jeritza,* sop; Vic. 8091—*Vallin,* sop; Col. 9152——

Chanson du Toreador: *Tibbett,* bar; Vic. 8124——

Fantasia: *Moyse,* fl; Dec. 20535——

Gypsy Dance: *Philadelphia O, Stokowski,* Cond; Vic. 6873——

Habanera: *Swarthout,* sop; Vic. 14419—*Jeritza,* sop; Vic. 8091—*d'Alvarez,* sop; Vic. 1145—*Decca Concert O;* Dec. 18034—*Thorborg,* mez-sop; Dec. 23038——

Il fior che avevi a me tu dato *Gigli,* ten; Vic. 14030—*Caruso,* ten; Vic. 14234——

Intermezzi (Beale, arr.): *Aeolians;* Vic. 12444——

Intermezzos: Act II; *National Opera O, Meyrowitz,* Cond; Roy. 548——Act III: *Phil. O, Weissmann,* Cond; Dec. 25367—*Philadelphia O;* Vic. 6873—*National Opera O, Meyrowitz,* Cond; Roy. 548——Act IV; *National Opera O, Meyrowitz,* Cond; Roy. 548——

March of the Smugglers: *Philadelphia O;* Vic. 6874——

Micaela's Aria: *Rethberg,* sop; Dec. 25285—*Norena,* sop; Vic. 14742——

Prelude to Act I: *Philadelphia O, Stowkowski,* Cond; Vic. 1356—*National Opera O, Meyrowitz,* Cond; Roy. 548—*Victor Sym. O;* Vic. 26352—*O. of the Opera-Comique, Cloez,* Cond; Dec. 20005—*Phil. O, Weissmann,* Cond; Dec. 25285——

Seguidilla: *Swarthout,* sop; Vic. 14419—*d'Alvarez,* sop; Vic. 1145—*Castagna,* sop; Vic. 1936——

Soldiers Changing the Guard: *Philadelphia*

O; Vic. 6874——
Miscellaneous: selections: *Creatore's Band;* Vic. 35841-2—*Dajos Bela O;* Dec. 25131——Variations on Themes from Carmen; *Horowitz,* pf; Vic. 1327——Suite; *London Phil. O, Beecham,* Cond; (alb) Col. X-144.
Carmen Fantasia (Bizet): *Petri,* pf; Col. 68740.
Carmen-Fantasy (Bizet): *National Opera O, Schindler,* Cond; Roy. 535.
Carmen Sylva (Ivanovici): *International Novelty O;* Vic. 35984—*A. Goodman & O;* (Fr. alb) Col. C-17, 35506.
Carmichael, Hoagy & O: Georgia; Rockin' Chair; Vic. 25494—Hong Kong Blues; Riverboat Shuffle; Bru. 8255—New Orleans; Bru. 8250.
Carnaval (Schumann, op. 9): *Rachmaninoff,* pf; (alb) Vic. M-70, 7184-86; AM-70, 7187-89—*London Phil O, Goossens,* Cond; (alb) Vic. M-513, 12379-81; AM-513, 12382-84—*Hess,* pf; (alb) Vic. M-476, 12294-96; AM-476, 12297-99—*London Phil. O; Goehr,* Cond; Col. 69461—*Szreter,* pf; Dec. 25289, 91.
Carnaval das Criancas (Villa-Lobos): see O Ginete do Pierrozinho.
Carnaval de Vienne (Rosenthal): *Rosenthal,* pf; Dec. 25839.
Carnaval Romain: see Roman Carnival (Berlioz).
Carneval Overture (Dvorak): *Chicago Sym. O, Stock,* Cond; Vic. 36290—*Boston Pops O, Fielder,* Cond; Vic. 12159.
Carnevale Di Venezia II (Benedict): *Pagliughi,* sop; Vic. 2061.
Carnival of the Animals (Sairt-Saens): *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-71, 7200-02; AM-71, 7203-05
Carnival of Venice (Benedict): *Goldman Band, Staigers,* Cond; Vic. 22191—*Amadio,* fl; Vic. 9695—*Stewart,* xn; Var. 8099—*Malneck & O;* Col. 35299—*Heidt & O;* Bru. 8305—*James & O;* Var. 8231—*Frosini,* acd; Dec. 210.
Caro amore (Handel): *McCormack,* ten; Vic. 14305.
Caro mio ben (Giordani): *Groh,* ten; Dec. 20519—*Borgioli,* ten; Col. 224—*Dadmun,* bar; Vic. 4009—*Tauber,* ten; Dec. 23047.
Caro Nome: see Rigoletto.
(Carpenter, John Alden): Adventures in a Perambulator; (alb) Vic. M-238, AM-238—Skyscrapers; (alb) Vic. M-130, AM-130—When I Bring to You Colour'd Toys; Vic. 36225—On a Screen; The Odalisque; Berceuse de La Guerre; Mus. 1016—String Quartet in A Minor; (alb) Sch. 4.
Carpi Trio: Autumn Song (Tschaikovsky); Barcarolle (Tschaikovsky); Dec. 20365—Songs Without Words No. 6 (Mendelssohn); No. 25-May Breezes (Mendelssohn); Dec. 20381.
(Carreno): Kleiner Walzer; Dec. 20396.
(Carrillo, Julian): Preludio a Cristobal Colon; Col. 7357.
Carroll, Eddie & O: Blue Danube Swing; Night Ride; Dec. 1852—Escapada; Tarantula; Dec. 2233.
Carroll, Jimmy, clar: My Melancholy Baby; The Sheik of Araby; Sch. 7501.
Carry Me Back to Old Virginny (Bland)): *Armstrong & O;* Dec. 1245—*Langford,* voc; Dec. 15040—*Southern Male Quar;* Bru. 8501—*Hawkins & O;* Voc. 4072—*Ponselle,* sop; Vic. 6509—*Shannon Quar;* Vic. 19887.
Carry Me Back to the Lone Prairie: *Melton,* voc; Bru. 15223—*Fox & O;* Dec. 326—*Ranch Boys,* voc; Dec. 5048—*Melton,* voc; Vic. 25185.
Carter, Benny & O; **Vocalion for all Nos. unless otherwise indicated:** Melancholy Lullaby; Plymouth Rock; 4984—Among My Souvenirs; Fish Fry; 5458—The Favor of a Fool; Riff Romp; 5294—Love's Got Me Down Again; Vagabond Dream; 5224—Savoy Stampede; Scandal In A Flat; 5112—Sleep; Slow Freght; 5399—More Than You Know; Shufflebug Shuffle; 5508—Blue Light Blues; I'm Coming Virginia; Vic. 26221.
Caruso, Enrico, ten: **Victor for all Nos:** Cavalleria-Addio alla Madre; Reine de Saba-Prete moi ton Aide; 15732—A Granada (E'ias); Noche Feliz (Pasadas); 26571—Addio a Napoli (Cottrau); 502—Africana—O Paradiso! (Meyerbeer); 14234—Aida—Celeste Aida (Verdi); 8993, 7770, 6000—Ave Maria (Kahn); 8007—Because (D'Hardelot); 1688—Boheme—Racconto di Rodolfo (Puccini); 6003—Canta pe' me (Bovio-de Curtis); 502—Carmen—Il fior che avevi a me tu dato (Flower Song) (Bizet); 14234—Dream, A (Cory--Bartlett); 1658—Elegie—Melodie (Massenet); 8007—Elisir d'amore—Una furtiva lagrima (Donizetti); 6016—For You Alone (O'Reilly-Geehl); 1658—Forza del Destino—O tu che in seno agli angeli (Verdi); 6000—Largo (Handel); 8806—Lolita (Buzzi-Peccia); 6003—Lost Chord, The (Proctor-Sullivan); 8806—Martha—M'appari (Flotow); 7720—Mia canzone, La (Tosti); 1638 O Sole mio (di Capua); 1616, 501—Pagliacci—No, Pagliacci non son (Leoncavallo); 6001—Pagliacci—Vesti la giubba (Leoncavallo); 6001, 7720—Pecheurs de Perles, Les—Je crois entendre encore (Bizet); 7770—Procession, La (Brizeu-Franck); 14744—Rameaux, Les (Faure); 14744—Rigoletto—La donna e mobile (Verdi); 1616, 530—Rigoletto—Parmi veder le lagrime (Verdi); 6016—Rigoletto—Questa o quella (Verdi); 500—Tosca—E lucevan le stelle (Puccini); Tosca—Recondita armonia (Puccini); 511—Vucchella, 'A (D'Annunzio-Tosti); 501——
With Scotti: Boheme—Ah, Mimi, tu piu (Puccini); Forza del Destino—Solenne in quest' ora (Verdi); 8000——
Miscellaneous Duets, Quartets, Etc: Lucia—Sextette; 10000—Otello—Si pel ciel; 8045—Rigoletto—Quartet; 10000—Trovatore—Ai nostri monti; Trovatore—Miserere; 8042.
Casadesus, Francis, Cond: see *Assn. Symphonique, Paris.*
(Casadesus, Henri): Recreations de la Campagne, Les; (alb) Col. X-132—Le Jardin Des Amours; Col. 69870.
Casadesus, Robert, pf: Concerto No. 24 in C Minor (Mozart); Rondo in D (Mozart); (alb) Col. 356—Concertstuck in F Minor (Weber); (alb) Col. X-59—Impromptu No. 5 in F Sharp Minor (Faure); Prelude No. 5 in D Minor (Faure); Retour des Muletiers (Cerdana); Col. 68853—Quartet No. 1 in C Minor (Faure); (alb) Col. 255—Sonatas (Scarlatti); (alb) Col. M-372.
Casa Loma O, Glen Gray, leader; **Decca for all Nos. unless otherwise indicated:** Castle of Dreams; 3082—Charming Little Faker; 3121—Lover's Lullaby; No Name Jive; 3053—Polka Dots and Moonbeams; 3121—Save Your Sorrow; 3068—Sierra Sue; 3122—Soft Winds; 3122—The Fable of the Rose; 3068—Yours Is My Heart Alone; 3053—You've Got Me Out On A Limb; 3082—Watching the Clock; Wouldst Could I But Kiss Thy Hand-Oh Babe; 3016—I Concentrate on You; Last Night's Gardenias; 3006—Midnight Lullaby; Shine on Harvest Moon; 2903—My Wild Irish Rose; When Irish Eyes Are Smiling; 2968—I Haven't Time To Be A Millionaire; April Played the Fiddle; 3163—The Pessimistic Character; Meet the Sun Half Way; 3164—I touched A Star; Temptation; 3232—Clear Out of This World; A Latin Tune, A Manhattan Moon and You; 3216—Drifting Along; Sleepy Time Gal; (Fr. alb) Dec. 131, 15042—Rock Island Flag Stop; Under a Blanket of Blue; Dec. 3193—Beautiful Dreamer; I Dream of Jeanie With the Light Brown Hair; 3201—Casa Loma Stomp; Dardanella; Vic. 24256—Lazy Bones; Sophisticated Lady; Vic. 24338—Alexander's Rag Time Band; Put On Your Old Grey Bonnet; Voc. 4258—It's the Talk of the Town; Under a Blanket of Blue; Voc. 4713—Love is the Thing; That's How Rhythm Was Born; Voc. 4822—Washboard Blues; Four Indian Love Lyrics; Bru. 20108—Collection of Hcagy Carmichael Songs; (alb) Dec. 43—Ain't it Just too Bad; 375—Always; 1473—At Long Last Love; 2010—Ay-Ay-Ay; 2437—Beautiful Love; 2748—Bei Mir Bist du Schön; 1575—Blue Moon; 312—Blue Rain; 2802—Bugle Call Rag; 869—Casa Loma Stomp; 1412—Chant of the Jungle; 463—Chinatown, My Chinatown; 199—Copenhagen; 1048—Cotton; 463—Could Be; 2292—Daddy's Boy: 1783—Devil is Afraid of Music; 553—Did an Angel Kiss You; 1643—Fare Thee Well Annabelle; 352—Farewell My Love; 1519—For You; 1412—Girl of My Dreams; 1634—Goblin Band; 1312—Have You Met Miss Jones?; 1520—Heaven Can Wait; 2321—Here Comes Cookie; 386—Hoboken Bucket; 2281—Honolulu; 2308—I Can Dream Can't I; 1607—I Cried for You; 1864—I Could Use a Dream; 1597—I'd Be a Fool Again; 1179—I'd Rather Be Right; 1520—I'd Rather Lead a Band; 696—If I Had My Way; 2437—I May Be Wrong; 15035—I'm Feelin' Like a Million; 1368—I'm in Love; 192—In a Blue and Pensive Mood; 352—In My Country That Means Love; 339—In the Mission by the Sea; 1519—I Promise You; 2307—I Remember-Waltz; 1530—Irresistible; 286—I See Your Face Before Me; 1608—I've Got an Invitation to a Dance; 287—I've Got My Heart Set on You; 1530—I've Got My Love to Keep Me Warm; 1126—I Wish I Were Aladdin; 553—I Woke Up Too Soon;; 334—I Won't Believe It; 2292—Judy; 193—Jungle Jitters; 1048—Just a Fair Weather Friend; 339—Last Night a Miracle Happened; 2281—Let 'er Go; 1396—Let's Make It a Life-Time; 1575—Let Yourself Go; 696—Little Man with the Hammer; 379—Love and a Dime; 387—Love Grows on the White Oak Tree; 2709—Love is Good for Anything That Ails You; 1180—Lovely Lady: 652—Love Passes By-Waltz; 405—Malady in F Minor; 1755—Mama, That Moon is Here Again; 1541—Maybe I'm Wrong Again; 287—Memories of You; 1672—Mindin' My Business; 2031—Moonburn; 688—My Bonnie Lies Over the Ocean; 1755—My Dance; 387—My Heart and I; 688—My Heart is an Open Book; 386—My Heart is Taking Lessons; 1650—Nagasaki; 813—Nagasaki; 200—Never in a Million Years; 1211—New Moon is Over My Shoulder; 192—Night is Young; 349—Nutty Nursery Rhymes; 1672—Object of My Affection; 298—Old Apple Tree; 1679—Once Upon a Midnight; 430—One, Two, Three Little Hours, W; 1246—Out of Space; 2802—Paramour; 15035—Please Keep Me in Your Dreams; 1129—Prelude in "C" Sharp Minor; 2709—P. S. I Love You; 200—Rose of the Rio Grande; 869—Royal Garden Blues; 986—Sentimental & Melancholy; 1158—Shades of Hades; 986—Shadows (Frankie Carle); 2748—Shut Eye; 2307—Smoke Rings; 1473—Song of India; 2031—Stompin' Around; 813—Stompin' Around; 286—Study in Brown; 1159—Sunrise Serenade; 2321—There's a Lull in My Life; 1211—Sweet as a Song; 1597—Swing High, Swing Low; 1129—Swing Low Sweet Chariot; 1396—Takes Two to Make a Bargain; 552—Tears from My Inkwell; 2388—Thanks for the Memory; 1541—Through; 2777—Things Might Have Been so Different; 375—This is My Night to Dream; 1650—This Night; 2308—Time on My Hands; 1864—Too Marvelous for Words; 1158—Tumbling Tumbleweeds; 2777—Two Dreams Got Together; 1607—Two Heads Against the Moon; 430—Two in a Dream-waltz; 298—Waltz Lives Onwaltz, 1540—Was it Rain?; 1180—What is This Thing Called Love?; 2144—When I Grow Too Old to Dream-Waltz; 349—When Will I Know; 199—Where There's Smoke, There's Fire; 312—Whoa Babe; 1159—Who's Sorry Now; 379—Will Love Find a Way?; 603—With All My Heart; 652—Without a Word of Warning; 552—Would You Like to Buy a Dream; 1246—Yankee Doodle Never Went to Town; 603—You Better Change Your Tune; 1679—You Go to My Head; 1783—You Grow Sweeter as the Years Go By; 2388—You Have Everything; 1608—You Never Know; 2010—You're a Builder Upper; 193—You're Here, You're There; 1179—You're Laughing at Me; 1126—You're Walking in My Sleep; 405—Yours, All Yours; 2144—Yours and Mine; 1368—You Took Advantage of Me; 334—You Took the Words Right Out of My Heart; 1540—Zig-Zag; 1312.
Casals, Pablo, cel: **Victor for all Nos:** Suites No. 2 in D Minor and No. 3 in C Major (Bach); (alb) M-611, see also London Sym O.—Adagio (Bach-Siloti-Cassals); 6635—Concerto in B Flat Major (Boccherini) with London Sym. Ronald, Cond; (alb) M-381, AM-381—Concerto in B Minor (Dvorak); with Czech Phil Szell, Cond; (alb) M-458, AM-458—Cygne, Le (Saint-Saens); 1143—Evening Song (Schumann); 6630—Flight of the Bumble Bee (Rimsky-Korsakow); 7193—Goyescas—Intermezzo (Granados); 6635—Jocelyn—Berceuse (Godard); 6630—Komm susser Tod (Bach); 7501—Meistersinger, Die—Prize Song (Wagner-Wilhelm); 6620—Melody in F (Rubinstein); 1178—Minuetto (Haydn); 7501—Moment Musical (Schubert); 1143—Nocturne in E Flat (Chopin-Popper); 6589—Prelude (Chopin-Sieveking); 6589—Sonata in A Major (Beethoven); (alb) M-134, AM-134—Sonata in A Minor—Andante (Bach-Siloti); 7368—Songs My Mother Taught Me (Dvorak); 7193—Song Without Words, in D (Mendelssohn); 7193—Spanish Dance (Granados-Casals); 1311—Suite in D—Air (Bach); 7368—Tannhäuser—The Evening Star (Wagner); 6620—Traumerei (Schumann); 1178—Vito (Popper); 1311——
With Cortot, pf: Magic Flute—Seven Variations on a Theme (Mozart-Beethoven); 1749-50——
With Cortot, pf, Thibaud, vio: Trio No. 7, in B Flat Major (Beethoven); (alb) M-92, AM-92—Trio No. 1, in B Flat (Schubert); (alb) M-11——
With Horszowski, pf: Sonata in C Major (Beethoven); 14366-67—Sonata No. 2, in F Major (Opus 99) (Brahms); (alb) M-410, AM-410——
With Schulhof, pf: Minuet in G (Beethoven); (Fr. alb) M-134—Sonata in A Major (Op. 69) (Beethoven); (alb) M-134, AM-134——
Casals With Thibaud, pf. & The Pablo Casals O: Double Concerto in A Minor (Brahms), (alb) M-99, AM-99.
Casanova-Selections (Strauss, J.): *New Mayfair O;* Vic. 36080.
(Casella): Danza Finale; Tarantella; Col. 7217—Tarantella; (alb) Col. M-361, 1304.
Casella, Alfredo, pf: Quintet for Piano and Strings (Bloch); (alb) Vic. M-191, AM-191.
Cases, Guillermo, pf: Danzas Espanolas-No. 1 to 12; Dec. 20653, 20658.
Casey at the Bat: *Holmes,* nar; (Fr. alb) Dec. 120, 15048.
Casey Jones: *Bauman,* bar; Tim. 1046—*Kostelanetz & O;* Bru. 8233—*Morgan & O;* Bru. 8127—*Manone & O;* Blu. 10289—*Railroad Men,* voc; (Fr. alb) Var. 41, 8321—*Wolfe & O;* Dec. 2562—*Dalhart,* sgr; Vic. 20502.
Casey's Revenge: *Laurie,* nar; (Fr. alb) Dec. 120, 15048.
Cassado, Gaspar, cel: Concerto in A Minor (Schubert); (alb) Col. M-139—Trio in C (Brahms); (Alb) Col. M-266.
Cassel, Walter, bar: God Bless America; Star Spangled Banner; Var. 8091.
Casse Noisette (Tschaikovsky): see Nutcracker Suite
Casta Diva: see Norma.
Castagna, Bruna, con: Carmen (Bizet): Seguidilla; Card Song; Vic. 1936.
Castagnetta & Kaye, duo-pf:Sonata in D Major (Mozart); Sonata No. 1 B Flat Major (Clementi); Sonata No. 2 B Flat Major (Clementi; (Fr. alb) Tim. 3-K.
Castagnetta, Grace, pf: Liebeslieder Walzer (Brahms); (alb) Mus. 14—Fantasias: C. Major (Haydn); G Minor (Beethoven; op. 116, No. 4 (Brahms); A Flat (Schumann); E Minor (Schriabine); Three Fantastic Dances (Shostokovitch); (Alb) Tim. 5-CF.
Castaldo March (Novacek): *B. B. C. Wireless Military Band;* Col. 268.
Castellazzi, Maria, sop: Airs & Madrigals (Monteverde); Vic. 15466.
(Castelnuovo-Tedesco): Sea Murmurs; Vic. 1645—Cipressi; Vic. 16449.
Castelnuovo-Tedesco, Mario, pf: Cipressi; Vic. 16449.
Castilane: see Cid, Le (Massenet).
Castilians, The; **Decca for all Nos:** Besame Tango; Carioca; 111—Continental; 109—La Cucaracha; 110—Fascination; 109—Fiesta; 202—Inca Tango; 110—Juanita; 255—Orchids in the Moonlight; 201—Peanut Vendor; 202—Tango Dreams; 201—Tango Romantique; 255.
Castilian Troubadours: Carioca; Orchids in the Moonlight; Bru. 6749—Dust on the Moon; La Cucaracha; Bru. 6961.

Castor et Pollux (Rameau): see Air de Thelaire.
Castro Bros. & O: Camina Pa'Alante; Entre Lirios y Clavels; Var. 8319—Dulce Conga; Desconsuelo; Var. 8342.
Castro & O: Marta, rh; Vic. 22821.
(Catalani, Alfred): Walzer dei Fiore; Walzer del Bacio; Col. 69102.
Cat and the Fiddle: *Victor Light Opera Co;* (Fr. alb) Vic. C-31. 12417—Selections; *New Mayfair O;* Vic. 36063.
Catari! Catari! (Cardillo): *Rossi,* ten; Col 4200.
Cathedrale Engloutie, La (Debussy): *Samaroff,* pf; Vic. 7304—*Copeland,* pf; (Fr. alb) Vic. M-198, 7962—*Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-116, 7454—*Cortot,* pf; (Fr. alb) Vic. M-48, 15049—*Fray & Braggiotti,* duo-pf; Dec. 23086—*Gieseking,* pf; (Fr. alb) Col. M-314, 17077—*Weill,* pf; Dec. 25597.
Cats and the Fiddle, The: Nuts to You; Killin' Jive; Blu. 8216—Please Don't Leave Me Now; Gang Busters; Blu. 8248—Killer Diller Man; Blu. 10484—Thursday Evening Swing; Blu. 10484—Till the Day; We Cats Will Swing For You; Blu. 10547.
Cat's Fugue (Scarlatti): *Stad,* hschd; (Fr. alb) Vic. M-216, 1664.
Catterall, Arthur, vio: Trio in A Minor (Tschaikovsky); (alb) Col. 73.
(Caturla, A.G.): Short Prelude; NMQ. 1213.
Caucasian Melody: *Gorin,* bar; Vic. 4337.
Caucasian Sketches (Ippolitow-Iwanow): see In the Mosque, In the Mountain Pass, In the Village, March of the Caucasian Chief, Procession of the Sardar.
Caupolican, Chief, bar: Lover's Wooing; Sunrise Call; Vic. 20983.
Cavallaro, Carmen, pf; Cocktails for Two; The Very Thought of You; If I Had You; Smoke Gets in Your Eyes; Body and Soul; You're Mine, You; Alone Together; Night and Day; Dancing in the Dark; Lover; (alb) Dec. 122.
Cavalleria Rusticana (Mascagni):
Complete opera: *La Scala Opera Co. & O;* (alb) Vic. M-98, AM-98—*Italian artists with La Scala Ch. & O;* (alb) Col. Op. 7——abridged opera; *Cernay, Hena, Micheletti, Endreze, Arty,* sgrs; Dec. 25935 40——
Addio alla Madre; *Caruso,* ten; Vic. 15732——
Ave Maria: *Schipa,* ten; Vic. 6753——
Brindisi: *Gigli,* ten. & *Met. Opera Ch;* Vic. 8222—*Grand Opera O. & Ch;* Dec. 20384——
Fantasy: *Phil. O, Meyrowitz,* Cond; Roy. 533——
Intermezzo: *Boston Pops O;* Vic. 4303—*Victor Concert O;* Vic. 20011—*Italian National Band of Chieti;* Dec. 15010—*Milan Sym. O;* Col. 7200—*Phil. O, Meyrowitz,* Cond; Roy. 547—*Milan Sym. O, Guarnieri,* Cond; Dec. 25058——
Introduction-Siciliana & Opening Chorus: *Phil. O. & Ch, Mascagni,* Cond: Dec. 25222-3——
Preludio e Siciliana: *Martinelli,* ten; Vic. 8109——
Regina coeli: *Bettendorf,* sop; Dec. 25826——
Siciliana: *Grand Opera O;* Dec. 20383—*Decca Concert O;* (Fr. alb) Dec. 101, 18235——
Voi lo Sapete, O Mama: *Jeritza,* sop; Vic. 1346—*Muzio,* sop; Col. 9084—*Rethberg,* sop; Dec. 20200——
Miscellaneous: selections: *Radio Sym. O;* Roy. 1746—*Dajos Bela O;* Dec. 25089——Gems in English; *Victor Opera Co:* Vic. 35932.
Cavanaugh, Dan, ten; I'll Take You Home Again Kathleen; Macushla; Gen. 1705.
Cavatina (Raff): *Elman.* vio; Vic. 7461—*Schmidt,* vio; Vic. 22328.
Cebotari, Maria, sop: Russian Nightingale Song (Alabiev); O Cease thy singing (Rachmaninoff); Dec. 20449—Il Bacio (Arditi); Parla Waltz (Arditi); Dec. 23056—Fruhlingsstimmen, op. 410 (Strauss, J.); Voices of Spring (Strauss, J.); Dec. 23028—La Boheme-excerpt (Puccini); Pagliacci-excerpt (Leoncavallo); Dec. 23045—Martern aller Arten (Mozart); Dec. 20447.
Cecil, Lionello, ten: see Traviata, La; (alb) Col. OP. 2.
Cecilia-Two Arias (Refice): *Muzio,* sop; (alb) Col. X-112, 9148-49.
Celeste Aida: see Aida.
Cellar Boys: Wailing Blues; HRS. 3.
Cenerentola, La (Rossini): see Overture.
Central America Marimba Band: Fiesta; Masquerade; Vic. 24237.
Cephale et Procris (Gretry): *Brussels Conservatory O, Defauw,* Cond; Col. 69002.
Ce qu' a vu le vent d'Oues: see Prelude No. 7 (Debussy).
Cerdana (DeSeverac): see Retour des Muletiers, Le.
Cernay, Germaine, mez-sop; Mon Coeur S'ouvre a ta Voix (Saint Saens): Col. 9109—L'Ane blanc (Hue); Lilacs (Rachmaninoff); The Rose and the Nightingale (Rimsky-Korsakov); Dec. 20579—Pelleas et Melisande-excerpt (Debussy): Penelope-excerpt (Faure); Dec. 25815.
(Certani, Antonio): Isolda del Garda; Col. 69178
Leggenda delle Dolomiti; Col. 69030.
Cesbron-Viseur, sop: Sheherazade-excerpt (Ravel); L'Indifferent (Ravel); Dec. 20537.
C'est A Capri (Mazelles-Grosz): *Rossi,* ten; Col. 4130.
C'est Gentil Quand On Y Passe: *Pills et Tabet,* sgrs; Col. 289.
(Cesti, Marc Antonio): Intorno all' idol mio; Vic. 21747.
C'est Lui: *Baker,* sop; Col. 4112.
C'est Ma Faute (Delettre): *Boyer,* sop; Col. 242.
C'est Pas La Peine: *Boyer,* sop; Col. 231.
Ces Petites Choses: *Sablon,* bar; Col. 4174.
C'est Ton Amour: *Rossi,* ten; Col. 4102.
C'est Toujours La Meme Chanson (Fernay-Delettre): *Boyer,* sop; Col. 327.
C'Etait Ecrit (Meskill-Stern): *Hildegarde,* voc; Col. 286.
(Chabrier, Emmanuel): Bourree Fantasque; Vic. 4418; Col. 17108; Dec. 25333—Espana Rapsodie; Vic. 1337, 4375; Dec. 25022—Idylle; Vic. 4419—Marche Joyeuse; Vic. 36037; Dec. 25311—Le Roi Malgre Lui-excerpts; Vic. 36037; Dec. 25931—Cotillon; (alb) Col. X-113—Scherzo Valse; (Fr. alb) Col. M-190, 68162—Gwendoline-Overture; Dec. 25312—Ronde Villageoise; Dec. 25313.
Chacona (Buxtehude-Chavez): *Chavez;* (Fr. alb) Vic. M-503, 12340.
Chaconne:
(Bach, J. S): *Harris,* pf; (alb) Vic. M-506, 12353-54—*Wolff,* pf; (alb) Col. X-91, 69070-71——
(Couperin): *Ehlers,* hschd; Dec. 23113——
(Handel): *Pessl,* hschd; Col. 68599——
(de Chambonnieres): *Landowska,* hschd; Vic. 15186——
(Purcell): *Amer. Soc. Ancient Inst;* Vic. 7873——
(Vitali): *Milstein,* vio; (alb) Col. 61, 68476-77—*Thibaud,* vio; Vic. 15465.
(Chadwick, G. W.): Quartet in E Minor; Vic. 15417.
Chaland Qui Passe, Le (Badet-Bixio): *Rossi,* ten; Col. 4115.
Chaliapin, Feodor, bass: Victor for all Nos: Arise, Red Sun; 1983—Barbiere di Siviglia—La calunnia (Rossini); 6783—Black Eyes; 15236—Boris Godounow—Ah, I am Suffocating (Moussorgsky); 14517—Boris Godounow—Coronation Scene; 11485—Boris Godounow—Death of Boris (Rimsky-Korsakow); 15177—Boris Godounow—Death of Boris; Boris Godounow Farewell of Boris; 6724—Boris Godounow—I Have Attained the Highest Power; 14517—Boris Godounow—In the Town of Kazan (Moussorgsky); 1237—Boris Godounow—Prayer of Boris (Rimsky-Korsakow); 15177—Credo (Gretchaninoff); Creed, The (A. Archangelsky); 7715—Don Quichotte—Final (Massenet); 6693—Doubt (Glinka); 15422—Down the Volga; 7717—Elegie (Massenet); 14902—Faust—Vous qui Faites L'Endormie (Gounod); 7600—In questa tomba oscura (Beethoven);6822—Legend of the Twelve Brigands; 7717—Midnight Review (Glinka); 6619—Moon is High in the Sky (Rachmaninoff); 14902—Night; 15422—Open to Me the Gates of Repentance (Wedel): Prayer: Now Let Us Depart (Strokin); 7716—Prince Igor—How Goes It Prince? (Borodin); 6867—Prince Igor—Song of Prince Galitsky (Borodin); 1237—Prisoner, The (Rubinstein); 15236—Roussalka—Aria of the Miller (Dargomwizhsky);—Russlan and Ludmilla—Rondo of Farlaf (Glinka); 7704—Song of the Flea (Goethe-Moussorgsky); 14901—Song of the Flea (Moussorgsky); 6783—Song of the Needy Pilgrim (Nekrassoff-Nevstrueff-Manikin); 1983—Song of the Viking Guest (Rimsky-Korsakow); 6867—Song of the Volga Boatmen (Chaliapin-Koenemann); 14901—Song of the Volga Boatmen (Koenemann); 6822 — Two Grenadiers (Schumann); 6619—with Cozette: Faust—Le Veau d'or (Gounod); 7600.
Chaliapine, Lydia, sop: Altai; Dudar-Ai; Col. 4231—Chanson d'Amour du Turkestan; Complainte d'Abdurachman; Col. 4230.
(Chambonnieres, Jacques De): Chaconne and Rondeau; Vic. 15186.
(Chaminade, Cecile): The Flatterer; Scarf Dance; Vic. 20346—Callirhoe-excerpts; Dec. 25189.
Chanakalai: *Matthey & O;* (Fr. alb) Dec. 105, 3205.
Changes: *B. Goodman & O;* Vic. 25634—*Busse & O;* Dec. 1207.
Chanson: see Friml.
Chanson Boheme: see Carmen.
Chanson Bohemienne (Boldi): *Victor Salon O;* Vic. 20556.
Chanson D'Amour (Suk): *Orchestre Raymonde, Walter,* Cond; Col. 278.
Chanson D'Amour Du Turkestan, f.s: *Chaliapine,* sop; Col. 4230.
Chanson De Berger (Czardas): *Dinicu & O;* Col. 348.
Chanson De La Meule (Saint Saens): *Thill,* ten; Col. 9121.
Chanson Des Rues, La (Vaucaire-Goer): *Sablon,* bar; Col. 4158.
Chanson Du Gondolier, La (Poterat-Varna-Cab-Rusconi): *Rossi,* ten; Col. 4161.
Chanson du Marie Antoinette (Jacobson): *Pons,* sop; Vic. 1913.
Chanson du Toreador: see Carmen.
Chansonette (Friml): *Ambrose & O;* Dec. 584.
Chanson Indoue: see Song of India.
Chanson Louis XIII et Pavane (Kreisler); *Kreisler,* vio; Vic. 1503.
Chanson Pour Ma Brune: *Rossi,* ten; Col. 4172.
Chanson Pour Nina (Koger-Scotto): *Rossi,* ten; Col. 4118.
Chanson Sans Paroles: *Louise,* hp; (Fr. alb) Roy. 30, 1859.
Chanson Triste: (Duparc): *Vallin,* sop; Dec. 25843—*Panzera,* bar; Vic. 1892 — (Koussevitzky): *Koussevitzky,* stg. bass; Vic. 7159—(Tschaikovsky); *Bela & O;* Dec. 25152; Gen. 1202.
Chant d'amour (Stojowski): *Paderewski,* pf; Vic. 6633.
Chant de Bonheur: *Lemare,* ogn; Vic. 21121.
Chant De Depart, Le (Mehul): *Ch. of Red Army of U.S.S.R;* Col. 4209.
Chant De La Deliverance (Milhaud): *Singher,* bar; Col. 4214.
Chant De Nigamon (Honegger): *Pasdeloup O. of Paris;* Dec. 25638.
Chant de Roxane (Szymanowski-Kochanski): *Heifetz,* vio; Vic. 14625.
Chant Des Oiseaux, Le (Jannequin): *Madrigal Sgrs;* Col. 9134.
Chant Des Tropiques, Le: *Sablon,* voc; Col. 4175.
Chant du Rossignol: see Song of the Nightingale.
Chant Du Veilleur, Le (Milhaud): *Singher,* bar; Col. 4213.
Chanteurs de Lyon, Les, Ch. Group: Mass in G (Poulenc); (alb) Col. X-127 — Requiem (Faure); (alb) Col. M-354—Trois Chansons (Ravel); Col. 9136.
Chant Hassidique (Milhaud): *Singher,* bar; Col. 4214.
Chant of the Eagle Dancers: *Hopi Indian Chanters;* Vic. 20043.
Chant of the Weed: *Kostelanetz & O;* Vic. 36161.
Chant Polonais (Chopin): *Carreno,* pf; Dec. 20396—*Rosenthal,* pf; (Fr. alb) Vic. M-338, 14300.
Chant Polonais (Chopin-Liszt): *Ansorge,* pf; Dec. 25520.
Chants D'Auvergne-excerpts: *Grey,* sop; Col. 7238, 7249, 7262.
Chants D'Espagne (Nin): *Candela,* vio; Col. 4194—See also: Seguidillas.
Chants De La Mer, Les (Gaubert): *Orchestre Sym. de Paris, Gaubert,* Cond; (alb) Col. X-109, 69335-36.
Chants Hebraiques (Ravel-Garban): *Menuhin,* vio; Vic. 15887.
Chants Populaires Hebraiques (Milhaud): See Berceuse; Chant de Veilleur, Le; La Separation; Col. 4213—Chant de La Deliverance; Chant Hassidique; Gloire a Dieu; Col. 4214.
Chapel Bells Trio: Abide With Me; Beautiful Isle of Somewhere; Bru. 6883.
Chapel Quar: Beautiful Isle of Somewhere: God Be With You Till We Meet Again; Dec. 1173—Come, Ye Thankful People; Hark! The Herald Angels Sing; Dec. 1055—It Came Upon the Midnight Clear; Oh, Little Town of Bethlehem; Dec. 1054.
Chapelier, Le (Satie): see Trois Melodies.
(Chapi): La Chavala-Cancion Gitana; Dec. 25874—Las Hijas Del Zebedeo-Carceleras; Dec. 20463—Serenata de la Fantasia Morisca; Dec. 20355.
Characterstuch (Mendelssohn): *Bauer,* pf; (alb) Sch. 1.
Charioteers, The: Forget If You Can; My Gal Sal; Voc. 5025—Laughing Boy Blues; Voc. 4125—Sing a Song of Six Pence; 'Way Down Yonder in New Orleans; Voc. 3923—Song of the Volga Boatmen; Voc. 4015—Speak to Me of Love; Voc. 4068—Gaucho Serenade; So Long; Col. 35424—I'm Gettin' Sentimental Over You; Why Should I Complain; Col. 35229—Along Tobacco Road; Ridin' Around in the Rain; Dec. 420—Little David Play On Your Harp; Snowball; Dec. 421.
Charlesky & La Quintet Clevers: Au Clair de La Lune (Lully); Les Temps des Cerises (Clement); Dec. 20622.
Charmaine: *Lunceford & O;* Dec. 628—*Novis-Dunstedter,* voc; Dec. 1833.
Charpentier, Cond: see *Odeon Sym. O.*
(Charpentier): Louise: Complete Opera: (alb) Col. OP. 12—excerpts: Vic. 6785, 14153, 6561, 9293; Dec. 18031, (Fr. alb) 101, 25328, 20089, 25928-30, 20503—Impressions D'Italie: BP. 95041-42; Dec. 25429-30; Col. 69734.
Chartier, Louis, bar: French Folk Songs for Children; (alb) Dec. 4.
Chase, Frank. Sax Ch: Speak to Me of Love; Deep River; Chopin Prelude; Rachmaninoff Prelude; Dark Eyes; Song of the Volga Boatmen; (alb) GA 2.
Chase, Marion, voc: April in Paris; Should I Be Sweet; Lib. 153.
Chasins, Abram, pf: Prelude No. 1 & 3; MCR. 1—Prelude and Fugue, C Minor; Well Tempered Clavichord (Bach): MCR. 2—Minute Waltz; Black Key Etude (Chopin); MCR 3—Aufschwung (Schumann); MCR. 4—Spinning Song (Mendelssohn); MCR. 5—Waltz in A (Brahms); MCR. 5—Nocturne in F Major (Chopin); MCR. 6—Rush Hour in Hong Kong; Prelude in E Minor (Chasins); MCR. 7.
Chasse, La (Paganini-Liszt): *Dennery,* pf; Dec. 25933.
Chasse-Neige (Liszt): *Grundeis* pf: Dec. 25572.
Chasseresses, Les: see Sylvia (Delibes).
Chassidic Nigun (Shemuel): *Hebrew Folk Sinfonietta;* Dec. 18027.
(Chausson, Ernest): The Butterflies; Vic. 1913—Poeme; Vic. 7913, 7914—Symphony in B Flat Major; (alb) Vic. M-261, AM-261.
Chavala, La (Chapi): *Supervia,* mez-sop; Dec. 25874.
(Chavez, Carlos): Chacona; Vic. 12340—Sinfonia de Antigona; Vic. 12338-39—Sinfonia India; Vic. 12337-38—Largo-Scherzo; NMQ. 1012.
Che faro senza Euridice: see Orfeo ed Euridice.
Che gelida manina: see Boheme.
Chemet, Renee, vio: By the Waters of Minnetonka (Lieurance); Under the Leaves (Thome); Vic. 1228—Gypsy Love Song (Herbert); Kiss Me Again (Herbert); Vic. 1402—Minuet (Haydn-Hartmann); Nocturne (Tschaikovsky); Vic. 6609—Serenade (Pierne); Serenade (Toselli); Vic. 1302—Serenite (Vieuxtemps); Spring Song (Mendelssohn); Vic. 1242.
Cherkassky, Shura, pf: Sonata in G Minor (Rachmaninov); (alb) Col. M-225.

Cherokee: *Wood & O;* Voc. 5023—*J. Dorsey & O;* Dec. 2961—*Noble & O;* Bru. 8247—*Barnet & O;* Blu. 10373—*Basie & O;* Dec. 2406—*Murphy & O;* Dec. 2040.
Cherry Ripe (Bridge): *London Chamber O, Bernard,* Cond; Dec. 20173.
Cherry Tree Carol, The: *Summers,* voc; (Fr. alb) Col. M-408.
(Cherubini, Maria): Suspendez a ces murs; Col. 9116—Anacreon-Overture; Dec. 25234-35.
Chester (Billings): *Madrigal Sgrs;* Col. 4206—*Boston Pops O, Fiedler,* Cond; Vic. 4502.
Chester, Bob & O; **Bluebird for all Nos:** Just for a Thrill; Hoy! Hoy!; Blu. 10375—Alla en el Rancho Grande; Judy; Blu. 10378—You Tell Me Your Dream; Shoot the Sherbet to Me Herbert; Blu. 10396—Oo Oo Oo; Goody Goodbye; Blu. 10414—I Can't Tell Why I Love You But I Do; Billy; Blu. 10427—After All; Love Never Went to College; Blu. 10470—I Hear Bluebirds; 10633—In the Heart of the Dark; 10524—I Thought About You; 10489—I've Got No Strings; 10566—I Walk With Music; 10614—My Silent Mood; 10474—Make Love With a Guitar; 10576—Don't Make Me Laugh; 10489—Easy Does It; 10576—57th St. Drag; 10513—Aunt Hagar's Blues; 10513—If It Weren't For You; 10633—Stars Over the Campus; 10474—Turn on the Old Music Box; 10566—Why Go On Pretending; 10524—With the Wind and Rain In Your Hair; 10614—Octave Jump; You Little Heart Breaker; 10649—Moon Won't Talk; Orchids For Remembrance; 10735—My Wonderful One Let's Dance; We Met Each Other in a Dream; 10686—Secrets in the Moonlight; They Ought to Write a Book About You; 10699.
Chevaux de Bois, les (Charpentier): *Planel,* ten; Col. 69734.
Chez-moi: *Boyer,* sop; Col. 307.
Chiapanecas, Las: *Marimba Orquesta Tipica;* Col. 370—*Mexican Dance O;* Dec. 2166.
Chicago: *Ellington & O;* Dec. 800—*Hawkins & O;* Dec. 661—*Wood & O;* (Fr. alb) Col. C-9, 313.
Chicago Loopers: Three Blind Mice; HRS. 1.
Chicago Rhythm Kings: I've Found a New Baby; There'll be Some Changes; UHCA. 7-8—The Martins and the Coys; Sarah Jane; Blu. 6397.
Chicago Sym. O, Stock, Cond: **Victor for all Nos. unless otherwise indicated:** Carneval Overture (Dvorak); 36290—Symphony No. 40, in G Minor (Mozart); (alb) G-3 — Symphony No. 5, in E Minor (Tschaikovsky); (alb) G-4 — Symphony No. 7 C Major (Schubert); (alb) Col. M-403, AM-403—Euryanthe Overture (Weber); Col. 11179—Nutcracker Suite (Tschaikovsky); (alb) Col. M-395, AM-395—Danse Macabre (Saint-Saens); Col. 11251—Bartered Bride—Overture (Smetana); 1555— Emperor Waltz (Strauss); 7653—Fairy Tales—Folkdance (Suk); 6649—Fledermaus—Du und Du—Walzer (J. Strauss); 1481—Flight of the Bumble Bee (Rimsky-Korsakow); 6579 — In Springtime—Overture (Goldmark); 6576—Largo (Handel); 6648—Lohengrin—Prelude to Act 3 (Wagner); 7386—Meistersinger—Overture (Wagner); 6651—Mignon—Overture (Thomas); 6650—Pas d'Action (Fr. alb) M-86 (Glazounow); 7309—Pomp and Circumstance—March No. 1 in D (Elgar); 6648—Queen of Sheba—Ballet Music (Goldmark); 7474—Russlan and Ludmilla—Overture (Glinka); 7123—Serenade (Volkmann); 6579—Slavonic Dance No. 8 in G Minor (Dvorak); 6649 — Southern Roses—Waltz (Strauss); 6647—Suite No. 2, in B Minor (Bach); 6914-15—Suite Op. 19 (Dohnanyi); (alb) M-47—Symphony No. 1, in B Flat (Schumann); (alb) M-86—Tannhauser—Fest March (Wagner); 7386—To a Water Lily (MacDowell-Stock); To a Wild Rose (MacDowell-Stock); 1152—Traume (Wagner-Thomas); 7123—Valse Triste (Sibelius); 6579—Wine, Woman and Song—Waltz (J. Strauss); 6647.
Chidichimo & Orquesta Tipica Argentina: see Anthologies: Tangos.
Childhood of Christ. The (Berlioz): See Adieu des Bergers; Col. 69693—Holy Family Resting by the Wayside; Col. 69340.
Children of Men (Russell): *Thomas,* bar; Vic. 1940.
Children's Corner, The-excerpts (Debussy): *Barrere-Salzedo-Britt;* (alb) Vic. M-639, 2041-43—*Gieseking,* pf; (Fr. alb) Col. M-314, 17088, 68962—*H. M. Grenadier Guard Band;* Col. 395—*Weill,* pf; Dec. 25594, 25934—*Paris Conservatory O. Coppola,* Cond; (alb) Vic. M-280, 4297-99, AM-280, 4300-02—*Cortot,* pf; Vic. 7147-48.
Childrens Overture (Quilter): *New Light Sym. O Sargent,* Cond; Vic. 22098-99—*H. M. Grenadier Band;* Dec. 25648.
Childrens Song (Tschaikovsky): *Kurenko,* sop; (Fr. alb) Vic. M-678.
Children's Suite (Harris, R.): *Harris,* pf; (Fr. alb) Vic. M-568, 12446.
Child's Dream (Ysaye): *Elman,* vio; Vic. 7574.
Child's Garden of Verse, A: *Luther,* nar; (alb) Dec. K-22, 3147-49.
Childs, Reggie & O; **Decca for all Nos. unless otherwise indicated:** At a Carnival in Venice; 1269—Close to Me; 978—Did You Mean It; 978—Good Night Angel; 1673—Honeybunch; 1269—If We Never Meet Again; 979—I'm the One Who Loves You; 1582—I Wasn't Lying When I Said I Love You; 988—I Was Saying to the Moon; 987—Just a Sweet Old Gent and a Quaint Old Lady; 1588—Just to Remind You; 1249—Love is a Powerful Thing; 979—Maybe; 1262—No More Tears; 1262—On a Typical Tropical Night; 987—Scrapin' the Toast; 1588—Sweet Heartache; 1249—Sweet Stranger; 1582—There's a New Moon Over The Old Mill; 1673—Who Loves You; 988—Melancholy Baby; Blue Orchids; Var. 8079—Speaking of Heaven; Yogi Yogi; Var. 8095—Chatterbox; Crazy Little Dream; Var. 8127—Confucius Say; Whispering Grass; Var. 8131.
Chi me frena-Sextette: see Lucia di Lammermoor.
Chimene (Sacchini): *Amer. Soc. Ancient Inst;* Vic. 1635
Chimes of Normandy: see Cloches de Corneville.
China Boy: *Quintet of Hot Club of France;* Dec. 23031—*Daniels & O;* Dec. 2036—*Austin,* voc; Dec. 1656—*McCoy & O;* Dec. 422—*Jones & O;* Dec. 443—*Freeman & O;* Blu. 10386—*McKenzie-Condon & O;* UHCA.9—*Pierce & O;* UHCA. 1—*Hardman,* ogn; Col. 35341—*McPartland & O;* (Fr. alb) Dec. 121, 18042—*McBride Trio;* BN. 100—*Goodman Trio;* Vic. 25333—*Bechet-Spanier Big Four;* HRS. 2001.
Chinatown, My Chinatown: *Merry Macs;* Dec. 2471—*Roy & O;* Dec. 1507—*Foursome,* voc; Dec. 1595—*Roy & O;* Dec. 1108—*Gray & O;* Dec. 199—*Minevitch & Hca. O:* Dec. 301—*Prima-Rose-Gast;* Blu. 5758—*Slim & Slam;* Voc. 4021—*T. Dorsey & O;* Vic. 26023—*Noble & O;* Vic. 25070.
Chinese Lullaby (Bowers): *Victor Salon O;* Vic. 21970—*Decca Salon O;* Dec. 2588.
Chinese Mother Goose Rhymes (Crist): *Bullock,* bar; Col. 266.
Chinese Street Serenade (Siede): *Weber & O;* Vic. 22498.
Ch'io mai vi possa lasciar d'amare (Handel): *Anderson,* con; Vic. 1767.
Chiome d'Oro-Maledetto-Air et Madrigal (Monteverde): *Castellazzi,* sop; Vic. 15466—*Derenne-Cuenod,* ten; Vic. 12302.
Chloe: *Roy & O;* Dec. 1343—*Garber & O;* Voc. 5196—*Goodman & O;* Vic. 25531—*Whiteman & O;* Vic. 35921—*Tatum,* pf; Dec. 2052.
Choclo, El: *Geyer,* ogn; Blu. 7382—*International Novelty O;* Vic. 21393—*Ramos & O;* Dec. 818—*Littee & O;* (Fr. alb) Col. C-15, 35479.
Chocolate Dandies O: Once Upon a Time; Krazy Kapers; HRS. 16.
Chocolate Soldier-selections (Straus, O.): *Horlick & O;* Dec. 2178—*H. M. Grenadier Band;* Dec. 436—*Hylton & O;* Dec. 15030—*Lorand & O;* Dec. 25165—*Weber & O;* Vic. 36180.
Choir of Russian Cathedral, Paris: Gloria in Excelsis (Bortniansky); Hymne de Noel (Allemanoff); Vic. 26081—Hymne des Cherubins (Bortniansky); Que ma Priere Monte (Tshesnokoff); Vic. 36223.
Choir of St. Joseph's Retreat: Priests Chants with Responses; Col. 4122.
Choir of St. Mary's Primrose Hill: Creator of the Stars of Night; O Blest Creator of Light; The Royal Banners; Sing, My Tongue; Col. 274.
Choir of the Red Army, U.S.S.R: Chant de Departe, Le (Mehul); La Marseillaise; Col. 4209—Song of the Plains (Knipper); The White Whirlwind; Col. 4204—Song of the Village Mayor (Rimsky-Korsakov); Song of the Volga Boatmen; Col. 4215.
Choir of Temple Church, London: Jesu, Joy of Man's Desiring (Bach-Allen); Lord God of Heaven and Earth (Spohr); Vic. 4286—Hear My Prayer; Vic. 35856.
(Chopin):
Andante spianato; Vic. 14287—
Ballades; in G Minor; Vic. 6612; Dec. 25369—in A Flat Major; Dec. 25314—selected; (alb) Vic. M-399, AM-399——
Barcarolle; in F Sharp Major; Dec. 25117——
Berceuse; Vic. 6752; (alb) Sch. 1; Vic. 15382——
Caprice; No. 17; Roy. 694——
Chant Polonais: Dec. 20396——
Chopiniana; Dec. 2035——
Concertes; No. 1 in E Minor; (alb) Vic. M-418, AM-418——No. 2 in F Minor; (alb) Vic. M-110, AM-110; (alb) Vic. M-567, AM-567; (alb) Col. M-413——
Ecossaises; No. 1 in D Maor; No. 2 in D Major; No. 3 in D Flat Major; Vic. 15382——
Etudes; in E Major; Vic. 6628; Dec. 25260——in C Sharp Minor; Vic 14140——in G Flat Major; Vic. 14140, 1387; Dec. 25268, 20426; MCR. 3——in C Major; Vic. 7270; Dec. 25268——in E Flat Major; Vic. 8869——in C Minor; Vic. 1387; Dec. 25113——in A Flat Major; Vic. 1101——in G Sharp Minor; Vic. 8868——in A Minor; Vic. 8868—in B Minor; Vic. 14124——in F Major; Vic. 20230, 20425——in F Minor; Dec. 25113——selected; (alb) Vic. M-398; (alb) Vic. M-43, AM-43; (alb) Col. M-368——
Fantasie-Impromptu; Vic. 6546, 8239; Dec. 25110——
Funeral March; Vic. 35800, 35958; Col. 7340——
Impromptus; No. 1 in A Flat Major; Vic. 8238; Dec. 25942——No. 2 in F Sharp Maior; Vic. 8238; Col. 69018——No. 3 in G Flat Major; Vic. 8239——
Mazurkas; in F Minor, op. 7, No. 3; Vic. 1654——in A Minor; Vic. 1855; (Fr. alb) Col. M-378——in D Maior, op. 33. No. 2; Vic. 1541, 1951——in B Minor, op. 33. No. 4; Vic. 14298; Col. 7141——in A Flat Maor, op. 50, No. 2; Vic. 14298, 1541——in F Sharp Minor, op. 59, No. 3; Vic. 14263; (Fr. alb) Col. M-143, 67803——in C Sharp Minor. op. 50, No. 3; Vic. 14140; Dec. 25875, 25268——in B Major, op. 63, No. 1; Vic. 1951——in C Sharp Minor. op. 63, No. 3; Vic. 1327, 6879, 7416——in A Minor, op. 67, No. 4; Vic. 6879——in D Flat Major, op. 64, No. 1; Dec. 20427——selected; (alb) Col. M-159; (alb) Vic. M-656——
Melodies of Chopin; Dec. 20444——
My Joys, Dec. 25520——
Nocturnes; in C Sharp Minor; Vic. 8419; Col. 68480; Dec. 25729——in D Flat Major; (Fr. alb) Vic. M-338, 14297——in E Flat Major; Vic 7416, 6589, 6731; Dec. 25747——in E Minor; Vic. 6879——in F Sharp Major; Vic. 6825; Dec. 25819; (Fr. alb) Col. 234, 1232——op. 55, No. 2; Col. 69018——in F Major; MCR. 6——selected; (alb) Vic. M-461; (alb) Vic. M-462; (alb) Col. M-112——
Nuit Ensorcelee, La; (alb) Col. X-76——
Piano Music; (alb) Vic. M-353, AM-353——
Polonaises; in A Flat Major; Vic. 1765, 14974—in A Major; Vic. 36140, 6234, 11947; Dec. 25028, 25097——in E Flat Minor; Vic. 36288——selected; (alb) Vic. M-353, AM-353——
Preludes; Vic. 6589——in D Minor; Vic. 1998; Dec. 25814——in D Flat Major; Vic. 6847; Dec. 25132——in B Flat Minor; Vic. 14024——in A Flat Major; Vic. 6847, 14024——in C Minor; Vic. 35772——in F Sharp Minor; Dec. 25814——in F Major; Col. 17079——Nos. 1 & 3; MCR. 1——selected; (alb) Vic. M-282, AM-282——
Reminiscences of Chopin; Dec. 567——
Rondo, in E Flat Maor; Col. 69211; Vic. 11616——
Scherzos; No. 3; Vic. 7604, 14926; Dec. 20428——No. 4· Vic. 14634——selected; (alb) Vic. M-189, AM-189——
Sonatas; in B Minor; (alb) Vic. M-548, AM-548——in B Flat Minor; (alb) Vic. M-95, AM-95; (alb) Col. M-378——
Sylphides, Les; (alb) Vic. M-306, AM-306; 36214; Col. 69281——
Tarantelle in A Flat Major; Vic. 8251; Dec. 20425——
Valse Brilliante; Vic. 6877, 7290——
Waltzes; in A Flat Major; Vic. 14299, 1245; Dec. 20132——in D Flat Major; Vic. 7270; Col. 17079; Dec. 23907, 20536——in C Sharp Minor; Vic. 1101, 6234, 1245, 14299, 7407; Dec. 25121, 20363, 23007——in B Minor; Vic. 1703——in G Flat Major; Vic. 22153——in E Minor; Vic. 1492——selected; (alb) Vic. M-500.
Chopsticks: *Kyser & O;* Bru. 8308—*Merry Macs,* voc; Dec. 2333—*Gordon & O;* Vic. 26184.
Choral No. 1 in E (Franck): *Schweitzer,* ogn; (alb) Col. X-100, 69229-30.
Choral and Fugue in D Minor (Zemachson): *Minneapolis Sym. O, Ormandy,* Cond; Vic. 8924-25
Choral Etude (Schuman): *Madrigal Sgrs;* Col. 17139.
Chorale for String Sextette (Harris, R.): *Kreiner Sextette;* Vic. 12537.
Chorale from Easter Cantata (Bach): see Christ Lag im Todesbanden.
Chorale Populaire de Paris, La: Hymne a la Victoire (Gossec); Le Chant des Jeunes Gardes (Montehus); Dec. 20614 — Berceuse Turkmene (Mossolov); Le Chant des Ouvriers (Dupont); Dec. 20612.
Choral Preludes:
(Bach, J. S.): All Glory Laud & Honour; *Bullock,* ogn; Vic. 11159——Aus der Tiefe ruhe ich: *Philadelphia O. Stokowski,* Cond; Vic. 7553, 36165——Christ lag in Todesbanden; *Copeland,* pf; Vic. 15183—*Philadelphia O. Stokowski,* Cond; Vic. 14583, 7437—*Courboin,* ogn; Vic. 15420——Das alte Jahr vergangen ist; *Ramin,* ogn; Dec. 20472——Fervent is my Longing: *Courboin* ogn; Vic. 14027—I Call Upon thee Jesus; *Philadelphia O Stokowski,* Cond; Vic. 6786——In Thee Is Joy; *Dupre,* ogn; Vic. 7421—*Anon,* pf; Tim 1315——Jesu, Joy of Man's Desiring· *Ch of Temple Church, London:* Vic. 4286—*Philadelphia O. Ormandy,* Cond; Vic 14937——Nun Komm der Heiden Heiland: *Philadelphia O Stokowski,* Cond; (Fr. alb) Vic. M 243, 8494——Rejoice Beloved Christians· *Horowitz,* pf; Vic. 1690——Wir Glauben All' an einen Gott; *Philadelphia O, Stokowski,* Cond; Vic. 7089—*Mignan,* ogn; Dec. 20641——
(Reger): Sleepers Awake. a Voice is Calling: *Bullock,* ogn; Vic. 11159.
Choral Soc. of Univ of Penn: Ave Maria (Arcadelt); Lament (Purcell); Vic. 1895—Magnificat-selections (Bach, K. P.); Vic. (Fr. alb) M-444, 14869-70.
Choral Symphony (Beethoven): see Symphony No. 9.
Chorale-vorspiel-Wir Glauben All' an einen Gott (Bach): *Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-59, 7089.
Chor der Ritter und Edlen: see Einzug der Gaste.
Choros No. 5 (Villa-Lobos): *De Castro,* pf; Col. 69601.
Chorus Girl, The: *Barrett,* mon; Sch. 5501.
Chorus of Royal Opera House, London: Die Meistersinger-excerpts; (alb) Col. X-87.
Christ Arose (Lowry): *Shannon Quar;* Vic. 19883.
Christie, Winifred, pf: Toccata and Fugue in D Minor (Bach); Vic. 11219.
Christ Lag im Todesbanden (Bach): *Philadelphia O. Stokowski,* Cond; Vic. 7437—*Copeland,* pf; Vic. 15183—*Philadelphia O. Stokowski,* Cond; (Fr. alb) Vic. 401, 14583—*Courboin,* ogn; Vic. 15420—*Commette,* ogn; Col. 293.
Christe Redemptor: *Ch, Terry,* Cond; (Fr. alb) Col. M-231. 5711.
Christians Awake: *B.B.C. Ch;* Col. 247.

Christmas Bells: *Radio Sym. O;* Roy. 1750—*Luther & Layman,* voc; Dec. 2870—*Reitz,* Chimes; Vic. 20993.
Christmas Concerto: see *Concerto Grosso* in G Minor (Corelli).
Christmas Oratorio (Bach): see Pastorale and Shepherd's Christmas Music.
Christmas Tree, The: see Tannenbaum, Der.
Christopher Columbus: *Kirk & O;* Dec. 729—*Crosby & O;* Dec. 753—*Ink Spots,* voc; Dec. 883—*Goodman & O;* Blu. 10450—*Henderson & O;* Voc. 3211—*Goodman & O;* Vic. 25279—*Waller & O;* Vic. 25295.
Christe The Lord is Risen Today (Wesley): *Seagle,* bar; Dec. 18036.
Christ Went Up Into The Hills (Adams-Hageman): *McCormack,* ten; Vic. 6708.
Christie, Audrey, voc: At the Roxy Music Hall; How to Win Friends and Influence People: Lib. 235.
Chromatic Etude (Chopin): see Etudes, op. 10.
Chromatic Fantasy and Fugue (Bach, J.S.): *Kirkpatrick,* hschd; (Fr. alb) Mus. 25, 1091-92—*Fisher,* pf; Vic. 8680-81; see also Clavier Music (Bach).
Church Cantata No. 35: see Second Sinfonia (Bach, J.S.).
Church Scene (Kirchenchor): see Meistersinger and Da Zu Dir Ter Heiland Kam.
Ciampi, Marcel, pf: Feux D'Artifice (Debussy); Col. 69308.
Cid, Le (Massenet) excerpts: *San Francisco Sym. O, Hertz,* Cond; (alb) Vic. M-56, 1406-08—*Grand Orchestre Sym., Ruhlmann,* Cond; Col. 17116-17—*Thill,* ten; Col. 9124.
Cielito Lindo: *Giannini,* sop; Vic. 1195—*Cugat & O;* Vic. 25826—*Mexican Tipica O;* Vic. 20384—*Troubadours;* Vic. 21235—*Geyer,* ogn; Blu. 10067—*Luther & Layman,* voc; Dec. 2472—*Horlick & O;* Dec. 2158—*Fio Rito & O;* Dec. 1614—*Katzman & O;* Dec. 125—*Pietro,* acd; Dec. 1276—*Four King Sisters;* Blu. 10690—*Logan,* voc; Bru. 8300.
Cielo e mar: See Gioconda.
Cigna, Gina, sop: Casta Diva (Bellini); Suicidio (Ponchielli); Col. 9127—Ma Dall Arido Stelo (Verdi); Morro Ma Prima im Grazia (Verdi); Col. 9122—see also: Norma (Bellini).
(Cilea, Francesco): Arlesiana-excerpts: Vic. 14312, 15544; Col. 9151, 69502, (Fr. alb) M-259, 9108—Adriana Lecouvreur-excerpt; Col. 4134.
(Cimarosa, Dominico): Sinfonia-Il Matrimonio Segreto; Col. 7194—Sonata in A; Col. 17118.
Cimetiere De Campagne (Hahn): *Vallin,* sop; Col. 17160.
Cinderella (Coates): *London Phil O, Coates,* Cond; Col. 7335-36.
Cinquantaine, La: *Wiedoeft,* sax; Vic. 19771—*Oxford Ens;* Dec. 2892.
Cipressi (Castelnuovo-Tedesco): *Castelnuovo-Tedesco,* pf; Vic. 16449.
Circus Echoes: *Barnum & Bailey Band:* Vic 22438.
Circus March (Smetana): *Bohemians, Walter,* Cond; Col. 263.
Circus Princess-excerpt (Kalman): *Tauber,* ten; Dec. 25780.
Ciri-Biri-Bin: *Miller & O;* Blu. 10507—*James & O;* Col. 35316—*James & O;* Bru. 8327—*Moore,* sgr; Bru. 6994—*Dragonette,* sgr: Vic. 4457—*Kaye & O;* Vic. 26398—*Wood & O;* Voc. 5185—*Brown & O;* Blu. 10421—*Crosby,* voc; Dec. 2800—*Duffy Four;* Dec. 1683—*Pietro,* acd; Dec. 1276—*Bori, sop;* Vic. 1262—*Goodman & O;* Vic. 26087—*Smoothies,* voc; Blu. 10471.
Citronen Waltz (Strauss, J.): *Boston Pops O, Fiedler,* Cond; Vic. 11894.
City Called Heaven: *Anderson,* con; Vic. 8958.
(Cklof): Morgon; Vic. 12831.
Clair de Lune (Debussy): *Philadelphia O, Stokowski, Cond;* Vic. 1812—*Bauer,* pf; Vic. 7122—*Copeland,* pf; Vic. 7963—*Victor Concert O;* Vic. 36228—*Kostelanetz & O;* Col. 7361—*Thill,* ten; Col. 4164—*Gieseking,* pf; (alb) Col. X-8, 68033-34, (Fr. alb) Col. M-314—*Weill,* pf; Dec. 25934—*Gaillard,* pf; Dec. 25021—*Brunswick Salon O;* Bru. 8477.
Claire, Bernice, sgr: Merry Widow Medley (Lehar); Dec. 15001—Vagabond King-Selections; Dec. 15032.
Clap Yo' Hands: *Merry Macs,* voc; (Fr. alb) Dec. 96, 2877.
Clarinet Lament: *Ellington & O;* Bru. 7650.
Clarinet Marmalade: *Dixieland Five;* Vic. 25525, 25411—*Napoleon & O;* Vic. 20647—*Shaw & O;* Var. 8029—*Williams & O;* Voc. 5213—*Trumbauer & O;* Voc. 4412—*Roy & O;* Dec. 2169—*Zutty & O;* Dec. 432—*Hackett & O;* Voc. 5493.
Clarinet Quintet: see Quintet in B Minor (Brahms).
Clark, Buddy, voc; **Varsity for all Nos. unless otherwise indicated:** On a Little Street in Singapore; Vagabond Dreams; 8101—Robert the Roue; You Are Too Beautiful; 8066—When You Wish Upon a Star; Turn On the Old Music Box; 8156—From Another World; 8230—I Walk With Music; 8233—Nothing But You; 8230—This Is The Beginning of the End; 8233—South of the Border; If What You Say Is True; 8073—In An Old Dutch Garden; Leanin' On the Ole Top Rail; 8100—Beside a Moonlit Stream; Voc 4207—I Married an Angel; Voc. 4191—Let Me Whisper; Voc. 4207—Spring Is Here; Voc. 4191.
Clark, Gerald & O: U.S.A; Drusilla; Var. 8138—Walter Winchell; Maria; Var. 8130.
Clarke, Ralph, clar: see Thurston, Frederick.
Classical Symphony in D Major (Piokofieff): *Boston Sym. O, Koussevitzky,* Cond; Vic. 7196-97—*Minneapolis Sym. O, Mitroupolos,* Cond; (alb) Col. X-166, 11238-39—see also: Prokofieff, op. 25.
Clausen, Claus with sgrs: Song of the Holy Night; Das Lied von der heiligen Nacht; A Christmas Melodrama; Dec. 23054.
Clavelitos (Valverde): *Galli Curci,* sop; Vic. 1440—*Horlick & O;* Dec. 2153—*Supervia,* mez-sop; Dec. 20461.
(Clement): Les Temps des Cerises; Dec. 20622.
Clement, Edmond, ten: Manon-excerpt (Massenet): Roi d'Ys-excerpt (Lalo); Vic. 6062.
Clement, Jean, bar: Bientot; Mon Beau Diari; Col. 329—Ill Est Tard Amour; Minuit sur la Place, Un; Col. 330.
(Clementi, Muzio): Sonatina No. 13 in E Flat; (Fr. alb) Col. M-233, 831—Sonata in G Minor, op. 50, No. 3; FRM. 13-14—Sonata in B Flat, op. 47; FRM. 21-22—Sonatas No. 1 & 2; (Fr. alb) Tim. 3K, 1304—Sonatinas, op 36, Nos. 2 and 3; Sonatina, op. No. 1; Gam. 5000.
Cleveland O, Rodzinski, Cond: Finlandia (Sibelius); Col. 11178—Under the Spreading Chestnut Tree (Weinberger); (alb) Col. X-161—Symphony No. 5, E Minor (Tschaikovsky); (alb) Col. M-406, AM-406, MM-406.
Clinton, Larry & O; **Victor for all Nos:** A Kiss For You; 26523—It Never Entered My Mind; 26534—From Another World; 26534—Limehouse Blues; 26523—You Oughta Hang Your Heart In Shame; 26541—Tiny Old Town; 26541—Missouri Scrambler; Study in Modernism, A; 26582—Ten Mile Hop; Lady Said Yes; 26575—Blue Lovebird; How Can I Ever Be Alone; 26626—Abba Dabba; 25707—After Looking at You; 26083—Always and Always; 25768—Are You in the Mood; 26118—At Long Last Love; 26014—Big Dipper; 25697—Boogie Woogie Blues; 26006—Boy Named Lem; 26277—Campbells Are Swinging; 25707—Change Partners; 26010—Chant of the Jungle; 26076—Comes Love; F.T. 26277—Dance of the Hours; 25805—Deep Purple; 26141—Design for Dancing; 26076—Devil with the Devil; 26108—Dipper Mouth; 26018—Dodging the Dean; 26046—Don't Look Now; 26158—Dr. Rhythm; 25768—Ferdinand, the Bull; 25841—Fight on; 26034—For Men Only; 26118—Gavotte; 25805—Heart and Soul; 26046—Hezekiah; 26319—How to Win Friends; 25837—I Can't Face the Music; 25849—I Cash Clo'es; 25704 — I Dreamt I Dwelt; 25789—If It Rains; 25841—I Get Along without You; 26151—I Go for That; 26131—I Kissed You in a Dream; 26083—I'll Remember; 26303—I Married an Angel; 25837—I'm Gonna Lock My Heart; 25885—It's a Lonely Trail; 26131—It Took a Million Years; 26073—I've Got a Little List; 26161—I've Got My Heart Set on You; 25706—I Want My Share; 26158—Jeepers Creepers; 26108 — Jitterbug; 26174—Kerry Dancers; 26127—Little Man Who Wasn't There; 26308—Lullaby; 26127—Martha; 25789—Masquerade Is Over; 26151—Midnight in the Madhouse; 25697—Milenberg Joys; 26018—Military Madcaps; 25755—Most Gentlemen Don't; 26100—My Heart at Thy Sweet Voice; 26024—My Heart Belongs to Daddy; 26100—My Reverie; 26006—Night Shades; 25897 — Oh, Lady Be Good; 25724 — Old Folks; 26056—One Rose; 25724—Over the Rainbow; 26174—Parade of the Wooden Soldiers; 26308—Please Come Out of Your Dream; 26137—Pretty Girl Milking; 26024—Rockin' Chair; 26319—Shades of Hades; 25755—Shadrach; 26056—Snake Charmer; 25734—Strictly for the Persians; 25863—Study in Blue; 25897—Study in Green; 26137—Study in Red; 26141—Summer Souvenirs; 26042—Sweet Little Buttercup; 26161—Swing Lightly; 25704—Temptation; 26112—There's a Brand New Picture; 25885—True Confession; 25706—Variety Is the Spice of Life; 26112—Victory March; 26034—Wanna Hat with Cherries; 26303—Who Blew Out the Flame?; 26073—Wolverine Blues; 25863—Yam, The; 26010—You Go to My Head; 25849—You Never Know; 26014—Zig Zag; 26042—Apple for the Teacher; 26332—At Least You Could Say Hello; 26374—Can I Help It; 26392—Down Home Rag; 26414—Golden Bantam; 26354—How Long Has This Been Going On; 26374—I Dream of Jeannie; 26468—Johnson Rag; 26414—Last Two Weeks in July; 26351—Moon Is Low; 26341—My Silent Mood; 26417—Old Folks at Home; 26468—Satan in Satin; 26354—Still the Bluebird Sings; 26332—Study in Scarlet; 26435—Study in Surrealism; 26431—Sunday; 26481—'S Wonderful; 26341—Table in a Corner; 26392—This Is My Song; 26435—Toselli's Serenade; 26417—Twilight Interlude; 26351.
Cloches a Travers les Feuilles (Debussy): *Paris Conservatory O;* (Fr. alb) Vic. M-363, 12054.
Cloches de Corneville (Planquette-Metra): *Weber & O;* Vic. 36181—*sgrs, ch & O; Minssart,* Cond; Dec. 20594-603.
Clock Symphony (Haydn): see Symphony No. 4.
Cloez, C, Cond; with *Phil. O:* Cavalleria Rusticana (Mascagni); Dec. 25935-40—La Source Ballet-excerpts (Delibes); Sylvia Ballet (Delibes); Dec. 20112-13—Le Jongleur De Notre Dame (Massenet); Dec. 20585-587—Marche Funebre d'une Marionnette (Gounod); Thais-excerpt (Massenet); Dec. 25323 — Orphee (Gluck); Dec. 20065 — Phaeton-Symphonic Poem, op. 39 (Saint-Saens); Dec. 20006-07—Symphony No. 4 in A Major-Andante (Mendelssohn); Dec. 25557 — See also: *Opera-Comique, Paris; Grand Sym. O.*
Cloister Sgrs: O God Our Help in Ages Past; Rock of Ages; Dec. 1030.
Clouds (Charles): *Swarthout,* sop; Vic. 4318.
Clouds (Debussy): see Nuages.
(Clutsam): Once there Lived a lady fair; Love Lost Forevermore; Dec. 20275.
Coates, Albert, Cond, Sym. O: **Victor for all Nos:** Boris Godounow — Coronation Scene, (Moussorgsky); 11485—Don Juan (Strauss); 9114, 9115 — Gotterdammerung — Siegfried's Journey to the Rhine; 9007—Gotterdammerung—Siegfried's Funeral March (Wagner); 9049—Hansel and Gretel Overture (Humperdinck); 9075—Lohengrin—Prelude, Act 3 (Wagner); 9005—Lohengrin—Procession to the Cathedral (Wagner); 9017 — Lohengrin — The Bridal Chorus (Wagner); 9005—Lohengrin—The Swan Chorus (Wagner); 9017 — Meistersinger—Dance of the Apprentices (Wagner); 9060—Oberon—Overture (Weber); 9122—Prince Igor—Overture (Borodin); 9123—Rhinegold—Prelude (Wagner); 9163—Rhinegold—Entrance of the Gods Into Valhalla (Wagner); 9109—Tannhauser—Overture (Wagner); 9059—Tannhauser—Overture—Part 3 (Wagner); 9060—Tannhauser—Prelude to Act 3 (Wagner); 9028—Tannhauser—Venusberg Music and Bacchanale (Wagner); 9027—Tannhauser—Venusberg Music and Bacchanale (Wagner); 9028—Walkure — Fire Music (Wagner); 9006—Walkure—Ride of the Valkyries (Wagner); 9163—See also "Gotterdammerung" (alb) M-60.
(Coates, Eric): London Suite; Vic. 36129-30; Dec. 25582-83; Col. 69399—Evening in Town; Vic. 36170—From Meadow to Mayfair; Vic. 36170—The Merry Makers; Vic. 36170—London Bridge March; Dec. 25583—The Three Bears; Dec. 25646—By the Sleepy Lagoon; Col. 7336—By the Tamarisk; (Fr. alb) Col. X-102, 69264—London Again; (alb) Col. X-102—Cinderella; Col. 7335-36.
Coates, Eric, Cond: see *London Sym. O.*
Cobbling Song: see Meistersinger.
Cocaine, Lil: *Madrigal Sgrs;* (Fr. alb) Col. M-239, 4208.
Cockaigne Overture (Elgar): *B.B.C. Sym. O, Elgar,* Cond; Vic. 11665.
Cock Robin: see Noah's Ark.
Cocktails for Two: *T. Dorsey & O;* Vic. 26145—*Ellington & O;* Vic 24617—*Tatum,* pf; Dec. 156—Cavallaro, pf; (Fr. alb) Dec. 122,3110.
Coecilia Ch. & O. of Antwerp: Exhortation et Conclusion; Processional; Col. 9119—Judith-excerpts; (alb) Col. X-78—Libation; Voceferation Funebre; Col. 9118.
Coeur en Peril (Chalupt-Roussel): *Bernac,* bar; Vic. 2011.
Coffee Cantata (Bach, J. S.): *Hayden,* sop; *Hain,* ten; *Wolff,* hschd; (alb) Mus. 5.
(Coffey): Virginia Reel; Vic. 4466.
Cohen, pf: see Anthologies: Ear y Music-Classical-Eng. Music Soc
Cohen, Elie, Cond: Carmen (Bizet); (alb) Col. OP. 1—Duo de Nadir et Zurga (Bizet); Sous Le Dome Epais (Delibes); Col. 9133—Plus J'Observe Ces Lieux (Gluck); Col. 4127—Manon (Massenet); (alb) Col. OP. 10.
Cohen, Harriet, pf: Paean (Bax); (Fr. alb) Col. M-361, 1302—Preludes and Fugues (Bach); (alb); Col. M-120.
Cohen on the Telephone: *Monroe Silver,* mon; Gen. 1708.
Cohen, Sam, bas: see Quartettino for Bassoons.
Coldstream Guards Band, Windram, Cond: Land of Hope and Glory; Pomp and Circumstance; Vic. 36236—Marche Lorraine (Ganne); La Pere de la Victoire (Ganne); Vic. 26566—Hiawatha; Liberty Bell; Vic. 25229.
Coleman, Bill & O: Big Boy Blues; Swing Guitars; Vic. 26223.
Coleman, Emil & O: Be Careful Young Lady; Clouds; Dec. 366—Little White Gardenia; When My Prince Charming Comes Along; Dec. 365.
Collegiate Choir: Joy to the World; Voc. 4489.
Collines d'Anacapri, Les: see Prelude No. 5 (Debussy).
Collingwood, Lawrance, Cond: see *London Phil. & London Sym. O.*
Cologne Chamber O: Concerto Grosso in A Minor, op. 3, No. 8; Allegro & Larghetto (Vivaldi); Dec. 20042—Concerto Grosso No. 5 in D Major excerpts (Handel); Dec. 20044 — Concerto Grosso No. 10 in D Minor-excerpts (Handel); Dec. 20045—Serenade No. 6-excerpts (Mozart); Dec. 20109.
Colombella (Fernay-del Pierelles): *Rossi,* ten; Col. 4151.
Colombetta (Buzzi-Peccia): *Sayao,* sop; Vic. 15448—*Muzio,* sop; Col. 9084.
Colonel Bogey (Alford): *H. M. Grenadier Guards Band;* Col. 259, Roy. 1769.
Colonial Music: *Pessl,* hschd; Col. 17072.
Colonna, Jerry, voc: Don't Send My Boy to Prison; I Came to Say Goodbye; Col. 35293—A Bird In a Gilded Cage; Song of the Open Road; Voc. 4382—On the Road to Mandalay; Sonny Boy; Voc. 4056—I Love Life; My Mother Was a Lady; Col. 35371—Tally-Ho; When You Were Sweet Sixteen; Voc. 4872—Hector, The Garbage Collector; You're My Everything; Voc. 3876.
Colossus of Columbia: *Barnum & Bailey's Band;* Vic. 22474.
Columbia Broadcasting Sym, Barlow, Cond: **Columbia for all Nos.:** Adagio-Sonata for Violin and Basso Continuo (Corelli); (Fr. alb) X-138, 69633—Concerto No. 3 in G Minor (Handel); 69660—Les Eolides (Franck); (alb) X-145—Overture-Iphigenie en Aulide (Gluck); (alb) X-138—Petits Moulins a Vent (Couperin-Filippi); (Fr. alb) X-145, 69626—Rustic Wedding Symphony (Goldmark); (alb) M-385

—Souer Monique (Couperin-Filippi); (Fr. alb) X-145, 69686—Suite No. 2 (MacDowell); (alb) M-373—Symphony No. 94 in G (Haydn); (alb) M-363—Symphony No. 98 in B Flat (Haydn); M-370 — Through the Looking Glass Suite (Taylor); (alb) M-350—Trophee, Le (Couperin-Filippi); (Fr. alb) X-145, 69686—The White Peacock (Griffes); 17140—Rediscovered Music (Strauss); (alb) M-389; AM-389—Ma Mere L'Oye (Ravel); (alb) X-151—Orpheus (Liszt); (alb) X-165—Symphony No. 5 in D (Mendelssohn); (alb) M-391; AM-391—English Folk Songs (Williams); (alb) X-159.

Columbia Sym. O; Bowers, Cond: March of the Bojaren (Halvorsen); Norwegian Bridal Procession (Grieg); Col. 7345.

Columbia the Gem of the Ocean: *Luther & Layman;* Dec. 2428—*Luther & Century Quar;* Dec. 2477.

Columbo, Russ, voc: You Call It Madness; Time On My Hands; Blu. 6503—Sweet and Lovely; Just a Gigolo; Blu. 7118—Auf Wiedersehen, My Dear; Paradise; Vic. 22976—Good Night, Sweetheart; Time On My Hands; Vic. 22826.

Come Again Sweet Love (Dowland): *Madrigal Sgrs;* (Fr. alb) Col. M-306, 4166

Come Away Death (Shakespeare-Quilter): *Raphael,* bar; Col. 255—*Anderson,* con; Vic. 1809.

Come Back to Sorrento: see Torna a Surriento.

Come Beloved (Handel): Norena, sop; Vic. 15182—*Bampton,* sop; Vic 7746.

Come Deep Sleep (Dowland): *Meili;* (Fr. alb) Vic. M-49, 15166—*Wasner-Trapp Family Ch;* (Fr. alb) Vic. M-535, 1964—*Stockholm Madrigal Ch;* Dec. 20239.

Come Join the Band: *Irwin Post Band;* Vic. 26063.

Commere, La (Couperin): *Renie,* hp; Dec. 20518.

Complainte D'Abdurachman, f.s: *Chaliapine,* sop: Col. 4230.

Come Raggio di Sol (Caldara): *Dadmun,* bar; Vic. 4003.

Come, Redeemer: see Nun komm der heiden Heiland.

Comes Autumn Time (Sowerby): *Eastman Rochester Sym. O, Hanson,* Cond; Vic. 2058.

Come Scoglio (Mozart): *Souex,* sop; Col. 9104—*Pagliuhgi,* sgr; Dec. 29018.

Comes Love: *Duchin & O;* Bru. 8434—*Shaw & O;* Blu. 10324—*Lamour,* voc; Blu. 10328—*Goodman & O;* Col. 35201—*Clinton & O;* Vic. 26277—*J. Dorsey & O;* Dec. 2745—*Robertson & O;* Dec. 2827.

Come, Sweet Death: see Komm susser Tod.

Come T'aggio Lasciato, Viollotte del Fiore, No. 3 (Azzajolo): *La Scala Ch, Veneziani,* Cond; Dec. 25949.

Come to the Fair: *Logan,* voc; Bru. 8232—*Madriguera & O;* Bru. 8416—*Breese & O;* Var. 8265.

Come to the Sea: see Vieni sul mar.

Come Tzigan (Kalman): *Campoli & O;* Dec. 20183.

Come un bel di di Maggio: see Andrea Chenier.

Come Unto Him: see Messiah.

Come Where My Love Lies Dreaming: *Luther & Quar;* Dec. 1999—see also: Foster.

Come Ye Faithful Raise the Strain (Sullivan): *Seagle,* bar; Dec. 18039.

Comin' Thro' The Rye: *Welk & O;* Voc. 5064—*Talley,* sop; Vic. 1146—*T. Dorsey & O;* Vic. 25813—*Strings in Swing;* Lib. 290.

Comment disaient-ils (Hugo-Liszt): *Pons,* sop; Vic. 1918.

Comment t'oubliere: *Sablon,* voc; Vic. 25654.

Commette, Edouard, ogn; **Columbia for all Nos.:** Alte Jahr vergangen ist, Das (Bach) 293—Andante-Organ Sonata No. 6 in D Minor (Mendelssohn); 402—Christ lag in Todesbanden (Bach); 293—Komm Gott, Schopfer, Hieliger Geist (Bach); 402—Minuet-Suite Gothique (Boellmann); 341—Piece Heroique (Franck); 69460 — Prelude (Pierne) 341 — Requiem (Faure); (alb) 354—Toccata (Boellmann); Toccata (Gigout); 69523—Toccata and Fugue in D Minor (Bach); 69490—Chorale (Bach); Andante (Bach-Commette); 69875.

Comme Une Femme (Aubert-Delettre): *Boyer,* sop; Col. 237.

Complaint of the Bride (Tschaikovsky): *Kurenko,* sop; (Fr. alb) Vic. M-678.

Concertino de Printemps (Milhaud): *Astrue,* vio; *Sym. O, Milhaud,* Cond; BP. 95034.

Concertino in F Minor (Pergolese): *N. Y. Simfonietta;* (Fr. alb) Tim. 2-R.

Concert Study in D Flat (Liszt): *Petri,* pf; (Fr. alb) Col. X-77, 68982.

Concertino da Camera for Sax & O (Ibert): *Mule,* sax (alb) Vic. M-588, 12475-76.

Concertino for Piano and Orchestra (Hadley): *Victor Sym. O, Howard,* Cond; (alb) Vic. M-634, 12599-600.

Concertino for Piano and Orchestra (Honegger): *Norton,* pf; *Minn. Sym. O;* Vic. 8765.

Concertos:

(Dall' Abaco): in B Flat Major; *Fischer's Chamber O;* Vic. 14418——

(Bach, J. C.): E Flat Major, op. 7, No. 5; *Kirkpatrick,* hschd; *Donaldson & Porter,* vios; *Bodenhorn,* cel; (alb) Mus. 38, 1123-24——in G Major; *Roesgen-Champion,* hschd; *Bronschwak,* vio; *Perlemutter-Pascal,* cel; Vic. 4441-42——

(Bach, J. S.): Brandenburg Concertos: No. 1 in F Major; *Cortot,* pf; with *Ecole Normale Chamber O;* Vic. 11781-82——No. 2 in F Major; *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-59, AM-59——No. 3 in G Major; *Cortot,* pf; with *Ecole Normale Chamber O;* Vic. 4225-26——No. 4 in G Major; *Bouillon,* vio; *Cortet & Morseau,* fl; Vic. 7915-16——No. 5 in D Major; *Cortot,* pf; *Thibaud,* vio; *Cortet,* fl; with *Ecole Normale Chamber O;* Vic. 7863-64——No. 6 in B Flat Major; *Cortot,* pf; with *Ecole Normale Chamber O;* Vic. 11264-65——

Concerto: in A Major; *Chamber O, Fischer,* Cond; (alb) Vic. M-368——in A Minor for Clavier, Flute, Violin & String Orchestra; *Pessl,* clavier; *Kroll,* vio; *Blaisdell,* fl; *& Stg. O;* (alb) Vic. M-534, AM-534——in D Minor; *Fischer,* pf; (alb) Vic. M-252. AM-252—in F Minor; *Cortot,* pf; Vic. 14612——Italian; *Landowska,* hschd; Vic. 14232-33——in C Major; *A. & K. Schnabel,* duo-pf; with *London Sym. O, Boult,* Cond; (alb) Vic. M-357, AM-357——No. 1 in A Minor; *Menuhin,* vio; with *Sym. O, Enesco,* Cond; Vic. 14370-1—*Huberman,* vio; with *Phil. O;* (alb) Col. X-45——in D Minor; *Menuhin & Enesco,* vio; Vic. 7732-33—*Szigeti & Flesch,* vios; *Goehr,* Cond; (alb) Col. 90——Concerto in E Major; *Menuhin,* vio; (alb) Vic. M-221, AM-221—*Huberman,* vio; with *Vienna Phil. O;* (alb) Col. M-235—excerpt; *Bratza,* vio; (Fr. alb) Col. M-232, 504——No. 7 in G Minor; *Linde,* hschd; Dec. 25263-64——in F Minor; Arioso; (Fr. alb) Col. X-103, 69274——

(Bach, K. P.): in D Major; *Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M-559——

(Beethoven): No. 1 in C Major; *Schnabel,* pf; with *London Sym. O, Sargent,* Cond; (alb) Vic. M-158, AM-158—*Gieseking,* pf; *Berlin State Opera O, Rosbaud,* Cond; (alb) Col. M-308——No. 2 in B Flat Major, op. 19; *Schnabel,* pf; *London Phil. O, Sargent,* Cond; (alb) Vic. M-295, AM-295——No. 3 in C Minor, op. 37; *Schnabel,* pf; *London Phil. O, Sargent,* Cond; (alb) M-194, AM-194——No. 4 in G Major; *Schnabel,* pf; *London Phil. O, Sargent,* Cond; (alb) Vic. M-156, AM-156——No. 5 in E Flat Major; *Schnabel,* pf; *London Sym. O, Sargent,* Cond; (alb) Vic. M-155, AM-155—*Gieseking,* pf; *Vienna Phil. O, Walter,* Cond; (alb) Col. M-177——in D Major; *Kreisler,* vio; *London Phil. O, Barbirolli,* Cond; (alb) Vic. M-325, AM-325—*Szigeti,* vio; (alb) Col. M-177——in C for Violin, Cello, Piano and Orchestra; *Odnoposott, Auber, Morales & Vienna Sym. O, Weingartner,* Cond; (alb) Col. M-327, 69163-67; AM-327, 69168-72——

(Bloch): For Violin and Orchestra; *Szigeti,* vio; with *O. de la Coc. des Concerts du Conservatoire, Paris, Munch,* Cond; (alb) Col. M-380——Grosso for Piano and String Orchestra; *Curtis Chamber Music Ens, Bailly,* Cond; (alb) Col. M-563, AM-563——Grosso; *Philadelphia Chamber Stg. Simfonietta, Sevitzky,* Cond; (alb) Vic. M-66, AM-66——

(Brahms): No. 1 in D Minor; *Bachaus,* pf; *BBC Sym. O;* (alb) Vic. M-209, AM-209——in B Flat Major; *Rubinstein,* pf; *London Sym. O; Coates,* Cond; (alb) Vic. M-80, AM-80—*BBC Sym. O, Boult,* Cond; (alb) Vic. M-305, AM-305——in D Major; *Kreisler,* vio, *London Phil. O, Barbirolli,* Cond; (alb) Vic. M-402, AM-402—*Heifetz,* vio, *Boston Sym. O;* (alb) Vic. M-581, AM-581—*Szigeti,* vio; *Halle O, Harty.* Cond; (alb) Col. M-117——in A Minor; *Thibaud,* vio; *Casals,* cel; *Cortot,* pf; *Pablo Casals O;* (alb) Vic. M-99, AM-99——

(Bruch): No. 1 in G Minor; *Menuhin,* vio; *London Sym. O, Ronald,* Cond; (alb) Vic. M-124, AM-124—*Campoli,* vio, *O, Goehr,* Cond; (alb) Col. M-332——

(Boccherini): in B Flat Major; *Casals,* cel; *London Sym. O, Ronald,* Cond: (alb) Vic. M-381, AM-381——

(Chopin): No. 1, in E Minor; *Rubinstein,* pf; *London Sym. O, Barbirolli,* Cond; (alb) Vic. M-418, AM-418——No. 2 in F Minor; *Long,* pf; *Paris Conservatory O, Gaubert,* Cond; (alb) Col. M-143 — *Cortot,* pf; *London Sym. O, Barbirolli,* Cond; (alb) Vic. M-567. AM-567——

(Dvorak): in A Minor; *Menuhin,* vio; *Paris Conservatory O, Enesco,* Cond; (alb) Vic. M-387, AM-387——in B Minor; *Casals,* cel; *Czech Phil. O, Szell,* Cond; (alb) Vic. M-458, AM-458—*Feuermann,* cel; *Phil. O, Taube,* Cond; Dec. 25300-04——

(Elgar): in B Minor; *Menuhin,* vio; *London Sym. O, Elgar,* Cond; (alb) Vic. M-174, AM-174——

(Falla, De): for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello; *DeFalla,* hschd; *Moyse,* fl; *Bonneau,* oboe; *Godeau,* clar; *Darrieux,* vio; *Cruque,* cel; (alb) Col. X-9——

(Francaix): for Piano and Orchestra; *Paris Phil. O, Boulanger,* Cond; Vic. 15114-15——

(Gershwin): in F; *Bargy,* pf; *Whiteman & O;* (alb) Col. M-280; (alb) Dec. 57——

(Glazounow): in A Minor; *Heifetz,* vio; *London Phil. O;* (alb) Vic. M-218, AM-218——

(Grieg): in A Minor; *Bachaus,* pf; *New Sym. O, Barbirolli,* Cond: (alb) Vic. M-204, AM-204—*Gieseking,* pf; *Berlin State Opera O, Rosbaud,* Cond; (alb) Col. M-313—*De Greef,* pf; *Royal Albert Hall O, Ronald,* Cond; (alb) Vic. G-6, 36269-72——

(Handel): in F Major; *Dunkelberg,* ogn; Dec. 25794——in B Flat Major; *Goosens,* oboe, *London Phil. O;* Vic. 12605—*Laskine,* hp; Dec. 20174-75—*Bullock,* ogn; Vic. 4219-20——No. 6 in B Flat Major; *Roesgen-Champion,* hschd; Vic. 4363-64——No. 12; *Boston Sym. O;* Vic. 14231——No. 10 in D Minor for Organ; *Biggs,* ogn; with *Fiedler's Sinfonietta;* (alb) Vic. M-587——for Orchestra in D; *Dawber,* ogn; *London Sym. O, Harty,* Cond; Col. 68256——in B Minor; *Primrose,* va; *Chamber O, Goehr,* Cond; (alb) Col. M-295——No. 3 in G Minor; *Miller,* oboe; *Columbia Broadcasting Sym, Barlow,* Cond; Col. 69660——Grosso No. 5 in D; *London Phil. O, Weingartner,* Cond; (alb) Col. X-142——

(Haydn): in F Major for Harpsichord and Orchestra; *Roesgen-Champion,* hschd; *& O;* Vic. 12042——in D for Cello and Orchestra, *Feuermann,* cel; *& O, Sargent,* Cond; (alb) Col. M-262——in D for Piano and Orchestra; *Roesgen-Champion,* pf; *& O. Sym. de Paris;* (alb) Col. X-118——

(Lalo): in D Minor for Cello and Orchestra; *Marechal,* cel; *O, Gaubert,* Cond; (alb) Col. M-185——

(Leo, L.): for Four Violins; *Brown, Totenberg, Rabinoff, Schwarz,* vios; *Wolff,* hschd; Roy. 1826-7——

(Liszt): No. 1 in E Flat Major; *Gieseking,* pf; *London Phil. O, Wood,* Cond; (alb) Col. X-17—*Sauer,* pf; *O. de La Soc. des Concerts du Conservatoire de Paris, Weingartner,* Cond; (alb) Col. M-371—*Levitzki,* pf; *London Sym. O, Ronald,* Cond; Vic. 11309-10——No. 2 in A Major; *De Greef,* pf; *London Sym. O, Ronald,* Cond; (alb) Vic. M-169, AM-169—*Pembaur,* pf; *Phil. O, Weissmann* Cond; Dec. 25449-51—*Petri,* pf; *London Phil. O, Heward,* Cond; (alb) Col. M-362——

(Locatelli): Grosso; *New York Simfonietta;* (Fr. alb) Tim 2-R——

(Mendelssohn): in E Minor; *O. des Concerts Colonne, Enesco,* Cond: (alb) Vic. M-531, AM-531—*London Phil. O, Ronald,* Cond; (alb) Vic. M-277, AM-277—*Szigeti,* vio; *London Phil. O, Beecham,* Cond; (alb) Col. M-190——No. 1 in G Minor; *Dorfmann,* pf; *London Sym. O, Goehr,* Cond; (alb) Col. X-124——

(McDonald): for Two Pianos and Orchestra; *Philadelphia O, Stokowski,* Cond; with *Behrend & Kelberine,* duo-pf; (alb) Vic. M-557, AM-557——

(MacDowell): No. 2 in D Minor for Piano; *Sanroma,* pf; *Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-324, AM-324——

(Milhaud): pour piano et Orchestre; *Long,* pf; *O. Nationale, Milhaud,* Cond; (alb) Col. X-67——

(Mozart): in E Flat Major, K. 365; *A. & K. Schnabel,* duo-pf; *London Sym. O, Boult,* Cond; (alb) Vic. M-484, AM-484——in E Flat Major, K. 449; *Long,* pf; *Neel O;* Dec. 25532-34——in B Flat Major, K. 595; *Schnabel,* pf; *London Sym. O, Barbirolli,* Cond: (alb) Vic. M-240, AM-240——in B Flat for Bassoon and Orchestra; *Camden;* bas; *Halle O, Harty,* Cond; (alb) Col. M-71——in B Flat Major, K. 450; *Ney,* pf; *Chamber O, Van Hoogstraten,* Cond; (alb) Vic. M-365, AM-365——No. 17 in G Major, K. 453; *Fischer's Chamber O;* (alb) Vic. M-481, AM-481—*Dohnanyi,* pf; *Budapest Phil. O;* (alb) Col. M-111——No. 19, in F Major, K. 459; *Boskoff,* pf; *Phil. O, Paris, Cloez,* Cond; Dec. 25041-43—*Schnabel,* pf; *London Sym. O, Sargent,* Cond; (alb) Vic. M-389, AM-389——in F for Harpsichord and Orchestra; *Roesgen-Champion,* hschd; *O. Sym de Paris;* (alb) Col. X-114——in D Minor, K. 466; *Vienna Phil. O, Walter,* Cond; (alb) Vic. M-420, AM-420—*Fischer,* pf; *London Phil. O, Sargent,* Cond; (alb) Vic. M-223, AM-223——in C Major, K. 467; *Schnabel,* pf; *London Sym. O, Sargent,* Cond: (alb) Vic. M-486, AM-486——in E Flat Major, K. 482; *Fischer,* pf; *Barbirolli's O;* (alb) Vic. M-316, AM-316——In E Flat, K. 271; *Gieseking,* pf; *Berlin State Opera O, Rosbaud,* Cond; (alb) Col. M-291——in A Major, K. 488; *Rubinstein,* pf; *London Sym. O, Barbirolli,* Cond; (alb) Vic. M- 147, AM-147—*Long* pf; *Sym. O, Gaubert,* Cond; (alb) Col. M-261——in A Major, No. 12, K. 414; *Long,* pf; *Neel O;* Dec. 25529-31—in C Minor, K. 491; *Fischer,* pf; *London Phil O, Collingwood,* Cond; (alb) Vic. 482, AM-482—*Casadesus,* pf; *O. Sym. de Paris, Bigot,* Cond; (alb) Col. M-356——in D Major, No. 26, K. 537; *Landowska,* hschd; *Chamber O, Goehr,* Cond; (alb) Vic. M-483, AM-483—*Tagliafero* pf; *Pasdeloup O, Paris, Hahn,* Cond; Dec. 25634-37——No. 3 in G Maior, K. 216; *Meruhin,* vio; *Paris Sym. O, Enesco,* Cond; (alb) Vic. M-485, AM 485—*Huberman,* vio; *Vienna Phil. O;* (alb) Col. M 258—*Menuhin,* vio; Vic. 7182——No. 5 in A Major, K. 219; *Heifetz,* vio; *London Phil. O, Barbirolli,* Cond; (alb) Vic. M-254, AM 254—*Wolfsthal.* vio; *Phil. O, Weissmann,* Cond; Dec. 25102-05——in D Maior; *Menuhin,* vio; *Paris Sym. O, Monteux,* Cond; (alb) Vic. M-246, AM-246—*Kreisler,* vio; *London Phil. O, Sargent,* Cond; (alb) Vic. M-623, AM-623—*Szigeti,* vio; *London Phil. O, Beecham,* Cond; (alb) Col. M-224——in D Maior, No. 7; *Menuhin,* vio; *Paris Sym. O;* (Fr. alb) Vic. M-231, AM-231——in C Major, K. 299: *Moyse,* fl; *Laskine,* hp; (alb) Vic. M-141, AM-141——for Flute and Orchestra in G Major, K. 313; *Moyse,* fl; *Sym. O, Bigot,* Cond; (alb) Vic. M-396, AM-396——No. 2 in D Major, K. 314; *Moyse,* fl; *O, Coppola,* Cond; (alb) Vic. M-589——

(Paderewski): in A Minor; *Sanroma,* pf; *Boston Pops O, Feidler,* Cond; (alb) Vic. M-614. AM-614——

(Paganini): No. 1 in D Major; *Kreisler,* vio; *Philadelphia O, Ormandy,* Cond; (alb) Vic. M-361—*Menuhin,* vio; *Paris Sym. O;* (alb) Vic. M-230. AM-230——

(Prokofieff): No. 2 in G Minor; *Heifetz,* vio; *Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M-450, AM-450——No. 3 in C Major; *Prokofieff,* pf; *London Sym. O, Cop-*

pola, Cond; (alb) Vic. M-176, AM-176—— in D for Violin and Orchestra; *Szwigeti*, vio; *London Phil. O, Beecham*, Cond; (alb) Col. 244——

(Quantz): in G Major; *Frenz*, fl; *Stg. Quar;* Dec. 20497-98——

(Rachmaninoff): No. 2 in C Minor; *Philadelphia O, Stokowski*, Cond; (alb) Vic M-58, AM-58——No. 3 in D Minor; *Horowitz*, pf; *London Sym. O, Coates*, Cond; (alb) Vic. M-117, AM-117——

(Ravel): for Piano and Orchestra; *Long*, pf; *O, Ravel*, Cond; (alb) Col. M-176——For Left Hand and Orchestra; *Cortot*, pf; *Paris Conservatory O, Munch*, Cond; (alb) Vic. M-629——

(Renie): in C Minor for Harp and Orchestra; *Renie*, hp; *Phil. O, Cloez*, Cond; Dec. 25497-08——

(Saint-Saens): No. 4 in C Minor; *Cortot*, pf; *Sym. O, Munch*, Cond; (alb) Vic. M-357, AM-357——in G Minor; *De Greef*, pf, *New Sym. O;* (alb) Vic. M-150, AM-150——

(Schubert): in A Minor for Cello and Orchestra; *Cassado*, cel; *O, Harty*, Cond; (alb) Col. M-139——

(Schumann): in A Minor, op. 54: *Hess*, pf; *O, Goehr*, Cond; (alb) Vic. M-473, AM-473—*Nat*, pf; *O, Bigot*, Cond; (alb) Col. M-196—*Cortot*, pf; *London Phil. O, Ronald*, Cond; (alb) Vic. M-39, AM-37——in A Minor, op. 129; *Piatigorsky*, cel; *London Phil. O, Barbirolli*, Cond; (alb) Vic. M-247, AM-247—— in D Minor; *Phil. Sym. O. of N. Y. Barbirolli*, Cond; (alb) Vic. M-451, AM-451——

(Sibelius): in D Minor, *Heifetz*, vio; *London Phil. O, Beecham*, Cond; (alb) Vic. M-309, AM-309——

(Spohr): No. 8 in A Minor, op. 47; *Spalding*, vio; *Philadelphia O, Ormandy*, Cond; (alb) Vic. M-544——

(Stravinsky): in D Major; *Dushkin*, vio; *Lamoureux O, Stravinsky*, Cond; (alb) BP. 1——

(Tartini): in D Minor; *Szigeti*, vio; (alb) Col. X-103——in D Major; *Hindemith*, cel; Dec 25239-40——

(Tschaikowsky): No. 1 in B Flat Minor, op. 23: *Petri*, pf; *London Phil. O, Goehr*, Cond; (alb) Col. M-318—*Rubinstein*, pf; *London Sym. O, Barbirolli*, Cond; (alb) Vic. M-180, AM-180——in D for Violin and Orchestra, op. 35: *Huberman*, vio; *Berlin State Opera O*; (alb) Col. M-131—*Elman*, vio; (alb) Vic. M-79, AM-79—*Hubermann*, vio; *Phil. O, Steinberg*, Cond; Dec. 25470-73——

(Vieuxtemps): No. 4 in D Minor, op. 31; *Heifetz*, vio; *London Phil. O, Barbirolli*, Cond; (alb) Vic. M-297, AM-297——

(Vivaldi-Bach): da Camera; *Cortot*, pf; (alb) Vic. M-573——for Four Pianos and Orchestra; *Pignari-Salles, Leroux, Rolet, Coppola;* with *O, Bret*, Cond; (alb) Vic. M-366——

(Vivaldi-Nachez): in G Minor; *Elman*, vio; *London Sym. O, Collingwood*, Cond; Vic. 7535-86——

(Vivaldi): in A Minor: *Senatra*, vio, with *ogn & O;* Dec. 20105-06—*Brown & Totenberg*, vios; Roy. 577 8——A Quatre, No. 5; *Pro Arte Quar;* Vic. 8827——

(Walton): for Viola and Orchestra; *Riddle*, va; *London Sym. O, Walton*, Cond; (alb) Dec 8, 29043-45——

(Wieniawski): No. 2 in D Minor, op. 22; *Heifetz*, vio; *London Phil. O, Barbirolli*, Cond; (alb) Vic. M-275, AM-275.

Concerto Grosso:

(Vivaldi): A Minor, op. 3, No. 8; *Cologne Chamber O, Abendroth*, Cond; Dec. 20042—D Minor, op. 3, No. 11—*Philadelphia O, Stokowski*, Cond; Vic. 14113-14—

(Handel): Op. 6, Nos. 1, 2 3, 4, 5, 6: *Neel Stg. O; Neel*, Cond; Dec. 25655-7—D. Major; *Cologne Chamber O, Abendroth*, Cond; Dec. 20044—No. 10 in D Minor; *Cologne Chamber O, Abendroth, Cond;* Dec. 20045—*G Minor; London Sym. O, Weingartner*, Cond; (alb) Col. X-154, 69791-92—

(Corelli): G Minor; *London Sym. O, Walter*, Cond; (alb) Vic. M-600, 12495-96 — G Minor, op. 6, No. 8; *Phil O, Weissmann*, Cond; Dec. 25329—30.

Concerts Colonne O, Paray, Cond: Night on a Bare Mountain (Moussorgsky); Col. 68305—Ruins of Athens (Beethoven); (Fr. alb) Col. M-201, 68243—Symphony for Orchestra and Piano on a French Mountain Air (D'Indy); Col. M-211—Symphony No. 6 in F (Beethoven); (alb) Col. M-201—see also *O. Concerts Colonne.*

Concertstuck in F Minor (Weber): *Castadesus*, pf; (alb) X-59, 68468-69.

Condtor Alme Siderum: *Unacc. Ch, Terry*, Cond; (Fr. alb) Col. M-231, 5711.

Condon, Eddie & O: Meet Me Tonight in Dreamland: CMS. 505—Jada; Love Is Just Around the Corner; CMS. 500—I'm Sorry I Made You Cry; Makin' Friends; UHCA. 27-28—The Eel; Home Cooking; Bru. 6743—Friar's Point Shuffle; Nobody's Sweetheart; (Fr. alb) Dec. 121, 18040—Someday Sweetheart; There'll Be Some Changes Made; (Fr. alb) Dec. 121. 18041—I'm Gonna Stomp Mr. Henry Lee; That's A Serious Thing; Blu. 10168—Beat to the Socks; CMS. 502.

Confession: *Schipa*, ten; Vic. 1633.

Congo Lullaby: *Robeson*, bar; Vic. 25106.

Con Lagrime e sospir (Morley): *Meili*, ten; (Fr. alb) Vic. M-495, 15166.

Connais tu le Pays: see Mignon.

Connie's Inn O: Milenberg Joys; 12th Street Rag; Var. 8042—Sugar Foot Stomp; HRS. 4.

Conqueror, The: *American Legion Official Band;* Vic. 20269.

Consecration of the House-Overture (Beethoven): *Boston Pops O, Fiedler*, Cond; (alb) Vic. M-618, 12518-19—*London Phil O, Weingartner*, Cond; (alb) Col. X-140, 69656-57.

Consejo (Obradors): *Copeland-Bori;* Vic. 1978.

Consolation No. 3 (Liszt): *Sauer*, pf; Col. 69688—*Milstein*, vio; Col. 68479.

Consolation (Mendelssohn): *Curtis;* Vic. 25845—*Gibson*, ogn; Vic. 36222; *Griggs*, pf; Gam. 5002.

Conte de la vieille Grand' mere (Prokofieff): *Prokofieff*, pf; Vic. 15030-31.

Contemplation (Renie): *Renie*, hp; Dec. 25050.

Continental Sym. O, Coppola, Cond: Dream of a Naughty Boy (Ravel-Branga); Pavan for a Dead Princess (Ravel); Vic 9306—Pacific 231 (Honegger); Vic. 9276—Suite Algerienne-excerpts (Saint-Saens); Vic. 9296.

Convent, The (Borodin): *Mirovitch*, pf; (Fr. alb) Roy. 25.

Conversation Piece (Coward): *Printemps & Coward;* (alb) Vic. C-22, 1682-85.

Coolidge Quartet: Music for Four Stringed Instruments (Loeffler); (alb) Vic. M-543, AM-543—Quartet in F Major (Beethoven); (alb) Vic. M-550, AM-550—Quartet in E Minor (Chadwick); (Fr. alb) Vic. M-558, 15417—Quartet No. 3 (Hindemith); (alb) Vic. M-524, AM-524—Two Sketches (Griffes); (alb) Vic. M-558—Quartet No. 2 in G Major (Beethoven); (alb) Vic. M-622—Quartet No. 1 (Berezowsky); (alb) Vic. M-624—Quartet No. 9 (Schubert); (alb) Vic. M-641—Quartet No. 3, D Major (Beethoven); (alb) Vic. M-650.

Coon-Sanders O: After You've Gone; Darktown Strutter's Ball; Vic. 22342.

Cooper, Al & O; Decca for all Nos: Draggin My Heart Around; 2608—Jumpin' at the Savoy; 2526—Little Sally Water; 2819—Love Gave Me You; 2819—Stitches; 2608—We'd Rather Jump Than Swing; 2526—Jumpin' the Blues; 2930—When I Grow Too Old To Dream; 2930—Frenzy; Stop and Ask Somebody; 3142.

Copeland, George, pf: Victor for all Nos: Adieu (Milhaud); 1629—Canto i Dansa IV (Mompou); 15346—Chorale: Jesus Christ the Son of God (Bach-Copeland); English Suite No. 5, in E Minor — Sarabande — Passepied (Bach); 15183 — Gnossienne (Satie); 1629 — Menuet (Debussy); 14201 — Piano Music of Debussy (Debussy); (alb) M-198—Playera, La (Granados); 1823—Puerta del Vino, La (Debussy); 14904—Puerto, El (Lehmberg); 1823—Sarabande (Debussy); 14201—Spanish Music for Pianoforte; (alb) M-178—Tango (Albeniz); Tango Espagnole (Albeniz); 15346—Veils (Debussy); 14904.

Copenhagen: *Schoebel & O;* UHCA. 17—*Donahue & O;* Voc. 5314—*Shaw & O;* Voc. 4336—*DeLange & O;* Blu. 10027—*Shaw & O;* Blu. 10054—*Gray & O;* Dec. 1048—*Ambrose & O;* Dec. 726—*Hines & O;* Dec. 337—*Herth Trio;* Dec. 1966—*T. Dorsey & O;* Vic. 26016—*Senter & O;* Vic. 22303.

Copenhagen Ch: Send Hid Din Engel (Buxtehude); Col. 69752.

Copenhagen Royal Opera O: see Elverhoj-Kuhlau.

(Copland, Azron): Vocalise; NMQ. 1211—Salon Mexico, El; (alb) Vic. M-546—Scherzo Humoristique; (Fr. alb) Vic. M-546—Cat and the Mouse; Dec. 23106—Two Pieces for Violin and Piano-Nocturne; Piano Variations (Fr. alb) Col. 48.

Copland, Aaron, pf: Two Pieces for violin and Piano; Piano Variations; (Fr. alb) Col. X-48.

Coppelia Ballet (Delibes): Czardas and Dance of the Automatons; *Boston Pops O, Fiedler*, Cond; Vic. 12527, *London Symphony O, Goossens*, Cond; Vic. 4257; *San Francisco Sym. O, Hertz*. Cond; Vic. 6586—Valse and Entr'acte; *Minneapolis O, Ormandy*, Cond; Vic. 1743—excerpts: *Orchestre Sym. de Paris, Ruhlmann*, Cond; Col. 17128-29—*London Phil. O, Kurtz*, Cond; Col. 69323—*Grand Sym. O, Cloez*, Cond; Dec. 20070-71—*Court Sym. O;* Roy. 1736.

Coppola, Piero, Cond-Sym. *O:* Victor for all Nos: Petite Suite (Debussy-Busser); (alb) M-674—see also: Pasdeloup O, Continental Sym. O, Paris Conservatory O, and Societe des Concerts du Conservatoire—Conce to in B Flat Major (Handel); 4363—Concerto—Finale (Handel); 4364—Concerto in F Major—Allegro moderato and Andante—Presto (Haydn); 12042—Concerto No. 2, in D Major (Mozart); (alb) M-589; Isle Joyeuse, L' (Debussy); 12033—Nights in the Gardens of Spain—(De Falla); 9703-5—Pélléas et Mélisande (Debussy) Album M-68; Rhapsody for Clarinet and Orchestra (Debussy); 11433 — Rhapsody for Orchestra and Sax (Debussy); 11426 — Sarabande and Gigue (Handel); 4364 — Soiree dans Grenade, La (Debussy); 12033 — Symphony No. 3, in C Minor (Saint-Saens); (alb) M-100, AM-100.

Coq D'Or-excerpts (Rimsky-Korsakov): *O. of Concerts of Colonne, Paris, Pierne*, Cond; Dec. 25382—*Lorand*, vio; Dec. 20296—*Norena*, sop; Dec. 20115—*Paglughi*, sop; Dec. 29018—*Decca Sym. O, Mendoza*, Cond; (Fr alb) Dec. 91, 23120—*London Sym. O, Goossens*, Cond; (alb) Vic. M-504, 12347-49; AM-504, 12350-52—*Korjus*, sop; Vic. 12021—*Kreisler*, vio; Vic. 15487—*Elman*, vio; Vic. 7392—*T. Dorsey & O;* Vic. 26259—see also: Hymn to the Sun.

Coquette: *Crosby & O;* Dec. 1756—*Lunceford & O;* Dec. 1304—*Ink Spots*, voc; Dec. 3077—*Whiteman & O;* Vic. 25675.

Cordoba (Albeniz): *Odeon O, Godes*. Cond; Dec. 20372—*La Argentina*, cst; Dec. 20529—*Iturbi*, pf; Vic. 1844.

(Corelli, Archangelo): Sarabande-excerpts; (Fr. alb) Col. M-135, 67750, (Fr. alb) Dec. 90, 23118—Adagio-Sonata for violin and basso continuo; (Fr. alb) Col. X-138, 69633—La Folia; (Fr. alb) Col. M-232, 501—Sonata in E; Col. 69152—Suite for String Orchestra; Col. 68811—Concerto Grosso in G Minor, op. 6, No. 8; Dec. 25329-30—Prelude; Dec. 20523.

Coriolan Overture (Beethoven): *London Sym. O, Casals*. Cond; Vic. 36291, 9279—*London Sym. O, Walter*, Cond; Vic. 12535—*B. B. C. Sym. O, Boult*, Cond; Vic. 11909—*Amsterdam Concertgebouw O, Mengelberg*, Cond; Dec. 25275; Col. 68049—*Beethoven Phil. Soc, Kleiber*, Cond; (Fr. alb) Roy. 3, 506—*Minneapolis Sym. O, Mitropoulos*, Cond; Col. 11175.

Cornet Chop Suey: *Armstrong & O;* HRS. 2.

Cornish Christmas Carol, A (Warlock): *BBC Ch, Woodgate*, Cond; Dec. 25630.

Corn Rigs: *National Folk Dance O;* Col. 336.

Coronation Concerto: see Concerto No. 26 in D Major (Mozart).

Coronation March: see Prophete, Le (Meyerbeer).

Coronation March-Die Folkunger (Kretschmer): *Victor Sym. Band;* Vic. 35968.

Coronation of Poppea, The (Monteverdi): see May Sweet Oblivion Lull Thee.

Coronation Scene: see Boris Godounow.

Corpus Christi (Warlock): *BBC Ch, Woodgate*, Cond; Dec. 25630.

Corsair, The-Overture (Berlioz): *London Phil. O, Harty*, Cond; Col. 68287.

Cortege: see Queen of Sheba.

Cortege de Bacchus: see Sylvia-Ballet Excerpts (Delibes).

Cortege des Nobles (Moussorgsky), *London Sym. O, Coates*, Cond; Vic. 11443.

Cortet, fl, with *Ecole Chamber O*: Brandenburg Concerto No. 4 in G Major (Bach); Vic. 7915-16—Brandenburg Concerto No. 5 in D Major (Bach); Vic. 7863 64.

Cortot, Alfred, pf: Victor for all Nos: Concerto for Left Hand for Piano & Orchestra; (alb) Vic. M-629—see also Ecole Normal O—Aria from Concerto in F Minor (Bach—Cortot); 14612—Ballade in G Minor—(Chopin); 6612—Ballades in A Flat Major, F Major and Minor, G Minor (Chopin); (alb) M-399, AM-399—Berceuse (Op. 57) (Chopin); 6752—Children's Corner Suite—(Debussy); 7147—Concerto No. 2, in F Minor (Chopin); (alb) M-567, AM-567—Concerto No. 4, in C Minor (Saint-Saens); (alb) M-367, AM-367—Concerto da Camera (Vivaldi—Bach-Cortot); (alb) M-573—Cradle Song (Brahms); 1271—Des Abends (Fr. alb) M-573 (Schumann); 15464—Etude in A Flat Major (Chopin); 1101—Etudes Opus 10, Nos. 1 to 12 (Chopin); (alb) M-398—Etudes Symphoniques (Schumann); (alb) M-122, AM-122—Fantaisie in F Minor—(Chopin); 8250-1—Fantaisie Impromptu in C Sharp Minor (Chopin); 8239—Harmonious Blacksmith (Handel); 6752—Hungarian Rhapsody No. 2—(Liszt); 6626—Impromptu No. 1, in A Flat Major; Impromptu No. 2, in F Sharp Major (Chopin); 8238—Impromptu No. 3, in G Flat Major (Chopin); 8239—Invitation to the Waltz—(Weber); 1201—Jeux d'Eau (Ravel); 7729—Kreisleriana (Opus 16) (Schumann); (alb) M-493, AM-493—Ländler—Nos. 1 to 12 (Schubert); 14743—Legend No. 2—St. Francis Walking on the Water (Liszt); 15245—Litany (Schubert-Cortot); 14612 — Malaguña (Albeniz) 1581—Papillons (Schumann); 1819-20—Papillons; Prelude, Chorale and Fugue—(Franck); 7331-2—Prelude No. 3—Le Vent dans la Plaine; Prelude No. 8—La Fille aux Cheveux de Lin (Debussy); 7148—Quintet in F Minor (Franck); (alb) M-38, AM-38—Seguidillas (Albeniz); 1581—Sonatine (Ravel); 7728-9—Songs of Debussy (alb) M-322, AM-322—Song Without Words in E Major (Mendelssohn); 15174—Sous le Palmier (Albeniz); 1271—Tarantelle in A Flat Major (Chopin); 8251—Twelve Preludes (Debussy); (alb) M-480, AM-480—Twenty-four Préludes (Chopin); (alb) M-282, AM-282—Variations Sériouses (Mendelssohn); 15173—Waltz in C Sharp Minor (Chopin); 1101—Waltzes—(Chopin); (alb) M-500.

Cortot-Casals, pf. & cel: Magic Flute—Seven Variations on a Theme (Mozart); 1749-50—

Cortot—London Symphony Orchestra, Ronald Cond; Concerto in A Minor (Schumann); (alb) M-39, AM-39—Variations Symphoniques (Franck): 8357-8—

Cortot-Thibaud, pf. & vio: Sonata in A Major (Franck); (alb) M-81, AM-81—

Cortot-Thibaud-Casals, pf. vio. & cel: Trio No. 1 in B Flat (Schubert); (alb) M-11—Trio No. 7 in B Flat Major (Beethoven); (alb) M-92, AM-92—

Cortot-Thibaud-Cortet, pf. vio & fl: Brandenburg Concerto No. 5, in D Major (Bach); 7863-4—

Cosi Cosa: *Cugat & O;* Vic. 25207—*Jones*, voc; Vic. 4381.

Cosi Fan Tutte-excerpts (Mozart): *Mozart Sym. Soc. Zweig*, Cond; (Fr. alb) Roy. 4, 510—*Paglughi*, sop; Dec. 29018—*BBC Sym. O;* Vic. 11714—see also: Col. 9104.

Cossack, Don, Ch: see *Don Cossack Ch.*

Cossack Dance (Tschaikovsky): *Halle O, Harty*, Cond; Col. 9076.

Costello, Billy, voc: Barnacle Bill, the Sailor; Let's All Sing Like the Birdies Sing; Dec. 1573.

Costello, Diosa, voc: All Dressed Up; She Could Shake the Maracas; Sch. 508—Perfidia; La Conga; Sch 509.
Cotillon-excerpts (Chabrier): *London Phil. O, Dorati,* Cond; (alb) Col. X-113, 69337-38.
Cotton Tail: *Ellington & O;* Vic. 26610.
Couches Dans Le Foin (Nohain-Mireille): *Rossi,* ten; Col. 4114.
Coucou, Le (Daquin): *Barth,* pf; Vic. 20345—*Landowska,* hschd; Vic. 1199.
Could I Be In Love: *Swarthout,* sop; Vic. 4324—*Forest,* voc; Dec. 23019.
Countess Maritza-Selections (Kalman): *Victor Light Opera Co;* Vic. 35309—*Weber & O;* Vic. 36094—*Great Sym. O;* Bru. 20132—*Hungarian Sym. O, D'Abranyi,* Cond; Roy. 552—*Horlick & O;* Dec. 1947—*Boulanger & O;* Dec. 20362.
Count of Luxembourg (Lehar): *Horlick & O;* Dec. 1945—*Kunz,* pf; Dec. 2669—*Goodman & O;* (Fr. alb) Col. C-17, 35505—*Bela & O;* Dec. 25164—*Alpar & Groh,* sgrs; Dec. 20068.
Country Dance No. 1: *St. Louis Sym. O;* Vic. 9009.
Country Gardens (Grainger): *Minneapolis Sym. O, Ormandy,* Cond; Vic. 1666—*Victor Concert O;* Vic. 20802.
Coup, Dur, Le (Lenoir): *Boyer,* sop; Col. 235.
(Couperin, Francois): Petits Moulins a Vent; (Fr. alb) Col. X-145, 69686—Soeur Monique; (Fr. alb) Col. X-145, 69686—Le Tic Toc Choc, Ou Les Maillotins; Col. 17059—Le Trophee; (Fr. alb) Col. X-145, 69686—Le Carillon de Cythere; (alb) Sch. 1—Fugue on the Kyrie; Mus. 1048—Chaconne, Rigaudon, Les Vendangeuses; (Fr. alb) Dec. 62, 23113-14—Les Abeilles; Dec. 20615—La Commerce; Dec. 20518—Romance; Col. 17144.
Courante (Bach); see also Partita No. 1, Partita No. 2, Suites Nos. 5 & 6—*Segovia,* gtr; Vic. 1298—*Ehlers,* hschd; Dec. 23089.
Courante and Allemande (Handel): *Dolmetsch,* hschd; (Fr. alb) Col. M-232, 502.
Courante (Godard): *Dennery,* pf; Dec. 20625.
Courboin, Chas, ogn: **Victor for all Nos:** Jesu Bambino; Legende; 15824—Le Deluge Prelude (Saint-Saens); 15946—Abendlied (Schumann); 14279—Andante (Franck); 14279—Aria (Bach—Courboin); 14927—Ave Maria (Schubert); 14368—Berceuse (Dickinson); 14578—Choral Prelude—Christ Lag in Todesbanden (Bach); 15420—Chorale—Prelude—Fervent Is My Longing (Bach); 14927—Invocation (Mailly); 14368—Passion of Our Lord According to St. Matthew—Finale (Bach-Widor); 14321—Serenade Schubert-(Courboin); 1968—Sonatina (Bach-Guilmant);15420—Song of the Basket Weaver (Russell); 14578—Tannhäuser—Evening Star (Wagner-Courboin); 1968.
Le Couronnement de la Muse du Peuple (Charpentier): *Odeon Sym. O, Charpentier,* Cond; Dec. 25928-30.
Courtney, Del & O; **Vocalion for all Nos:** An Angel in a Furnished Room; 5061—An Apple for the Teacher; 4985—A Table in a Corner; 5061—How Lovely You Are; 4992—I'm in Love With the Honorable Mr. So and So; 4850—The Lamp is Low; 4864—Oceans Apart; 5088—Over the Rainbow; 4992—Put That Down in Writing; 5046—Somebody Told Me They Loved Me; 4864—Still the Bluebird Sings; 4985—Stop Kicking My Heart Around; 5088—This Is No Dream; 4850—To You Sweetheart, Aloha; 5046—At the Balalika; 5306—Blue Rain; 5279—Hawaiian War Chant; 5354—Honest John; 5127—I Hear A Dream; 5212—In Our Little Part of Town; 5306—It Was Written in the Stars; 5291—Its a Hap Hap Happy Day; 5212—My Rosary of Broken Dreams; 5332—Oh What a Lovely Dream; 5332—Out of Space; 5279—Singing Hills; 5354—When Love Beckoned; 5291—Monstro the Whale; 5127.
Court Sym. O: Barcarolle (Offenbach); Roy. 1736—Coppelia Ballet (Delibes); Roy. 1736—Funeral March (Chopin); Funeral March (Beethoven); Roy. 1730—Mignon Overture (Thomas); Roy. 561—Madame Butterfly (Puccini); Roy. 1733— Hungarian Dances (Brahms); Roy. 1734.
Couturiere, La (Moussorgsky): *Milstein,* vio; Col. 17111.
Coventry Carol (Schumann): Vic. 2013.
Coward, Noel, voc: Conversation Piece; Vic. (alb) C-22, 1682-85—Any Little Fish; Half Caste Woman; Vic. 22819—Family Album-Scene; Vic. 36192—Lover of My Dream; Mad Dogs and Englishmen; Vic. 24332—Mrs. Worthington; We Were So Young; Vic. 25230—Private Lives; Vic. 36034—Red Peppers-Scene; Vic. 36193—Shadow Play-Scene; Vic. 36191—World Weary; Zigeuner; Vic. 24772—Poor Little Rich Girl; Vic. 36239, Lib. 8772—Just Let Me Look At You; Lib. 8772—Caballero; Call of Life; Dear Little Cafe; Green Carnations; I'll See You Again; Ladies of the Town; Tokay; World Weary; Zigeuner; Vic. 36239.
(Cowell, Henry): Two Chorales and Ostinato; NMQ. 1413—Suite for Woodwinds; NMQ. 1111 Movement for String Quartet; (Fr. alb) Col. M-388, 99747.
Cowell, Henry, pcn: see Three Dance Movements for Percussion Group.
(Crabbe): Rubia; Dec. 29003.
Crabbe, Armand, bar: Amoureuse (Berger); Ich Liebe Dich, My Dear (Hart-Blight); Dec. 23010—La Jota (DeFalla); Rubia (Crabbe); Dec. 29003.
Cradle Song (Brahms): *Horlick & Decca Salon O;* Dec. 2587——(Kreisler): *Decca Salon O;* Dec. 2711——(Delius): *Labbette,* sop; Col. 9092——Wicker, voc; (Fr. alb) Dec. 127, 18052-54—see also: Berceuse and Lullabies.
Cradle Will Rock, The (Blitzstein): *Blitzstein,* pf; (alb) Mus. 18, 1075-81.
Crane, Ralph, bar; **Victor for all Nos:** All Through the Night; 22082—America; America the Beautiful; 22083—Annie Laurie; Auld Lang Syne; 22082—Battle Hymn of Republic; 22083 The Blacksmith; 20739—Columbia the Gem of the Ocean; 22083—Dixie; 21950; Drink to Me Only; 22081—Euridice; 21752—Intorno all'idol mio; 21747—Love's Old Sweet Song; 22082—Old Folks at Home; 21950—Orfeo-Eccopurch'a voi ritorno; 21747.
Crawford, Jesse, ogn; **Victor for all Nos. unless otherwise indicated:** Aloha Oe; Song of the Islands; Dec. 203—Bridal Chorus From "Lohengrin"; Wedding March; Dec. 204—I Love You Truly; Just a-Wearyin' For You; Dec. 177—Kiss Me Again; Serenade; Dec. 178—Ah! Sweet Mystery of Life; 22333—Amapola; 21111—Amour, Toujours, L'Amour, 24329—At Dawning; 20110—At Peace With the World; 20075—At Sundown; 20791—Auf Wiedersehen!; 24450—Because; 20663—Birth of Passion—w; 24758—Borrachita; 21111—Broken Rosary; 24379—Cuban Love Song; 22875—Dawn of To-Morrow; 20838—Dream; 21250—Estrellita; 20586—Giannina Mia; 25332—Golondrina; 24758—Gypsy Love Song; 22333—Hasta Manana; 25332—Humoresque; 21250—I'd Love to be Loved; 24035—Indian Love Call; 22107—It Happened in Monterey; 22413—Kiss in the Dark—w; 24282—Kiss Waltz; 22510—Largo (Handel); 25096—Lay My Head Beneath a Rose; 24470—Lost Chord; 25096—Maria, My Own; 22748—Minuet (Paderewski); 25167—Minuet in G (Beethoven); 25167—Moonlight on the River—W.; 24191—My Beautiful Lady; 24450—My Love Song; 24379—Oh, Promise Me; 20663—On the Road to Mandalay; 24032—Pale Moon; 24282—Paloma, La; 20586—Rhapsody in Blue; 22343—Roses of Picardy; 20110—Russian Lullaby; 20791—Save the Last Dance for Me; 22875—Serenade (Schubert); 21207—Serenade Student Prince; 22107—Siboney; 22748—Somewhere a Voice; 21207—Song of Songs; 24329—Song of the Islands; 22394—Souvenir (Drdla); 22155—Sylvia; 24032—Thais—Meditation; 22155—Valencia; 20075—When Day is Done; 20838—When Mother Played the Organ—w; 24191—When the Organ Played; 22510—Masquerade; 24035—Moonlight Reminds Me of You; 22413—Stein Song; 22394.
Crawford, Joan, voc: I'm in Love With the Honorable Mr. So and So; It's All So New to Me; Vic. 26205.
Crazy Rhythm: *Quintet of Hot Club of France;* Roy. 1778—*Noble & O;* Bru. 8098—*Hawkins & O;* Vic. 26219—*Goodman & O;* Col. 35497.
Creation-excerpts (Haydn): *Royal Ch. Soc. & London Phil O;* Vic. 11960—*Radford,* bass; Vic. 9654—*Norena,* sop; Vic. 15182—*Ginster,* sop; Dec. 25705.
Creation du Monde, La (Milhaud): *Sym. O, Milhaud,* Cond; (alb) Col. X-18, 68094-95.
Creation Hymn: see Ehre Gottes aus der Natur (Beethoven).
Creatore's Band; **Victor for all Nos:** Aida; 35780—American Army March; 19844—Carmen; 35841, 35842—Electric March; 19844—Guarany Overture; 35935—Lead Kindly Light; 35957—Lucia; 35850—Nearer My God to Thee; 35957—Onward Christian Soldiers; 35957—Rigoletto; 35882—Trovatore; 35850.
Creator of the Stars of Night: *Ch. of St. Mary's Primrose Hill;* Col. 274.
Credo (Verdi): *Stracciari* bar; Col. 7299.
Credo (Gretchaninoff): *Chaliapin,* bass; Vic. 7715.
Credo: see Otello.
Creed, The (Archangelsky); *Chaliapin,* bass; Vic. 7715.
Creole Love Call: *Ellington & O;* Bru. 20105, Vic. 24861.
Creole Rhapsody: *Ellington & O;* Vic. 36049.
Crescendo and Diminuendo in Blue: *Ellington & O;* Bru. 8004.
Creston, Paul, pf: see Let Down for English Horn with Piano—Suite for Alto Saxophone and Piano: NMO. 1313.
(Creston): Two Choric Dances; Ya. 2-3—Suite for Alto Saxophone and Piano; NMQ. 1313.
Crinoline (Stoessel): *Sinfonietta, Stoessel,* Cond; (Fr. alb) Roy. 28.
Crocus Time (De La Riviere): *Bournemouth Municipal O;* Col. 264.
Croiza, Claire, sop: Le Bestiaire; Col. 9132—Pelleas Et Melisande (Debussy); (alb) Col. OP. 13.
Cronham, Charles, ogn: Berceuses; Thais; Vic. 35858.
Crooks, Richard, ten; **Victor for all Nos:** From *the Opera:* (alb) Vic. M-585—see also Anthologies Roi d'Ys-Vainement; Vic. 15821—Amor Ti Vieta (Giordano); E Lucevan le Stelle (Puccini); 2063—Open the Gates of the Temple; 55287—Star of Bethlehem; 55287—Absent (Glenn-Metcalf); 4000—Ah Moon of My Delight (Liza Lehmann); 9014—Ah! Sweet Mystery of Life (Herbert); 1343—All of My Heart (Carling-Olmstead); 1894—All Through the Night (Boulton—Somervell); Beautiful Isle of Somewhere (Pounds-Fearis); 1558—Because (Teschemacher-D'Hardelot); 1497—Beloved, It Is Morn (Hickey-Aylward); 9014—Berceuse from "Jocelyn" (Reilly-Godard); 8421—Crucifixion (Stainer); (alb) M-64, AM-64—Don Giovanni—Il mio tesoro (Mozart); 15235—Dream, A (Cory-Bartlett); 4000—Elisir d'Amore—Una furtiva lagrima (Donizetti); 15235—Forgotten (Wulschner-Cowles); 9008—For You Alone (O'Reilly-Geehl); 1497—Foster, Stephen Album (alb) M-354—Goodbye (Op. 11, No. 1) (Rosetti-Gabrilowitsch); 1912—Good-Bye (Melville—Tosti); 8869—Green Hills of Ireland (Shields-Del Riego); 1805—Gypsy Moon (Borganoff); 1618—Holy City (Adams); 7854—I Bring a Love Song (Hammerstein-Romberg); 1500—If I Am Dreaming (Leigh-Millocker); 1615—If I Should Send a Rose (Shayon-Shilkret); 1760—If Thou Be Near (Bach-O'Connell); 1912—I Have So Little to Give (For Love Alone) (Seivier-Thayer); 1760—I'm Falling in Love with Someone (Young-Herbert); 1371—In My Garden (O'Keefe-Firestone); 7745—Just to Linger in Your Arms (Arnold); 1618—Kathleen Mavourneen (Crawford-Crouch); 8454—Little Love, A Little Kiss (Ross-Silesu); 1691—Lohengrin—In fernem land (Wagner); 7105—Lost Chord (Proctor-Sullivan); 8869—Love Everlasting (Cushing-F.iml); 1478—Macushla (Rowe-Macmurrough); 1691—Manon—Le Reve (Massenet); 8421—Meistersinger—Preislied (Wagner); 7105—Merry Widow—I Love You So (Franz Lehar); 8454—Moonbeams (Blossom-Herbert); 1371—Mother Machree (Young-Olcott-Ball); 1805—Mother O'Mine! (Kipling-Tours); 1806—Nazareth (Gounod); 1634—Neapolitan Love Song (Blossom-Herbert); 7745—Oh, Dry Those Tears (Del Riego); 9008—One Alone (Hammerstein-Romberg); 1370—Only a Rose (Hooker-Friml); 1448—Only My Song (Lehar); 1619—Parted (Weatherly-Tosti); 1696—Rio Rita (McCarthy-Tierney); 1448—Rosary, The (Nevin); 1634—Serenade (Donnelly-Romberg); 1478—Smilin" Through (Penn); 1696—Song of Songs (Vaucaire-Lucas-Moya); 1343—Songs My Mother Taught Me (MacFarren-Dvorak); 1806—Star of Bethlehem (Adams); 7854—Tell Me Tonight (Spoliansky); 1619—To One Away (Hilda Emery Davis); 1894—Two Hearts (Stolz); 1509—When You're Away (Blossom-Herbert); 1370—Without Your Love (Leigh-Millocker); 1615—Yours Is My Heart Alone (Herzer-Lohner-Smith-Lehar); 1509—You Will Remember Vienna (Hammerstein-Romberg); 1500.
Crosby, Bing, voc; **Decca for all Nos. unless otherwise indicated:** see also (alb) 10, 38, 50, 69, 72—Beautiful Dreamer; 3118—Devil May Care; 3064—The Girl With the Pigtails in Her Hair; 3098—I Dream of Jeanie With the Light Brown Hair; 3098—If I Knew Then; 3024—The Singing Hills; 3064—Tumbling Tumbleweeds; 3024—Yours Is My Heart Alone; 3118—Maybe; Somebody Loves Me; (Fr. alb) 96, 2874—Dancing in the Dark; Stardust; Bru. 6169—Home on the Range; Last Roundup; Bru. 6663—Lawd, You Made the Night Too Long; Bru. 20109—Love in Bloom; Straight from the Shoulder; Bru. 6936—My Honey's Lovin' Arms; Bru. 6525—St Louis Blues; Bru. 20105—I'm Too Romantic; 2998—Between 18th & 19th on Chestnut Street; 2948—Just One More Chance; 2999—Moon and the Willow Tree; 2998—Sweet Potato Piper; 2999—Wrap Your Troubles in Dreams; 2948—Ciribiribin; Yodelin' Jive; 2800—Wrap Your Troubles in Dreams; The Little Things in Life; Blu. 7102—Just a Gigolo; Sweet and Lovely; Blu. 7118—Alexander's Ragtime Band; 1887—An Apple for the Teacher; 2640—Basin Street Blues; Bob White; 1483—Home on the Range; True Confession; 1887—Start the Day Right; 2626—Pennies From Heaven; 15027—Gypsy Love Song; I'm Falling in Love With Someone; (alb) Dec. 38, 2316—Mr. Crosby and Mr. Mercer, Small Fry; 1960—Beautiful Girl; Voc. 2830—Black Moonlight; Voc. 2867—Blue Prelude; Voc. 2868—The Day You Came Along; Voc. 2830—Home on the Range; Voc. 2870—The Last Roundup; Voc. 2879—Let's Spend an Evening at Home; Voc. 2869—Some of These Days, Voc. 2869—Someone Stole Gabriel's Horn; Voc. 4522, 2879—Stay on the Right Side of the Road; Voc. 4522—Sweet Georgia Brown; Voc. 2867—Thanks; Voc. 2870—We'll Make Hay While the Sun Shines; Voc. 2868—Adeste Fideles; 621—Ah! Sweet Mystery of Life; 2315—All You Want to Do is Dance; 1376—Aloha Oe; 880—And the Angels Sing; 2413—Between a Kiss and a Sigh; 2289—Beyond Compare; 912—Blue Hawaii; 1175—Blues Serenade; 1933—Boots and Saddle; 616—Can I Forget You; 1462—Dancing Under the Stars; 1616—Darling Nellie Gray; 1874—Dear Old Girl; 1044—Deep Purple; 2374—Don't Be That Way; 1794—Don't Let That Moon Get Away; 1934—Down By the Old Mill Stream; 2447—Down By the River; 392—East Side of Heaven; 2359—Empty Saddles; 870—Folks Who Live on the Hill; 1462—From the Top of Your Head; 547—Funny Old Hills; 2201—Girl of My Dreams; 2671—God Bless America; 2400—Go Fly a Kite; 2641—Hang Your Heart on a Hickory Limb; 2360—Hawaiian Paradise; 886—Home on the Range; True Confession; 1887—House Jack Built for Jill; 905—I Can't Escape from You; 871—I Cried for You; 2273—Ida Sweet as Apple Cider; 2494—If I Had My Way; 2448—I Got Plenty o' Nuttin'; 806—I Have Eyes; 2201—I Have So Little to Give; 1184—I Love You Truly; 100—I'm an Old Cowhand; 871—I'm Building a Sailboat of Dreams; 2447—In a Little Hula Heaven; 1210—I Never Realized; 1186—In My Merry Oldsmobile; 2700—In the Mission by the Sea; 1565—I Still Love to Kiss You Goodnight; 1451—I Surrender Dear; 2535—It Ain't Necessarily So; 806—It Must Be True; 2535—It's

a Lonely Trail; 2237—It's Easy to Remember; 391—It's The Dreamer In Me; 1888—It's the Natural Thing To Do; 1376—I've Got a Pocketful of Dreams; 1933—I Wished on the Moon; 543 — I Wish I Were Aladdin; 547 — Joobalai; 2200 — June in January; 310—Just a Kid Named Joe; 2257—Just a-Wearyin' for You; 100—Just One Word of Consolation; 1044—Laugh and Call It Love; 1934—Let Me Call You Sweetheart; 101—Let Me Whisper; 1819—Let's Call a Heart a Heart; 947—Let's Tie the Old Forget-Me-Not; 2273—Let's Waltz for Old Time's Sake; 1544—Little Angel; 1845—Little Lady Make-Believe; 1794—Little Sir Echo; 2385—Lonesome Road; 2257—Love Is Just Around the Corner; 310—Lovely Lady; 756—Man and His Dream; 2641—Maybe; 2874—Maybe I'm Wrong Again; 309—Me and the Moon; 912—Medley of Gus Edwards Song Hits; 2700—Mexicali Rose; 2001—Moonburn-Inst. Acc.; 617—Moon Got in My Eyes; 1375—Moonlight and Shadows; 1186—Moon of Manakoora; 1649—Moon Was Yellow; 179—My Heart and I; 631—My Heart Is Taking Lessons; 1648—My Isle of Golden Dreams; 2775—My Little Buckaroo; 1234—My Melancholy Baby; 2289—My Reverie; 2123—Neighbors in the Sky; 2626—Never In a Million Years; 1210—Now It Can Be Told; 1888—Old Folks; 2123—One Rose, The; 1201—One, Two, Button Your Shoe, 948—On the Sentimental Side; 1648—On Treasure Island; 617—Palace in Paradise; 1616—Peckin'; 1301—Pennies from Heaven; 947—Poor Old Rover; 2385—Rancho Grande, El; 2494—Red Sails in the Sunset; 616—Remember Me?; 1451—Robins and Roses; 791—Roundup Lullaby; 870—Sail Along, Silv'ry Moon; 1518—Sailor Beware; 631—Sentimental & Melancholy; 1201—Shoe Shine Boy; 905—Silent Night; 621—Silver On The Sage; 2001—Sing a Song of Sunbeams; 2359—Smarty; 1375—So Do I; 948—Somebody Loves Me; 2874—Someday, Sweetheart; 101—Song of the Islands; 880—Soon; 392—South Sea Island Magic; 886—S'posin'; 2413—Star Dust (Carmichael); 2374—Star Spangled Banner; 2400—Still the Bluebird Sings; 2640—Summer Time; 2147—Swanee River; 391—Sweet Hawaiian Chimes; 1845—Sweethearts; 2315—Sweetheart Waltz; 245—Sweet Is the Word for You; 1184—Sweet Leilani; 1175—Swing Low Sweet Chariot; 1819—Takes Two to Make a Bargain; 548—That Sly Old Gentleman; 2360—There's a Gold Mine in the Sky; 1565—Thine Alone; 2680—This Is My Night to Dream; 1649—Too Marvelous for Words; 1185—Touch of Your Lips; 757—To You, Sweetheart, Aloha; 2775—Twilight on the Trail; 757—Two Cigarettes in the Dark; 245—Two for Tonight; 543—Very Thought Of You; 179—We'll Rest At The End Of the Trail; 791—What Is Love?; 1234—What's New?; 2671—What Will I Tell My Heart?; 1185—When Mother Nature Sings Her Lullaby; 1874—When the Bloom Is on the Sage; 2237—When the Organ Played O' Promise Me; 1554—When You Dream About Hawaii; 1518—When You're Away; 2680—Whistling in the Wildwood, 2448—With Every Breath I Take; 309—Without a Word of Warning; 548—Would You; 756—You Must Have Been a Beautiful Baby; 2147—You're a Sweet Little Headache; 2200.

Crosby, Bob & O; **Decca for all Nos:** see also (alb) 32—A Vous Tout De Vey, A Vous; 3056—Adios, Americano; 3104—Do You Ever Think of Me; 3040—It's All Over Now; 3104—Jazz Me Blues; 3040—Mama's Gone Goodbye; 3056—So Far So Good; 3055—Tech Triumph; 3080—V.M.I. Spirit; 3080—You Ought to Hang Your Heart in Shame; 3055—Angel in Disguise; 3070—Believing; 3103—Cecilia; 3090—From Another World; 3091—Leanin' On the Ole Top Rail; 3027—Moments in the Moonlight; 3070—My! My!; 3079—Over the Waves; 3091—Reminiscing Time; 3054—Run, Rabbit, Run; 3039—Say It; 3079—Shake Down the Stars; 3027—They Ought To Write A Book About You; 3090—This Is the Beginning of the End; 3103—Tit Willow; 3054—Up the Chimney Go My Dreams; 3039—Fools Rush In; Sympathy; 3154—For Dancers Only; Where the Blue of the Night Meets the Gold of the Day; 3138—Complainin'; Ja-Da; 3233—I'm Nobody's Baby; Speak Easy; 3179—Dogtown Blues; South Rampart Street Parade; (Fr. alb) Dec. 131, 15033—With the Wind and the Rain In Your Hair; You, You, Darlin'; 3018—Pinch Me; 2924—Airmail Stomp; 2992—Angel; 2978—Between 18th & 19th on Chestnut Street; 2935—Gotta Get Home; 2991—I've Got My Eyes on You; 2991—Little Red Fox; 2924—Ooh What You Said; 2992—Starlit Hour; 2978—I Wanna Wrap You Up; 2935.

Crosby, Bob, & His Orch. (Dixieland Exponents) All Fox Trots The Bob Crosby Showcase; (alb) 32—Afraid to Dream; 1371—Always and Always; 1657—And Then Some; 502—Angry; 2839—Answer is Love; 2824—At a Little Hot Dog Stand; 2401—At the Jazz Band Ball; 1747—At Your Service, Madame; 614—Be a Good Sport; 1576—Beale Street Blues; 479—Between the Devil and the Deep Blue Sea; 1196—Big Apple Dance; When My Dream Boat Comes Home; 1615—Big Chief de Sota; 841—Blue Orchids; 2734—Boogie Woogie Maxixe; 2848—Can I Help It?; 2776—Cherry; 2703—Christopher Columbus; 753—Cross Patch; 841—Come Back Sweet Papa; 896—Day In-Day Out; 2703—Deep in a Dream; 2151—Diga Diga Do; 2275—Dixieland Band; 479—Dixieland Shuffle; 825—Don't Worry 'Bout Me; 2402—East of the Sun; 502—Eeny Meeny Miney Mo; 633—Every Day's a Holiday; 1580—Eye Opener; 2282—Flowers for Madame; 578—Foggy Day; 1539—Gin Mill Blues; 1170—Goody Goody; 727—Grand Terrace Rhythm; 1725—Guess Who; 836—Happy Birthday to Love; 2824—Here's to Romance; 615—High Society; 2848—How Can You Forget? 1732—Hurry Home; 2121—I Don't Want to Make History; 728—If I Didn't Care; 2401—If I Had You; 1170—If I Were Sure of You; 2465—I Found a Dream; 615—I'm in the Mood for Love; 508—In a Little Gypsy Tea Room; 478—I Never Knew Heaven Could Speak; 2464—In the Shade of the New Apple Tree; 1658—I Simply Adore You; 1693—I Thought About You; 2812—It's a Whole New Thing; 2839—It's Easier Said Than Done; 1658—It's Great to Be in Love Again; 753—It's Wonderful; 1670—I've a Strange New Rhythm in My Heart; 1555—I've Hitched My Wagon to a Star; 1556—John Peel; 1725—Just Strolling; 1670—Lady's in Love with You; 2465—Last Night; 2812—Let's Give Love Another Chance; 1566—Lilacs in the Rain; 2763—Little Bit Independent; 629—Little Man Who Wasn't There; 2776—Little Rock Gateway; 1552—Louise Louise; 2032—Lovliness of You; 1370—Mary Had a Little Lamb; 836—Melancholy Mood; 2652—Milk Cow Blues; 1962—More Than Ever; 1657—Muskrat Ramble; 825—My Kingdom for a Kiss; 903—Nice Work if You Can Get It; 1539—No Other One; 629—Oh! You Crazy Moon; 2652—Old Spinning Wheel; 1196—One Night in Monte Carlo; 633—Only When You're in My Arms; 2452—On Treasure Island; 614—Ooh Looka There Ain't She Pretty; 759—Over the Rainbow; 2657—Pagan Love Song; 896—Panama; 1615—Peter Piper; 930—Please Be Kind; 1693—Roll Along Prairie Moon; 544—Rose of Washington Square; 2464—Roval Garden Blues; 1850—Savoy Blues 1094—Silhouetted in the Moonlight; 1556—Skaters' Waltz; 2282—Smokey Mary; 2569—Song of the Wanderer; 2379—So This Is Heaven; 728—South Rampart Street Parade-Inst.; 2569— Squeeze Me; 1962—Stomp Off and Let's Go; 2379—Stop! You're Breakin' My Heart; 1346—Strange Enchantment; 2415—Sugar Foot Strut; 1094—Sweet Someone; 1576—Tea for Two; 1850—Tender Is the Night; 544—That Sentimental Sandwich; 2415—Them There Eyes; 2537—There's a Boy in Harlem; 1732—This Never Happened Before; 1566—Thrill of a Lifetime; 1580—Thru the Courtesy of Love; 903—Two Sleepy People; 2150—Two Together; 508—Vieni Vieni; 1552—Wait 'Till My Heart finds Out; 2150—What Goes Up Must Come Down; 2402—What Have You Got That Gets Me; 2142—What's New; 2205—What's the Name of That Song?; 727—When My Dream Boat Comes Home; Big Apple Dance; 1615—When the Red, Red, Robin Comes Bob Bob, Bobbin' Along; 2537—When We're Alone; 2452—Whispers in the Dark; 1346—Why Should I Care?; 1555—Wolverine Blues; 2032—Woman on My Weary Mind; 930—World is Waiting for the Sunrise; 2734—Yancey Special; 1747—You and Your Love; 2657—You Can't Have Everything; 1370—You're an Education; 1713—You're Lovely Madame; 2142—You're Toots to Me; 759.

Crosby, Bob & Bob Cats; **Decca for all Nos:** Big Bass Viol; (alb) 32, 2205—Big Crash From China; 1756—Big Foot Jump; 2108—Blow Blow Thou Winter Winds; 2663—Can't We Be Friends; 1680—Coquette; 1756—Fidgety Feet; 1593—Five Point Blues; 2108—Hang Your Heart on a Hickory Limb; 2416—Hindustan; 2482—It Was a Lover and His Lass; 2662—Loopin' the Loop; (alb) 32, 2209—The Love Nest; 2825—March of the Bob Cats; 1865—Mournin' Blues; 2482—Oh Mistress Mine; 2662—Palesteena; 2011—Peruna; 2789—Sigh No More Ladies; 2663—Sing a Song of Sunbeams; 2416—Slow Mood; 2011—Speak to Me Of Love; (alb) 32, 2206—Stumbling; 1593—Till We Meet Again; 2825—Washington and Lee Swing; 2789—Who's Sorry Now; 1865—You're Driving Me Crazy; 1680—All By Myself; Spain; 3248—Call Me a Taxi; I Hear You Talking; (alb) 32, 2207.

Crosby, Bob, voc: Blue Moon; Clouds; Dec. 363—It's My Night to Howl; Dec. 112—Kiss Me Goodnight; Life Is a Song; 472.

Crosby, Dixie Lee, voc: Got Me Doin' Things; My Heart is an Open Book; Dec. 414—Until the Real Thing Comes Along; When a Lady Meets a Gentleman Down South; Dec. 892—Fine Romance; The Way You Look Tonight; Dec. 907.

Cross, Joan, sop: Faust Trio; Vic. 36235.

Cross, Milton, nar: Night Before Christmas; Vic. 26399.

Crown Him With Many Crowns (Elvey): *Seagle,* bar; Dec. 18039.

Crucifixion: *Hayes,* ten; (Fr. alb) Col. M-393, 17178.

Crucifixion (Stainer): *Crooks & Tibbett,* sgrs; with *Trinity Ch;* (alb) Vic. M-64, 9424-29; AM-64, 9430-35.

Crucifixus (Lotti): *Dayton Westminster Ch;* Vic. 20410—*St. Nicholas Church Ch;* Dec. 20606.

(Crueger): Jesus meine Zuversicht; Dec. 25706.

Crumit, Frank, voc; **Decca for all Nos. unless otherwise indicated:** Abdul Abulbul Amir; 114—Connie's Got Connections in Connecticut; 1697—Dashing Marine; 313—Frankie and Johnny; 113—Gay Caballero; 114—Girl with the Paint on Her Face; 1749—Gus Edwards Medley; 113—I Can't Stand Sittin' in Cell; 1708—Josephine; 1697—Nettie is the Nit-Wit o' the Networks; 1729—Old Apple Tree; 1708—Pig Got Up and Slowly Walked Away; 313—Sissy; 1729—Sunday in the Park, 1749—There's No Man with Endurance, 475—Von Tilzer Medley, Harry, 205—Whoa Josephine; 475—Abdul Abulbul Amir; Vic. 20715—And Then He Took Up Golf; Vic 22323—Billy Boy; Vic. 19945—Donald the Dub; Vic. 22323—Down in de Cane Brake; Vic. 21430—Frankie and Johnnie; Vic. 20715—Gay Caballero; Vic. 21735—Grandfather's Clock; Vic. 19945—I Learned About Women; Vic. 21735—I'm a Specialist; Vic. 22859—I'm Bettin' the Roll on Roamer; Vic. 22482—Lady of My Dreams; Vic. 22859—Life Is Only a Merry-Go-Round; Little Brown Jug; Vic. 24092—No News; Vic. 21466—Return of Abdul Abulbul Amir; Vic. 22482—Song of the Prune, The; Vic. 21430—Three Trees; Vic. 21466—Wake Nicodemus; Vic. 21098.

Crunelle, Gaston, fl: Valse in D Flat Major, op. 64, No. 1 (Chopin); Badinerie (Camus); Dec. 20536.

Crusader March (O'Donnell): *BBC Wireless Military Band;* Col. 285.

Crusader's Song (Glinka): *Rosing,* ten; Dec. 29046.

Crussard, Claude, cond, hschd, pf; see *Ars Rediviva.*

Crux Fidelis: *Dijon Cathedral Ch;* Vic. 11679.

Cry for Me: *Benci & Gypsies;* (Fr. alb) Sch. 7, 7503.

Cubanakan (Simons): *Lecuona Cuban Boys;* Col. 352.

Cuban Episode: *Cugat & O;* Vic. 26428.

Cuban Love Song: *Tibbett,* bar; Vic 1550—*Crawford,* ogn; Vic. 22875—*Cugat & O;* Vic. 26262.

Cuban Overture (Gershwin): *Whiteman & O;* Dec. 29053-54.

Cucaracha, La: *Armstrong & O;* Dec. 580—*Ambrose & O;* Dec. 373—*Castilians;* Dec. 110—*Pan-American Marimba Band;* Vic. 24718.

Cuckoo, The (Daquin): *Rennesson,* pf; Dec. 20615—*Linde,* hschd; Dec. 25012.

Cueillir Vos Levres (Lysel-Mascheroni): *Rossi,* ten; Col. 4188.

Cuenod, Hugues, ten: see Boulanger; Madrigals; *Women's O. of Paris.*

Cugat, Xavier, & O; **Victor for all Nos:** Cugat Album of Latin American Music; (alb) P-9, 26426-28—Let Me Call You Sweetheart; 26407—Missouri Waltz; 26407—Nana; 26334—One, Two, Three, Kick; 26384—Perfidia; 26334—Quiereme Mucho; 26384—At a Time Like This; 26544—I Want My Mama; 26522—Long Live Love; 26544—Siboney; 26522—Blen Blen Blen; Macurije; 26625 — Loca Ilusion; Pa Ran Pan Pan; 26565—Adios, Mariquita Linda; 26248—Adios Muchachos, ta; 25012—Ahi viene la Conga; 25747—Alfredo, ta; 26102—Ay, que me Vengo; 25831—Applause Waltz, 26262—Azuquita, rh; 25619—Batamu—Afro Cubano; 26167—Begin the Beguine, rh; 25133—Belen, co; 26248—Bomba, La, rh; 25389—Bruca Manigua, rh; 25770—Caminito, tango; 24387—Cancion de Cuna, ta; 25048—Chino Soy; 25184—Cigarette, rh; 25213—Cielito Lindo, co; 25826—Cocoanut Pudding Vendor, rh; 25071—Como Arrullo de Palmas; 25597—Conga de Noche, co; 26098—Cosi Cosa; 25207—Cuban Love Song; 26262—Cui Cui, co; 26074—Estrellita, rh; 25747—En El Rancho Grande; 24673—Eso no es na, rh; 26025—Flame, ta; 26008—Golondrina—Cuban bo; 25831—Guitarra Romana, ta; 26102—Gypsy Airs; 24673—Habanera, co; 25770—Havana for a night, bo; 26299—Havana's Calling Me; 25619—Hold Me Tight, w; 25567—I Hum a Waltz; 25567—Inspiration, ta; 25503—Isle of Capri; 24813—Jalousie, ta; 25184—Just Once Around, rh; 25213—Lady in Red, rh; 25012—Little Rose of Rancho, w; 25207—Love, What Are You Doing?; 25407—Mancornadora—Mexican Waltz; 25048—Margarita, bo; 26008—Medias de Seda; 25597—Mi Espana—Guajira; 26153—Mi Sombrero; 25389—My Shawl; 24508—Night at the Waldorf (Fr. alb) P-1; 25747—Night Must Fall; 26074—Nocturnal, bo; 26167—Nora—Punto Guajiro; 26089—Palmeras, rh; 25503—Paloma, La, co; 25826—Para Vigo Me Voy, co; 25237—Perdon, rh; 26025—Rain in Spain, ta; 24387—Say "Si Si", ta; 25407—Silencio, bo; 24508—Sirena, co; 25831—Society, co; 26153—Sombrero de Gaspar, rh; 24840—Street in Old Seville, ta; 25237—Taboo—Son Afro-Cubano; 24840—Tango du Reve; 25071—Then It Isn't Love, rh; 25008—Thrill of a New Romance; 26299—Tina, ta; 25008—Vous! Qu avez-vous, ta; 24813—Waltz Down Aisle, w; 25133.

(Cui): Orientale; Col. 17158, Vic. 1354, (Fr. alb) Dec. 91, 23121—Hunger; Dec. 25188—Romance; Dec. 25468.

Cujus Animam: see Stabat Mater.

Cummins, Bernie & O: Basin St. Blues; There'll Be Some Changes Made; Voc. 4181.

Cumparsita, La: *Scotti & O;* Blu. 5327—*Littee & O;* (Fr. alb) Col. C-15, 35478—*Morgan & O;* Dec. 2549—*Pancho & O;* Dec. 1981—*McIntire & O;* Dec. 1516—*Ramos & O;* Dec. 511—*Dunstedter,* ogn; Dec. 1843—*Cugat & O;* Vic. 26426—*Schipa,* ten; Vic. 1633—*Duchin & O;* Vic. 24461.

Cumpson, Harry, pf: Fantasia in C Minor (Bach); (Fr. alb) Col. X-3. 68193—Italian Concerto (Bach); (alb) Col. X-3.

Cunningham, G. D, ogn: Fantasia in F Minor (Mozart); Col. 69009—Larghetto (Wesley); Toccata (Mulet); Col. 69101

Cupis, La (Rameau): *Barrere,* fl; *Salzedo,* hp; *Britt,* cel; Vic. 1976.

Curious Story (Heller): *Hazel Griggs,* pf; Gam. 5002.

Curtis, Esther McNiff, Syt: Abide With Me; Nearer My God To Thee; Vic. 25730—Consolation (Mendelssohn); Traumerei (Schumann); Vic. 25845—Face to Face; Jesus Lover of My Soul; Vic. 26288—Goin' Home; Tannhauser-Evening Star; Vic. 25729—Jesus, Saviour Pilot Me; One Sweetly Solemn Thought; Vic. 26189—Lead Kindly Light; Now the Day is Over; Vic. 25844.

Curtis Chamber Music Ens, Bailly, Cond: **Victor for all Nos:** Canzonetta Op. 62-a (Fr alb) M-563 (Sibelius); 12440—Concerto Grosso (Bloch); (alb) M-563, AM-563—Six Dances de la Renaissance (Gervaise); 4325—Triptyque for String Orchestra (Tansman); 11944-5.

Curtis Stg. Quar: Quartet No. 1, E Minor (Smetana); (alb) Col. M-405, AM-405—Scherzo (Tschaikovsky); (Fr. alb) Col. M-405, AM-405.

Curtis Woodwind Ensemble: Fugue (Pierne): Prelude (Pierne); Vic. 4332.

Cydalise et le Chevre (Pierne): *O. Concerts Colonne, Paris, Pierne,* Cond; Dec. 25371-72—see also: Entrance of the Little Fauns.

Cygne, Le (Saint-Saens): *Rostel,* cel; Roy. 1732—*Decca Little Sym. O;* Dec. 23117—*Casals,* cel; Vic. 1143—*Dupre,* ogn; Vic. 1430—*Elman,* vio; Vic. 1592—*Harding Sisters,* pf. & ogn; Vic. 24102—*Green Bros,* hp. & chimes; Vic. 36107—*Feuermann,* cel; Dec. 25085—*Piatigorsky,* cel; Dec. 20043.

Cymbeline: see Shakespeare.

Czardas: *Pick;* Vic. 22369.

Czardas (Monti): *Emilio,* acd; Col. 364—*Lorand,* vio; Dec. 20295.

Czarine Mazurka La (Ganne): *H. M. Grenadier Guards Band, Miller,* Cond; Col. 411—*Victor Salon O;* Vic. 20430.

Czar's Bride (Rimsky-Korsakov): *Korjus,* sop; Vic. 12021—*Menuhin* vio; Vic. 7599.

Czech Phil. O: Talich, Cond: **Victor for all Nos:** Sokol March; 4459—Symphony No. 2, D Minor (Dvorak); (alb) M-663, AM-663, DM-663—

Kubelik, Cond: From Bohemia's Meadows and Forests (Smetana); (Fr. alb) M-523, AM-523 — Moldau, The (Smetana); (Fr. alb) M-523, AM-523—Concerto in B Minor (Dvorak); (alb) M-458, AM-458—Symphony No. 5, in E Minor (Dvorak); (alb) M-469, AM-469—Slavonic Dances (Dvorak); M-310—Slavonic Dances (Dvorak); (alb) M-345, AM-345—Symphony No. 4 in G Major, op. 88 (Dvorak); (alb) M-304, AM-304.

Czecho-Slovakian Dance Song: *Russian Sym. Ch;* Vic. 20309.

(Czibulka): Gavotte in C Major; (Fr. alb) Dec. 99, 2893—Stephanie Gavotte, op. 312; Dec. 20295.

— D —

Dadmun, Royal, bar: Barbara Allen (Hatten-Faning); O No, John (Farnsworth-Sharp); Vic. 4023—Caro mio ben (Giordani); I Attempt from Love's Sickness to Fly (Howard-Purcell); Vic. 4009—Come raggio di sol (Caldera); Vittoria, mio Core! (Carissimi); Vic. 4003—John Peel; Jock O' Hazeldean; Scots Wha' Hae; Vic. 4083—Moon has Rais'd her Lamp Above (Murphy); Vic. 4085—Song of Love (Donnelly-Romberg); Vic. 4013—Swan Bent Low (Mac Dowell); The Sea (Mac Dowell); Vic. 4017—Who is Sylvia? (Shakespeare-Schubert); Vic. 4008.

Dailey, Frank & O: Mother Goose on Parade; Jingle Bells; Blu. 10208—A Fool and His Honey are Soon Parted; Old Fashioned Locket, w; Blu. 10212.

Daley, Cass & O: It's The Last Time I'll Fall in Love; Where Were You Last Night; Dec. 3051.

Dalhart, Vernon, voc: Blue Ridge Mountain Blues: She's Comin' Around the Mountain; Vic. 19811—Boy's Best Friend is His Mother; Prisoner's Song; Vic. 24281—Casey Jones; Vic. 20502—Letter Edged in Black; Lightning Express; Vic. 19837—Golden Slippers; My Blue Mountain Home; Vic. 20539—Oh Susanna; When The Sun Goes Down; Vic 21169—Prisoner's Song; Wreck of the Old '97; Blu. 10578.

Dalla sua pace: See Don Giovanni.

D'Alvarez, Marguerite, con; Carmen-excerpts (Bizet); Vic. 1145.

Daly, Duke & O: Blue Lovebird; Rigmarole; Var. 8300—Clear Out of This World; No More Rain; Var. 8294.

Damballa Wedo Sgrs: Vodoun Songs of Haiti; (alb) Gen. G-12.

Dame Blanche, La (Boieldieu): O. Sym. de Paris; Col. 69599.

Damnation of Faust, The (Berlioz): excerpts: *London Phil. O, Beecham,* Cond; (alb) Col. X-94, 69173-4——Ballet des Sylphes: *Victor Concert O;* Vic. 20563—*Amsterdam Concertgebouw O, Mengelberg,* Cond; Dec. 25220——Minuet of the Will-O-Wisps: *Boston Sym. O, Koussevitzky,* Cond; Vic. 14231——Presto and Waltz: *Boston Sym. O, Koussevitzky,* Cond; Vic. 14230——Rakoczy March: *Boston Sym. O, Koussevitzky,* Cond; Vic. 14230—*Philadelphia O, Stokowski,* Cond; Vic. 6823—*Amsterdam Concertgebouw O, Mengelberg,* Cond; Dec. 25220—*Phil. O, Bodanzky,* Cond; Dec. 25356—*Sym. O, Klieber,* Cond; Roy 528——Voici des Roses: *Billot,* bass; Dec. 20539——see also Amour L'Ardente Flamme.

D'Amor sull' ali rosee: see Trovatore.

Damoiselle Elue, La (Debussy): *Pasdeloup O;* (Fr. alb) Vic. M-363, 12051-4, 12055-8.

(Damrosch): Danny Deever; Vic. 6638.

Damrosch, Walter, Cond: *See National Sym. O.* and *N. Y. Sym. O.*

Dance of Death: see Danse Macabre.

Dance of Fire (De Falla): see Amor Brujo.

Dance of Reb Meyer: *Hebrew Folklore Sinfonietta;* Dec. 18003.

Dance of the Apprentices: see Meistersinger and Anthologies: Classical Gems.

Dance of the Comedians: see Barterd Bride.

Dance of the Furies (Gluck): *Orchestre Symphonique de Paris, Tomasi,* Cond; Col 69250.

Dance of the Gnomes (Liszt): *Rachmaninoff,* pf; Vic. 1184.

Dance of the Goblins (Bazzini): see Ronde des Lutins.

Dance of the Grasshoppers (Massenet): *Decca Little Sym. O;* Dec. 23104.

Dance of the Hours: see Gioconda.

Dance of the Moorish Slaves: see Anthologies: Classical Gems.

Dance of the Seven Veils (Strauss, R): *Berlin Phil. O, Walter,* Cond; Col. 67814.

Dance of the Spirits (Gluck): *O. Sym. de Paris, Tomasi,* Cond; Col. 69250.

Dance of the Sylphs (Berlioz): see Damnation of Faust.

Dance of the Tumblers: see Snow Maiden.

Dance of the Workers (McDonald): *Philadelphia O, Stokowski,* Cond; Vic. 8919.

Dance of the Young Maidens (Borodin): *London Phil O, Goehr,* Cond; Col. 69154.

Dances de la Renaissance (Gervaise): see Six Dances.

Dances Nos. 1 and 2 (DeFalla): *O. of the Theatre Royal de la Monnaie, Brussels, Bustin,* Cond; (Fr. alb) Col. M-146, 67818.

Dances of the Polovetski Maidens: see Prince Igor.

Dancing Clock, The (Elwing): *O. Raymonde;* Col. 265.

Dancing Doll (Poldini): see Waltzing Doll

Dancing in The Dark: *Wain,* voc; Vic. 26451—*Alexander & O;* Blu. 10164—*Crosby,* voc; Bru. 6169—*Novis,* voc; Dec. 2058—*Victor Salon O;* Vic. 22848—*Waring & O;* Vic. 25080—*Cavallaro,* pf; (Fr. alb) Dec. 122, 3112.

Dancing Virgins of Delphi (Debussy): *Cortot,* pf; Vic. 1920—*Paderewski,* pf; Vic. 1531—*Gieseking,* pf; (Fr. alb) Col. M-352—*Gaillard,* pf; Dec. 20091.

Daniels, Joe & O: **Decca for all Nos:** After You've Gone; 1240—Ain't Misbehavin'; 2184—Alabamy Bound; 1854—Alexander's Ragtime Band; 1594—Avalon; 2184—Beale Street Blues; 1172—Beatin' on the Washboard; 3059—Big Boy Blue; 1359—Blue Rhythm of the Blues; 2798—Careless Love; 1313—Chicken Reel; 1677—China Boy; 2036—Cuban Pete, rh; 1172—Cuban Swing; 2338—Drummer Goes to Town; 1081—Drummer Man from Dixie; 2725—Farewell Blues; 2036—For Me and My Gal; 2088—I Can't Give You anything but Love; 1594—I Got Rhythm; 1240—Japanese Sandman; 1081—Limehouse Blues; 2486—Mama Inez, rh; 1510—Moonglow; 1792—Nobody's Sweetheart; 1792—Powerhouse; 1854—Runnin' Wild; 1677—Sheik of Araby; 1905—Solitude; 2798—St. Louis Blues; Sweet Sue; 953—Swing Big Ben; 2338—Swing High, Swing Low; 1359—Swing, Swing, Swing; 2088—Tiger Rag; 2725—Twelfth Street Rag; 1905—Ultra Modern Swing; 2486—Wabash Blues; 1510—Whispering; 3059—Who; 1313.

Danksagung An Den Bach (Schubert): *Wolff,* bar; (Fr. alb) Col. M-317, 9137.

Dank sei dir, Herr (Handel): *Husch,* bar; Vic. 12090.

Danny Boy: *Fields,* voc; Vic. 26377—*Osborne & O;* Dec. 2232—*Miller & O;* Blu. 10612—*Schumann—Heink,* con; Vic. 1464—*O'More,* singer; Vic. 21330.

Danny Deever (Damrosch): *Werrenrath,* bar; Vic. 6638.

Danse (Debussy): *Boston Sym. O, Koussevitzky,* Cond; Vic. 7414.

Danse Andalouse (Infante): *J. & A. Iturbi,* duo-pf; Vic. 15734.

Danse Arabe: see Nutcracker Suite.

Danse Champêtre (Sibelius): *Telmanyi,* vio; Vic. 8829.

Danse de Puck, La (Debussy): *Cortot,* pf; (Fr. alb) Vic. M-480, 15049—*Gieseking,* pf; (Fr. alb) Col. M-352.

Danse des Demoiselles: see Friml.

Danse des Mirlitons: see Nutcracker Suite.

Danse D'Olaf, La (Pick-Mangiagalli): *Joyce,* pf; Dec. 25426.

Danse du Diable vert (Cassado): *Spalding,* vio; Vic. 1914.

Danse Espagnole: see Vida Breve.

Danse Exotique (Horowitz-Demeny): *Horowitz,* pf; Vic. 1468.

Danse Iberienne (Nin): *Nin,* pf; Dec. 20544.

Danse La Fumee (Bos): *Boyer,* sop; Col. 205.

Danse Macabre (Saint-Saens): *Sym. O, Kleiber,* Cond; Roy. 538—*Opera-Comique O, Cloez,* Cond; Dec. 25525—*Szreter,* pf. with *Phil. O, Weissmann,* Cond; Dec. 25232—*Rosing,* ten; Dec. 25468—*Chicago Sym. O, Stock,* Cond; Col. 11251—*Philadelphia O, Stokowski,* Cond; Vic. 14162.

Danse Orientale (Cady): *Dilling,* hp; Col. 17069.

Danse Orientale (Glazounow): *Philadelphia O, Stokowski,* Cond; Vic. 1335.

Danse Profane et Danse Sacrée (Debussy): *Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-116, 7455-6.

Danse Russe (Shostakovich): *O. Sym. of Paris, Ehrlich,* Cond; (Fr. alb) Col. M-347, 17120.

Danse Russe (Stravinsky): *Stravinsky,* pf; *Dushkin,* vio; Col. 17075—*Szigeti,* vio; *Magaloy,* pf; Col. 17130

Danses Des Bayaderes (Delibes): *Sym. O, Inghelbrecht,* Cond; Col. 17142-3.

Danses de la Renaissance: see Six Danses.

Danses Espagnoles (Sarasate): *Renardy,* vio; *Robert,* pf; (alb) Col. X-134, 69621-2.

Danse Slave (Chabrier): *Victor Sym. O;* Vic. 36037.

Danses Slavs et Tziganes (Dargomijsky): see Roussalka.

Danses Villageoises (Grétry): *O. Sym. de Paris, Ruhlmann,* Cond; (alb) Col. X-126, 69482-3.

Danseuses de Delphes: see Dancing Virgins of Delphi.

Dans Le Jardin De Mes Reves: *Rossi,* ten.; Col. 4183.

Dans le Petit Café du Coin: *Boyer,* sop; Col. 9001.

Dans les Ruins d'une Abbaye (Faure): *Frijsh,* sop; Vic. 1653.

Dans Mes Bras (Verna-Cab-Mascheroni); *Rossi,* ten; Col. 4188.

Danube Waves (Ivanovici). *Eugene's Viennese O;* Col. 398—*Boston Pops O, Fiedler,* Cond; Vic. 12510—*Lorand O;* Dec. 25114—*Horlick & O;* Dec. 2180—*International Concert O;* Vic. 35774.

Danza, La (Rossini): *Schmidt,* ten; Dec. 23046.

Danza Finale (Casella): *Milan Sym. O;* Col. 7217.

Danza Mora (Tarrega): *Oyanguren,* gtr; Col. 69003.

Danzas Fantasticas (Turina): *Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-146, 67822.

Daphne (Strauss, R): excerpts; *Teschemacher,* sop; *Rali,* ten; Saxon State O, *Bohm,* Cond; (alb) Vic. M-660.

Daphnis et Chloe (Ravel): *Paris Conservatory O, Coppola,* Cond; Vic. 11882—*Boston Sym. O, Koussevitzky,* Cond; Vic. 7143-4—*Philadelphia O, Ormandy,* Cond; (alb) Vic. M-667, 16147-8—*O. des Concerts Straram, Gaubert,* Cond; (alb) Col. X-32, 67827-8.

(Daquin): Coucou, Le; Vic. 1199; Dec. 20615, 25012——Hirondelle, L'; Vic. 15186; Dec. 20517.

(Dargomijsky): The Drunken Miller; Dec. 29046—Vanka Tanka; Dec. 20637—see also Roussalka.

Dark Eyes: *Sullivan,* voc; Vic. 25810; Voc. 4015—*Dorsey & O;* Vic. 25556—*Chase Sax. Ch;* (Fr. alb) Ga-2—*Brunswick Salon O;* Bru. 8463—Lopez & O; Blu. 10283—*Rollini Trio;* Voc. 5435—*Dunham & O;* Var. 8227—*Decca Salon O, Horlick,* Cond; Dec. 1991—*Raphael,* cta; Dec. 2062—*The Sophisticates;* Dec. 1883—*Fray & Braggiotti,* duo-pf; Dec. 336—*Spitalny & O;* Dec. 197.

Darktown Strutters Ball, The: *Newman & O;* Dec. 2305—*Dorsey & O;* Dec. 1939—*Fitzgerald & O;* Dec. 1061—*Busse & O;* Dec. 440—*Bradshaw & O;* Dec. 194—*Fields & O;* Blu. 7478—*Harris & O;* Voc. 3565—*Lopez & O;* Bru. 20066—*Korn Kobblers;* Var. 8277—*Robertson & O;* Var. 8028—*Waller & O;* Blu. 10573—*Wettling & O;* (Fr. alb) Dec. 121, 18045—*Whiteman & O;* Vic. 25192—*Coon-Sanders & O;* Vic. 22342.

Darling Nellie Gray (Hanby); *Peerless Quar;* Vic. 19887—*Crosby,* voc; Dec. 1874—*Armstrong & O;* Dec. 1245—*Sullivan,* voc; Voc. 3885.

Darwin, Glenn, bar: By a Lonely Forest Pathway; Pilgrim's Song (Tschaikovsky); When I Bring to You Colour'd Toys; Vic. 36224.

Da sah ich ihn: see Tannhauser.

Daughter of the Regiment, The (Donizetti): *De Wolfe & O;* Roy. 1743—*Grand Opera O, Milan;* Dec. 25082.

Daum, Margeret, sgr: see Trial By Jury.

Da Untem Im Tale (Brahms): *Wolff,* bar; (Fr. alb) Col. X-428, 69542.

Davenport Blues: *Beiderbecke & Wolverines O:* (Fr. alb) HRS.-2, 22—*Rollini & O;* Dec. 359—*Nichols & O;* Blu. 10408—*Berigan & O;* Vic. 26121—*T. Dorsey & O;* Vic. 26135.

David & Goliath (Malotte): *Thomas,* bar; Vic. 15736.

Davidsbundlertanze (Schumann): *Applebaum,* pf; (alb) Mus. 30, 1107-9.

David's Psalm (Handel): *Copenhagen Academy Ch. & O;* BP. 95049.

Davis, Agnes, sop: Gotterdammerung-excerpts (Wagner); (alb) Vic. M-188, AM-188—Siegfried-excerpts (Wagner); (alb) Vic. M-441, AM-441.

Davis, Jimmie voc: **Decca for all Nos:** All Alone in This World; Call Me Back Pal o' Mine; 5525—Do You Ever Think of Me; 5400—Farewell to the Range; 5605—Greatest Mistake of My Life; 1505—Have You Ever Been in Heaven; 1504—Honky Tonk Blues; 5400—I Love Everything You Do; 5539—Just a Girl That Men Forget; 5539—Nobody's Darling but Mine; 1504—One, Two, Three, Four; 1505—There's a Ranch in the Rockies; 5605.

Davis, Johnnie, & O: **Decca for all Nos:** Between Showers; 271—College Rhythm; 272—Congratulate Me; 257—Don't Stop Me if You've Heard It Before; 256—Ev'rything Is Okey Dokey; 583—Hundred-to-One It's You; 257—I Feel a Song Comin' On; 583—Loafin' Time; 573—Take a Number from One to Ten; 272—Truckin'; 573—Were You Foolin'; 256—You Gotta Give Credit to Love; 271.

Davis, Lew & Trio: Three of a Kind; Three's Company; Dec. 1298.
Davison, Bill, Quintet: I Surrender Dear; On A Blues Kick; Cl. 102.
Dawber, Harold, ogn: Concerto for Organ (Handel); Col. 68256—Polka & Fugue (Weinberger); Col. 68311.
Dawn, Dolly & O; **Vocalion for all Nos:** Goody Goodbye; Shine; 5160—Smarty Pants; 5293—Tic Tac Toe; 5293—As Long as We're Together; 4128—Beethoven Wrote It But It Swings; 4682—Bei Mir Bist Du Schon; 3908—Corn Pickin'; 4711—Girl Friend of the Whirling Dervish, The; 4383—Hooray for Spinach; 4711—How'ja Like to Love Me; 4018—I Found My Yellow Basket; 4509—I Promise You; 4682—If You Ever Change Your Mind; 4804—It's Funny to Everyone But Me; 5045—Lady's In Love With You, The; 4804—Let's Pitch A Little Woo; 3874—Love Grows On the White Oak Tree; 5045—My Heart Is Taking Lessons; 3968—On the Sentimental Side; 3968—Two Dreams Got Together; 3908—Where Has My Little Dog Gone?; 4509—Who Blew Out the Flame?; 4383—You Better Change Your Tune; 4005—You'll Be Reminded of Me; 4128—You're a Sweetheart; 3874—You're An Education; 4005.
Dawn of To-Morrow: *Crawford,* ogn; Vic. 20838.
Dawn With Her Mantle: see Barbiere di Siviglia.
Daybreak Express: *Ellington & O;* Vic. 24501—*Minevitch Hca. O;* Dec. 174.
Day in Venice: see Nevin.
Dayton Westminster Choir: Crucifixus; Vic. 20410—Hodie Christus Natus Est; Vic. 20410.
Dead March (Handel): *H. M. Grenadier Guards Band, Miller,* Cond; Vic. 7340.
De Aquel Cerro Verde: see Indian Melodies of Peru.
Dearest Believe: See Caro mio ben.
Dearest Name: see Rigoletto.
Dearest, Shall I Tell You; see Don Giovanni.
Dear Old Southland: *Armstrong & O;* HRS. 18—*Hawkins & O;* Voc. 3567—*Austin,* voc; Dec. 1656—*Goodman & O·* Blu. 10458—*Bechet & Quar;* BN. 13—*Ellington & O;* Vic. 24501.
Death and the Maiden (Schubert): see Quartet in D Minor.
Death and Transfiguration: see Tod und Verklarung.
Death is Like the Cool of Night: see Tod, das ist die kuhle Nacht, der.
Death of Boris: see Boris Godounow.
Death of Clarchen (Beethoven): *London Phil. O, Weingartner,* Cond; (Fr. alb) Col. X-140, 69657.
Death of Valentine (Gounod): *Cambon,* bar; Col. 9091.
Death's Cradle (Moussorgsky): *Rudinow,* sgr; Gen. 12.110.
Reath's Serenade (Moussorgsky): *Rudinow,* sgr; Gen 12.110.
Debroy Sommers Band: Waltzing in Vienna; Col. 7358.
Deburau: see Guitry, Sacha.
(Debussy, Claude):
Afternoon of a Faun; Vic. 6696, 7964; Dec. 25048, 25392; Col. 68010, 69600; (Fr. alb) NCMA. 5——
Aquarelles; Dec. 20326——
Arabesques; Nos. 1 & 2; Col. 17145; Dec. 25118, 20107——
Ballade; Dec. 20092——
Bruyeres; Vic. 16644——
Cathedrale Engloutie; Vic. 36289, 7962, 7304; (Fr. alb) Col. M-314, 17077; Dec. 25597——
Canope; Vic. 1643——
Children's Corner; (alb) Vic. M-280, AM-280; Vic. 7147-8; (Fr. alb) Col. M-314; Dec. 25934, 25594——
Clair de Lune; Vic. 1812, 7967, 7122, 3622; Col. 7361——
Cloches a travers les Feuilles; (Fr. alb) Vic M-363, 12058——
Damoiselle Elue; (Fr. alb) Vic. M-363, 12051-4——
Dancing Virgins of Delphi; Vic. 1531; Dec. 20091——
Danse, Vic. 7414——
Debussy Songs; (alb) Vic. M-322, AM-322; Dec. 20225-8——
Dr. Gradus ad Parnassus; (Fr. alb) Col. M-314, 68962——
Eccentric; Vic. 1644——
En Bateau; Vic. 1358——
Enfant Prodigue; Vic. 1694, 7746; Dec. 25417——
Estampes; No. 3; (Fr. alb) Col. M-352, 17127——
Etude; No. 11 pour les arpege composes; Vic. 8996——
Fanfare; (Fr. alb) Col. M-344 69318——
Festivals; Vic. 1309 1741; (Fr. alb) Col. M-344 69316; (Fr. alb) NCMA. 5——
Feux D'Artifice; Col. 69308——
Fille aux Cheveux de Lin; Vic. 1358 6622, 7148; Col. 17078; Dec. 20090——
General Lavine; Vic. 1644——
Golliwog's Cake Walk; Col. 395, 68962; Dec. 20117——
Gymnopedie; (Fr. alb) Col. M-352, 7252——
Hommage a S. Pickwick, Esq; Dec. 20063——
Iberia; (alb) Vic. M-77, AM-77; (alb) Vic. M-460, AM-460; Dec. 25558-60——
Isle Joyeuse, L'; Vic. 12033; Col. 69841——
Jardins sous la Pluie: Dec. 25365, 25597—
Jumbo's Lullaby; (Fr. alb) Col. M-314, 17088——
Little Shepherd The; (Fr. alb) Col. M-314, 68962——
Maid with the Flaxen Hair; (Fr. alb) Col. X-167, 70083——
Masques; Dec. 20190——
Menuet; Vic. 14201——
Mer, La; (alb) Vic. M-89, AM-89——
Minstrels; Dec. 20091——
Nocturnes; Dec. 25544-46; (alb) Col. M-344; (Fr. alb) Vic. 646——
Nuages; (Fr. alb) Col. M-344, 69315; (Fr. alb) NCMA. 5——
Ondine; Vic. 1643; Dec. 20063——
Pagodes; Dec. 25427; Col. 69814——
Pelleas et Melisande; (alb) Vic. M-68; Dec. 20538-9, 25815; (alb) Col. OP. 13——
Petite Suite; (alb) Vic. M-674——
Piano Music; (alb) Vic. M-198——
Plus que Lente, La; Dec. 25428——
Poissons D'Or; Col. 69020——
Preludes; Nos. 3 & 8; Vic. 7148—Twelve; (alb) Vic. B-480, AM-480—Book I; (alb) Col. M-352—Book II, (alb) Col. M-382—a l'apres midi d'un Faune; see Afternoon of a Faun, above——
Promenoir de deux Amants; Dec. 25945——
Puerta del Vino; Vic. 14904; Dec. 20179——
Quartet in G Minor; (alb) Vic. M-186, AM-186; (alb) Col. M-100; Dec. 25002——
Reflections in the Water; Vic. 6633; (Fr. alb) Col. M-314, 68575; Dec. 25317, 25353, 23891——
Reverie; Col. 17138, 25365; (alb) Sch. 1——
Rhapsody for Clarinet & Orchestra; Vic. 11433——
Rhapsody for Saxophone & Orchestra; Vic. 11426——
Sarabande; Vic. 14201——
Serenade for the Doll; Vic. 1353; (Fr. alb) Col. M-314, 17088; Dec. 25528——
Six Epigraphes Antiques; (Fr. alb) Col. M-361, 1301——
Snow is Dancing, The; (Fr. alb) Col. M-314, 68962——
Soiree Dans Grenade; (Fr. alb) Col. M-314, 68575; Vic. 1963, 12033——
Sonata No. 3; (alb) Col. X-44——
Sonata-trio; Dec. 20085-7——
Songs; Bon Soir; (Fr. alb) Col. M-289, 4136——
Sons te les Parfumes Tournent; Vic. 4419——
Suite Bergamasque; (Fr. alb) Col. M-314; (alb) Col. X-8; Dec. 25021——
Suite Pour Le Piano; Dec. 20189, 25366, 25187——
Terrasse des Audience au Claire de Lune; Vic. 7962——
Valse Romantique; Dec. 25427——
Veils; Vic. 1531, 14904——
Waltz; Vic. 6622——
Selected works; (alb) Vic. M-116, AM-116; (alb) Dec. 52.
Decca Band: America; Anchors Aweigh; Dixie; Don't Give Up the Ship; Oh Columbia the Gem of the Ocean; Star Spangled Banner; Yankee Doodle; (alb) Dec. 139—Happy Birthday; Auld Lang Syne; Home Sweet Home; Dec. 1751.
Decca Concert O: Hungarian Dances (Brahms); (alb) Dec. 89, 18018-21—Song of the Volga Boatman; New World Symphony-excerpt (Dvorak); Dec. 23005—see also Anthologies: Ten Favorite Airs from Opera.
Decca Little Sym. O: Nutcracker Suite (Tschaikovsky); (alb) Dec. 23, 23071-3—see also Anthologies: Insect Pictures in Music; Animal Pictures in Music; The Symphony Orchestra.
Decca O: Singing Games for Young Children; Dec. 2077-9.
Decca Salon O; **Decca for all Nos:** Salon Music, Vol. 1; (alb) 14—1991-5—Salon Music, Vol. 2; (alb) 58—Fritz Kreisler Compositions; (alb) 67—The First Nowell; Silent Night, Holy Night; 2783—Hark! The Herald Angels Sing; O Come, All Ye Faithful; 2784—Eili Eili; Hatik zoh; 3023.
Decca Sym. O: Peter and The Wolf (Prokofieff); (alb) Dec. 130—La Boutique Fantasque (Rossini-Respighi); Dec. 25535.
Deck The Hall: *Reitz,* sgr; Vic. 20993—*Luther-Layman,* voc; Dec. 2868.
Dedication: (Strauss, Johann): *Eddy.* bar; Col. 17185——(Ruckert-Schumann): *Janssen,* bar; Vic. 1931——(Muller): *Thibault,* bar; Vic. 11829.
Deep Desert: *Robeson,* bar; Vic. 25743.
Deep Forest: *Foresythe & O;* Col. 339—*Whiteman & O;* Vic. 24852—*Hines & O;* Blu. 10727.
Deep Henderson: *Ambrose & O;* Dec. 1526.
Deep In My Heart: *Horlick & O;* (Fr. alb) Dec. 98, 2884—*Kreisler,* vio; Vic. 1151.
Deep Purple: *Clinton & O;* Vic. 26141—*Whiteman & O;* Vic. 36131—*Donahue & O;* Voc. 4596—*Kyser & O;* Bru. 8301—*Crosby,* voc; Dec. 2374—*J. Dorsey & O;* Dec. 2295—*Lombardo & O;* Dec. 2215—*Tatum,* pf; Dec. 2456—*Martin,* voc; Dec. 2362—*Todd,* voc; Blu. 10072—*Shaw & O;* Blu. 10178.
Deep River (Burleigh): *Alda,* sop; Vic. 1268—*Eddy,* bar; Vic. 4371—*Behrend-Kelberine,* duo-pf; Vic. 1999—*Boston Pops O, Fiedler,* Cond; Vic. 4428—*Flonzaley Quar;* Vic. 1276—*Robeson,* bar; Vic. 20793—*Cloister Bells;* Dec. 2174—*Bledsoe,* bar; Roy. 1703—*Anderson,* con; Vic. 2032—*Chase Sax Ch;* (Fr. alb) GA-2.
De Fabrittis cond: see *Royal Opera House O, Rome.*
(De Falla): El Amor Brujo: (alb) Col. M-108—excerpts; Dec. 20075-6, 20118-9, 23018, 25941; Vic. 1596, 6869, 12160——Andaluza; Vic. 9705——Aragonesa; Dec. 20224——Asturiana; Col. 17111——Cancion Populare; Vic. 1244; Dec. 20288-90——Concerto; (alb) Col. X-9——Homage for Tomb of Debussy; (Fr. alb) Col. 361——Jota; Vic. 1153, 1504, 1978, 6848; Dec. 25016, 29003——Nights in The Gardens of Spain; Vic. 9703-5; (alb) Col. M-156——Serenata Andaluza; Dec. 20527——Scene and Chanson du feu Follet; Vic. 7782——Seguidilla; Vic. 1984——Spanish Dance; Vic. 6997——Three Cornered Hat; (alb) Vic. M-505; (alb) Col. X-38——Vida Breve; Vic. 1339, 1891, 6997, 7272; Dec. 25299; (Fr. alb) Col. M-146, 67818.
Defauw, Desire, Cond: The Birds (Respighi); (alb) Col. X-108—Cephale et Procris (Gretry); Col. 69002—Interludium in Modo Antico (Glazounov); Love of Three Oranges, March (Prokofiev); Col. 67812—Psyche and Eros (Franck); Col. 67813—Le Rouet D'Omphale (Saint-Saens); Col. 67480—Suite No. 3 in D (Bach); (alb) Col. M-135—Symphony in G (Haydn); (alb) Col. X-14—Till Eulenspiegels Lustige Streiche (R. Strauss); Col. 67478-9.
(De Fontenailles): To My Beloved; Vic. 2053.
Defosse, Henry, Cond; *Phil. O, Paris:* Thais-Meditation (Massenet); Funeral March of a Marionette (Gounod); Dec. 25323——*Paris Sym. O;* Tannhauser-excerpts (Wagner); Dec. 25792.
DeGogorza, Emilio, bar: A la Luz dela Luna; Los Rumberos; Vic. 1751—La Golondrina; La Paloma; Vic. 1141—In Old Madrid; Juanita; Vic. 1179—O sole mio; Santa Lucia; Vic. 1263.
Deh' vieni alla finestra: see Don Giovanni.
Dein Blaues Auge (Brahms): *Anderson,* con; Vic. 15409.
Dein ist Mein Ganzes Herz (Lehar): *Tauber,* ten; Dec. 23036.
De Lange, Eddie & O: **Bluebird for all Nos:** What Are Little Girls Made Of; New Shoes Blues; 7855—You Can't Kiss a Frigidaire; Copenhagen; 10027—Muskat Ramble; Yacht Club Swing; 10035—I Ups to Her and She Ups to Me; What This Country Needs is Foo; 10074—Three Little Kittens; My Heart Belongs to Daddy; 10080—There's a Hole in the Old Oaken Bucket; Say Ah!; 10159—Simple Simon; Ad-De-Dey; 10163—He May Be Your Man; Oh! By Jingo; 10171—Beer Barrel Polka; Serenade to a Wildcat; 10199—Eagle Eye Finkle; Mrs. Mose Has a Million Beaus; 10213—Sam, the Vegetable Man; Now and Then; 10353—WPA Polka; Broom Dance; 10356—The Merry Old Land of Oz; Jelly Roll Polka; 10368—Stop! It's Wonderful; Jiminy Cricket; 10441—My Cat Fell in the Well; Old Heart of Mine; 10443.
De La Rosa, Oscar & O: Conga de Broadway; Si me Pudieras Querer; Vic. 26128.
(De Lassus): see (Lassus, de).
Del Campo, Sofia, sop: Romeo and Juliet-Juliet's Waltz Song (Gounod); Villanell (Dell'Acqua); Vic. 9206.
Deldi, Pierre, bar: Duo de Nadir et Zurga (Bizet); Col. 9133.
De Leath, Vaughn, sgr: Old Fashioned Lady; Toymaker's Dream; Vic. 21975.
(Delibes):
Bonjour Suzon; Col. 4136——
Coppelia Ballet-excerpts; Vic. 1743, 4257, 6586, 12527, 36215; Col. 69323, 17128-9; Dec. 20070-1——
Filles de Cadiz; Vic. 1524; (Fr. alb) Col. M-289, 9114——
Lakme-excerpts; O Dourga Bionda; Dov'e l'Indian bruna; Vic. 12136—Ou va la jeune Hindoue; La-bas-dans la foret; Vic. 1502—Prelude-Act I; Entr' acte-Act III; Dec. 20094—Pourquois, dans les grands bois; Dans la foret pres de nous; Dec. 23014—Bell Song; Dec. 23015—Danses des Bayaderes; Col. 17142-3—Sous le Dome Epais; Col. 9133——
Madchen von Cadiz; Vic. 12036——
Naila Valse; Vic. 6582, 11442, 12449; Col. 69080; (Fr. alb) Col. M-284, 67853; Dec. 20617, 25341——
Passepied; Vic. 1095, 4234——
Pavane; Vic. 4234——
Roi S'Amuse; Dec. 20617——
Roi I' a dit; Vic. 12764——
Source Ballet, Le; Dec. 20112-3, 23123; Vic. 1670-1——
Sylvia Ballet-excerpts; Vic. 1166, 1669-70, 11655, 35879; Col. 69006, 69323; Dec. 20113, 20025-6.
Delilah's Song of Spring: see Samson and Delilah.
Delirien Waltz (Strauss, J. F.): *Bela O;* Dec. 25057.
(Delius):
Delius Society Set, Vol. I: (alb) Col. M- 305——Vol. II: (alb) Col. M-290——Vol. III: (alb) Col. M-355——
Operatic: Calinda, La; (Fr. alb) Col. M-355—Closing Scene-Hassan; (Fr. alb) Col. M-305—Closing Scene-Koanga; (Fr. alb) Col. M-305—Interlude, Serenade-Hassan; (Fr. alb) Col. 305—Intermezzo, Irmelin; (Fr. alb) Col. M-355—Intermezzo-Fennimore & Gerda; (Fr. alb) Col. M-290—Serenade-Hassan; Col. 256——
Orchestral: Appalachia; (Fr. alb) Col. M-355—Brigg Fair; (alb) Col. X-30—Eventyr; (Fr. alb) Col. M-305—In a Summer Garden; (Fr. alb) Col. M-290; Vic. 9731-2—On Hearing the First Cuckoo in Spring; (Fr. alb) Col. X-31, 67475; Vic. 4270—Over the Hills & Far Away; (Fr. alb) Col. M-290—Paris, ein Nachtstuck; (Fr. alb) Col. M-305—Sea Rrift; (Fr. alb) Col. M-290—Summer Night on a River; Col. 17087—Walk to Paradise Garden, The; (Fr. alb) Col. X-31, 67474——

Songs: Cradle Song; Evening Voices; Col. 9092—Irmelin Rose: Indian Love Song; Dec. 20178—Love's Philosophy; (Fr. alb) Col. M-305—The Nightingale; Col. 9092—Song Before Sunrise; Vic. 9732—To the Queen of My Heart; (Fr. alb) Col. M-305.
Deliverance de Thésée, La (Milhaud): see Operas-Minutes.
(Dellinger): Don Cesar-Komm'herab, o Madonna Theresa: Dec. 23039.
Del Puerto: *Gomez,* gtr; (Fr. alb) Dec. 129, 23144.
Delta Four: Farewell Blues; Swingin' on the Famous Door; Dec. 737.
Del tempio al limitar: see Pescatore di Perle.
De Luca, Giuseppe, bar: **Victor for all Nos:** Bohême—Ah Mimi, tu più; 8069—Ernani—O sommo Carlo (Verdi); 8174—Faust—Dio possente (Gounod); 7086—Forza del Destino—Solenne in quest' ora; 8069—Gioconda—Enzo Grimaldo, Principe di Santafior; 8084—Gioconda—Barcarola: Ah, pescator affonda l'esca; 8174—Lucia—Sextette; 10012—Lucia—Sextette; 10000—Pescatore di Perle—Del tempio al limitar; 8084—Rigoletto—Quartet; 10000-12—Traviata—Di Provenza il mar (Verdi); 7086.
Deluge, Le (Saint-Saens): *Thibaud,* vio; Vic. 7272—*Courboin,* ogn; Vic. 15946.
Delyse-Waltz (Nicholls): *Loss & O;* Col. 311.
Demetriescu, Theophil, pf: Hark, Hark, the Lark (Schubert-Liszt); Dec. 20356—Ballet Scene in D Major (Busoni); Dec. 20379.
Dennery, Jean, pf; **Decca for all Nos:** Ou l 'on entend une vielle boite a musique (De Severac); Toccato in A Maor (Paradies); 20624—A Giddy Girl (Ibert); Courante (Godard); Romance sans Paroles (Faure); 20625—Paganini Etudes (Liszt); La Campanella (Liszt); La Chasse (Liszt); 25933—Polonaise Militaire (Chopin); Prelude in A Minor (Bach, J. S.); 25028—Ballade in A flat Major (Chopin); 25314—Partita in B flat Major (Bach, J. S.); 25346-7.
Denn es gehet dem Menschen (Brahms): *Bampton,* sop; Vic. 7759.
Denny, Jack, & O: Just A-Wearyin' for You; Vic. 24018.
(Denza): Funiculi-Funicula; Tarantella Sincera; Dec. 23040.
De Pachmann, Vladimir, pf: Mazurka in A Minor (Chopin); Mazurka in C Sharp Minor (Chopin); Nocturne in E Minor (Chopin); Vic. 6879.
Depart, Fair Vision: see Manon.
Depuis le jour: see Louise.
Der Du Von Dem Himmel Bist: see (Liszt) Selected Songs.
Dere's a Man Goin' Roun' Takin' Names: *Robeson,* bar: Vic. 25809.
Dere's No Hidin' Place Down Dere: *Anderson,* con: Vic. 2032.
Derniere Bergere, La (Sauvat-Siniavini): *Sablon,* bar; Col. 4178.
Derniers Nurseries (Inghelbrecht): *Orchestre Symphonique de Paris, Inghelbrecht,* Cond; Col. 69339.
Des Abends (Schumann): *Cortot,* pf; Vic. 15464.
Descends Sur Ma Gondole (Vellones): *Rossi,* ten; Col. 4110.
Desert Song-excerpts: *Victor Light Opera Co;* Vic. 35809—*Victor O, Shilkret,* Cond; Vic. 20512—*Lombardo & O:* Vic. 26043—*Savoy Sgrs:* Roy. 1789—*Horlick & O;* Dec. 2885—*Peerce,* ten; Roy. 1873—*The Edisoneers,* voc. (Fr. alb) Var. 38, 8305.
De son coeur j'ai calme la vievre: see Mignon.
Des pas sur la neige (Debussy): See Prelude No. 6.
(des Pres, Josquin): Ave Coelorum Domina; Ave Verum; Vic. 11677—Ave Vera Virginates: Col. 69693.
Destiny Waltz (Baynes): *The Bohemians;* Col. 350.
Detroit Sym. O, Gabrilowitsch, Cond: **Victor for all Nos:** Academic Festival Overture (Brahms); 6833—Espana Rapsodie (Chabrier); 1137—Marche Miniature (Tschaikovsky); Russian Soldier's Song (Altschuler); Valse-Serenade (Tschaikovsky); 6835—Minuet from Serenade (Brahms); Orpheus Ballet-Dance of the Spirits (Gluck-Mottl); 6834.
(Dett, Nathaniel): Juba Dance; Vic. 21750.
Deutsch, Emery & O: Harbor Lights; Stardust on the Moon; Bru. 7961—I Married An Angel; Twinkle in Your Eye; Bru. 8158—Vieni, Vieni; You Can't Stop Me From Dreamin'; Bru. 7972—Long Hair Swing; On the Isle of Bong Bong; Blu. 10571—Vol Vistu Gaily Star; Hungarian Dance No. 1; Blu. 10340—None But the Lonely Heart; Troika; Blu. 10357—If I Knew Then; Bonnie With the Big Blue Eyes; Blu. 10440.
Deutsch Tanze (Mozart): *Phil O, Knappertsbusch,* Cond; Dec. 20057-8.
Deutsch Volkslieder (Brahms): *Wolff,* bar; (alb) Col. X-128.
Deux Novelettes Pour Piano (Poulenc): *Poulenc,* pf; Col. 68919.
Devil Is Afraid of Music: Casa Loma O; Dec. 553.
Devil's Trill (Tartini): *Spalding,* vio. & *Benoist,* pf; Vic. 14139, 1787.
Devotion (Mascagni): *Mormon Tabernacle Ch;* Vic. 19829.
Diane: *Morino,* sgr; Vic. 21225—*Teagarden & O;* CMS. 505—*Novis,* voc; Dec. 2047.
Dia Que Me Quieras, El (Gardel); *Alpar,* sop; *Columbia Concert O, Weissmann,* Cond; (Fr. alb) Col. M-396, 17183.
(Di Chiara): La Spagnola; Col. 17192.
Dich Meiden (Franz): see Lieder.
Dichterliebe (Heine-Schumann): *Panzera,* bar; *Cortot,* pf; (alb) Vic. M-386, 14490-92.
Dich, teure Halle see Tannhauser.
(Dickenson): Music When Soft Voices Die; Vic. 2046.
Dickson, Donald, bar: Nebbie; Tarantella Napoletana; La Danza; Vic. 2024.
Didn't My Lord Deliver Daniel: *Robeson,* bar; Vic. 25809.
Dido and Aeneas (Purcell): *The Purcell Club;* Dec. 25573-9—excerpts: *Haley,* sop; Dec. 25258—*Philadelphia O, Ormandy,* Cond; (alb) Vic. M-647.
Dido, Michael, ten; Courage; (Fr. alb) Dec. 42, 2370.
Did your Mother Come from Ireland: *Ambrose & O;* Dec. 1164—*Tracy,* voc; Dec. 1143—*Fox & O;* Blu. 10628.
Dies Irae: *Palestrina Ch;* Vic. 21621.
Dietrich, Marlene, voc: Assez; Moi, Je M'Ennuie; Blu. 7725—Johnny; Peter; Bru. 7726—Boys In the Back Room; Falling In Love Again; I've Been in Love Before; You Do Something To Me; You Go To My Head; You've Got That Look; (alb) Dec. 115.
Diffusa est gratis (Nanini): *St. Nicolas Church Ch;* Dec. 20607.
Diga-Diga-Do: *Tito & O;* Blu. 10083—*Ellington & O;* Blu. 6305—*Rollini Trio;* Voc. 5376—*Crosby & O;* Dec. 2275.
Dijon Cathedral Choir: Liturgical Music of the Catholic Church; (alb) Vic. M-212, AM-212.
Dilling, Mildred, hp: Believe Me If All Those Endearing Young Charms; March of the Men of Harlech; Col. 17065—Bon Petit Roi D'Yvetot, L'; Et Ron, Ron, Petit Patapon; Music Box, The; Old Music Box, An; Col. 17073—Danse Orientale; Source, La (Hasselmans) Col. 17069—Pastorale (Sibelius); Prelude in C (Prokofiev); Col. 17107.
Dinah: *Hampton & O;* Vic. 26557—*Russell & O;* HRS. 1000—*Quintet of Hot Club of France;* Roy. 1753—*Robertson & O;* Var. 8039—*Geyer;* Blu. 6736—*Prima-Rose-Gast;* Blu. 5758—*Goodman Quar;* Vic. 25398—*Waller & O;* Vic. 25471—*The Revelers;* Vic. 19796—*Noble & O;* Vic. 25223—*Ellington & O;* Vic. 22938—*Nichols & O;* Voc. 4599—*Boswell Sisters;* Voc. 4239—*Armstrong & O;* Voc. 3009—*Dorsey Bros. O;* Dec. 376—*Waters,* voc; Dec. 234—*Hylton & O;* Dec. 189—*Spanier & O;* Blu. 10682.
(D'Indy, Vincent): Istar; Vic. 11559-60—Symphony For Orchestra and Piano on a French Mountain Air; (alb) Col. M-211.
(Dinicu-Heifetz): Hora Staccato; Vic. 2064.
Dinner Music for a Pack of Hungry Cannibals: *Scott Quintet;* Bru. 8000—*52nd Street Boys;* Var. 8051—*Hamilton Trio;* Blu. 10362—*Roy & O;* Dec. 1685.
Dinorah (Meyerbeer): *Galli-Curci,* sop; Vic. 1174.
Dio Possente: see Faust.
Diot, Gabriel, Cond: see *Mogador Theatre Orchestra.*
Dio ti Giocondi O Sposa (Verdi): *Muzio,* sop; *Merli,* ten; Col. 9102.
Dipper Mouth Blues: *Clinton & O;* Vic. 26018—*J. Dorsey & O;* Dec. 906—*Dorsey Bros. O;* Dec. 561—*Spanier & O;* Blu. 10506—*Oliver & O;* HRS. 4—*Miller & O;* Voc. 5131—see also Sugar Foot Stomp.
Di Provenza il mar: see Traviata.
Di quelle pira: see Trovatore.
Dirge (MacDowell): *Eastman-Rochester Sym. O;* (Fr. alb) Vic. M-608, 15657.
Dir Singen Wir (Kastalsky): *Don Cossack Ch, Jarov,* Cond; Col. 17136.
Disparage not the Master's Ways: see Meistersinger.
(Dittersdorf, Karl Ditters von): Stg. Quar. No. 6 in A Major; Mus. 1017-8—see also Add-A-Part Records.
Diverus and Lazarus (Holst): *Decca Ch, Goldsbrough,* Cond; Dec. 20215.
Divertimenti:
Haydn): per Cembalo; *Ehlers,* hschd; Dec. 23114—No. 1 in D Major; No. 2 in G Major; No. 4 in G Major; No. 6 in D Major; *Le Roy,* fl; *J. Pasquier,* vio; *E. Pasquier,* cel; (alb) Mus. 17, 1071-74—Viola da Gamba and Harpsichord; *Grummer,* va; *Linde,* hschd; Dec. 25094——
(Mozart); No. 15 for Strings and Horns in B Flat; *Fiedler's Sinfonietta;* (alb) Vic. M-434, 4383-86; 12168—in D Major; *Neel Stg. O;* Dec. 25536-38—in E Flat; *Pasquier Trio;* (alb) Col. M-351, 69435-39, AM, 69440-44—No. 17 in D; *Lener Stg. Quar;* (alb) Col. M-379, 69694-98, AM-379, 69699-03—No. 15 in B Flat; *Szigeti,* vio, with *Chamber O;* (alb) Col. M-322, 69144-47; AM-322, 69148-51—No. 17 in D; *London Phil. O. Harty,* Cond; (alb) Col. M-207, 68267-69—No. 10 in F Major for Strings and Two Horns; *Philadelphia O, Ormandy,* Cond; (alb) Vic. M-603, 2014-15; 15639—No. 2; see Minuet in D—No. 11 in D Major; *Royale Chamber O, Nosco,* Cond; (alb) Roy. 40, 614-15.
Divertissement: (Tchaikovsky): *O. Sym. de Paris, Szyfer.* Cond; Col. 58934——(Ibert): *Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-324, AM-324——(Mouret): *Amer. Soc. Ancient Inst;* Vic. 1635.
Divertissement a la Hongroise (Schubert): *A. & K. Schnabel,* duo-pf; (Fr. alb) Vic. M-436, AM-436.
Divisions On A Ground (Norcome): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5714.
Dixie: *Victor Male Ch;* Vic. 21919—*Crane,* sgr; Vic. 21950—*Victor Band;* Vic. 20166—*Decca Band;* (Fr. alb) Dec. 139, 1793.
Dixieland Swingsters: Ferdinand the Bull; The Widow's Daughter; Blu. 7857.
Dixon, Bob & O; Sweet Violets; Barnacle Bill; Roy. 8034.
Dixon, Raymond, ten: Believe Me If All Those Endearing Young Charms; Vic. 22081—Home Sweet Home; Sweet and Low; Vic. 21949—Return of Spring; Vic. 20739.
Dizzy Fingers: *Magnante,* acd; Bru. 7691—*Pollack & Lawnhurst,* duo-pf; Dec. 164—*Carlo,* acd; Col. 323.
Dnieprostroi (Meytuss): *O. Sym. de Paris, Ehrlich,* Cond; (Fr. alb) Col. M-347, 17121.
Dobrindt, Otto, Cond, *Phil. O:* Medley of Waldteufel Melodies (Waldteufel); Dec. 25865—Wiener Blut (Strauss, J); Dec. 20310—Waldmeister (Strauss, J); Dec. 20311—Indigo (Strauss, J); Dec. 20307—Hungarian Rhapsody No. 3 (Liszt); Dec. 20553—Hungarian Dances Nos. 1 & 3 (Brahms); Dec. 20455—Boris Godounov Polonaise (Moussorgsky); Marriage of Figaro, Overture (Mozart); Dec. 25018—see also *Odeon Sym. O.*
Dobrowen, Issai, Cond, *Phil. O:* Slavonic Dances Nos. 8 & 16 (Dvorak): Dec. 25144—Slavonic Dances Nos. 1 & 2 (Dvorak); Dec. 25170—4 Symphonic Dances (Grieg); Dec. 25421-2—Polovesian Dances (Borodin); Dec. 25294.
Dobrynja Nikitisch (Gretchaninov): *Don Cossack Ch, Jarov,* Cond; Col. 7342.
Doch es rachte sich der verschleuchte Tag: see Tristan und Isolde.
Doctrinen Waltz (Strauss E): *Boston Pops O, Fiedler,* Cond; Vic. 12428.
Dodds, Johnny & O: Melancholy; Stack o' Lee Blues; Dec. 1676—Twenty-ninth & Dearborn; Wild Man Blues; Dec. 2111—Weary City Stomp; Bull Fiddle Blues; Blu. 10239—Indigo Stomp; Blue Piano Stomp; Blu. 10238—Too Tight; Goober Dance; Blu. 10240—My Little Isabel; Heah' Me Talkin'; Blu. 10241.
Dodging a Divorcee: *Newman,* hca; (Fr. alb) Dec. 102, 2895—*Ambrose & O;* Dec. 457.
Dodo (Paxson): *Meisle,* con; Col. 17190.
Do, Do, Do: *Lawrence,* voc; Lib. 2835.
(Dohanyi, Ernst, von): Capriccio in F Minor: Vic. 1455——Naila-Waltz; Vic. 6582——Quartet in D Flat: (alb) Vic. M-90; AM-90; (alb) Col. M-367——Ruralia Hungarico; Vic. 11438——Suite; (alb) Vic. M-47——Variations on a Nursery Tune; (alb) Vic. M-162; AM-162——Symphonic Minutes; Dec. 29039-40.
Dohnanyi, Ernst von, pf: Concerto No. 17 (Mozart); Col. M-111.
Do I Love You: *Kyser & O;* Col. 35337—*Baum & O;* Roy. 1800—*Herman & O;* Dec. 2971—*Shaw & O;* Blu. 10509—*Moffett,* voc; Lib. 288—*Three Suns,* voc; Var. 8213—*Reisman & O;* Vic. 26421—*Bullock & O;* Voc. 5278—*Jurgens & O;* Voc. 5288.
Dolce Minuetto (Drdla): *Locatelli O;* Col. 338.
Dollar Princess, The (Fall): *Dajos Bela O;* Dec. 25024—*Horlick & O;* Dec. 2181.
Doll Dance: *Victor O, Shilkret,* Cond; Vic. 20503—*Peabody,* banjo; Vic. 20698—*Carle,* pf; Dec. 1623.
Dolly (Faure): *Siegel & Leonet,* duo-pf; Col. 4120.
Dolmetsch Family, ancient instruments: Allemande & Courante (Handel); First Harpsichord Suite (Purcell); (Fr. alb) Col. M-232, 502—Prelude & Fugue in B Flat; Prelude & Fugue in C (Bach); (alb) Col. M-232—Awake, Sweet Love (Dowland); (Fr. alb) Col. M-231, 5715—Divisions on a Ground for Viola da Gamba and Lute (Norcome); Fantasy for a Chest of Viols (Weelkes); (Fr. alb) Col. M-231, 5714—His Dream (Farnaby); His Rest (Farnaby); A Toye (Farnaby); Variations on the Kings Hunt (Bull); (Fr. alb) Col. M-231, 5713—Lord of Salisbury (Byrd); (Fr. alb) Col. M-231, 5712.
Dolores, La (Breton): see Jota.
Dolorosa, La (Lorente-Serrano): *Martini,* ten; Vic. 4231.
Domestic Symphonia (Strauss, R.): see Symphonia Domestica.
Donahue, Al & O; **Vocalion for all Nos. unless otherwise indicated:** Alone; Dec. 626—Bermuda Buggyride; Dec. 989—For Sentimental Reasons; Dec. 982, 15028—How Do I Rate with You; Dec. 630—I Built a Dream One Day; Dec. 673—I Live for Love; Dec. 604—It's Dangerous to Love Like This; Dec. 608—It's Love I'm After; Dec. 981—I Want the Whole World to Love You; Dec. 989—Love Makes the World Go 'Round; Dec. 599—Mine Alone; Dec. 604—Morning After; 608—Please Believe Me; Too Much Imagination: Dec. 665—Somebody Ought to Be Told; Dec. 673—To Mary-with Love; Dec. 981—Twenty-four Hours a Day; Dec. 599—When My Dream Boat Comes Home; To Mary-with Love; Dec. 15028—When My Dream Boat Comes Home; 982—Winter Waltz; Dec. 626—You Took My Breath Away; 630—Secrets in the Moonlight; 5479—This Is the Beginning of the End; 5479—You Can't Brush Me Off; You're Lonely and I'm Lonely; 5529—Fools Rush In; I'm Stepping Out With a Memory Tonight: 5519—Imagination; Let There be Love; 5454—All Dressed Up Spic & Spanish; Love Never Went to College; 5183—Beethoven Bounce; 5384—Between 18th & 19th on Chestnut St.; With the Wind and the Rain in Your Hair; 5289—Can I Help It; In The Mood; 5238—Copenhagen; Low Down Rhythm In a Top Hat; 5314—Darn That Dream; Kiss and Remember; 5264—Day In Day Out; Last Two Weeks In July; 5099—It Had to be You; 5249—Jimminy

Cricket; Poor Old Joe; 5113—Last Night's Gardenias; Sky Fell Down; 5396—Moon and the Willow Tree; Too Romantic; 5372—My Silent Mood; On a Little Street in Singapore; 5211—Pinch Me; Temptation; 5351—Turn on the Old Music Box; When you Wish Upon a Star; 5327—Tuxedo Junction; 5384—Alexander's Swingin'; 4562—Any Time at All; 4299—A-Tisket A-Tasket; 4268—At Long Last Love; 4349—Begone; 4902—Beside a Moonlit Stream; 4195—Between a Kiss and a Sigh; 4550—Button, Button; 4476—By the River Sainte Marie; 4587—Canadian Capers; 4621—Cinderella, Stay in My Arms; 4846—Clap Hands, Clap Hands; 4398—Deep Purple; 4596—East Side of Heaven; 4722—For No Rhyme or Reason; 4349—Go Fly a Kite; 4970—Heart and Soul; 4398—Hurry Home; 4513—I Cried For You; 4587—I Go For That; 4524—I Must See Annie Tonight; 4496—I Wanna Hat with Cherries; 5047—I Won't Believe It; 4550—If I Loved You More; 4384—I'm Always Chasing Rainbows; 4621—I'm Gonna Lock My Heart; 4178—In a Little Dutch Kindergarten; 4165—It Serves You Right; 4496—Jeepers Creepers; 4513—Kinda Lonesome; 4524—Lambeth Walk; 4318—Little Skipper; 4736—Man and His Dream, A; 4970—Moon Love; 4888—Music, Maestro, Please; 4153—My Prayer; 5047—Naturally; 4195—Oh! You Crazy Moon; 4993—Our Love; 4736—Persian Rug; 4956—Pretty Girl Milking Her Cow, A; 4268—Put Your Heart In a Song; 4299—Shadows; 5059 — So Lovely; 4165 — South American Way; 4902—Spring Is Here; 4153—Stairway to the Stars; 4846—Stop Beatin' Round the Mulberry Bush; 4318—Sweet Sorrow; 5059—Tattooed Lady; 4562—That Sly Old Gentleman, 4722—This Heart Of Mine; 4993—To You; 4888—Up-Sy Down-Sy; 5008—We Speak of You Often; 4596—What Did You Do Last Night?; 4384—What Do You Know About Love?; 4420—What Have You Got That Gets Me?; 4420—When Mother Nature Sings Her Lullaby; 4178—When Paw Was Courtin' Maw; 4476—Whisper While We Dance; 5008—White Sails; 4956.

(Donaudy): A Del Mio Amato Ben; (Fr. alb) Vic. M-645.

(Donavan, Richard): Two Songs with String Quartet; Suite for Piano; NMQ 1114.

Don Carlos (Verdi): excerpts: *Onegin*, con; Vic. 7191

Don Cesar (Dellinger): Komm' herab, o Madonna Theresa; *Schmidt*, ten; Dec. 23039.

Don Cossack Ch; **Columbia for all Nos. unless otherwise indicated:** Russian Tunes; Roy. 569—Tebje Poem (Rachmaninoff); Stenka Razin; 7360—Auf dem Flusse Kasanka; 7227—Aus dem Aufstieg des Don; Kossacken (Scwedov); 4217—Aus der Abendliturgie; 7355—Barynja; 7227 — Dobrynja Nikitisch (Gretchaninov); 7342—Don Kossacken; 4163—Dir singen wir; 17136—First Psalm of David; 7272—God Hear My Prayer; (Archangelsky); 7352 — Herr Gewahre (Tchesnokov); 7226 — Hindoolied (Rimsky-Korsakov); 7342—Ich glaube; 7355—In der Kirche (Tchaikovsky); 7333—In The Forest (Paschenko); 7233 — Kossackenlied; 7227—Kolj Slavenj (Bortnjansky); 7220—Kossacken (Gretchaninov); 7226—Kto Bog Velij (Bortnjansky); 7325 — Monotonously Rings the Little Bell; 7303—Nachtigall, Die; 17136—Old Polka, An (Dobrowen); 7240—Panihida; 7240—Platov's Song; 7233—Red Sarafan, The; 7250—Reigenlied; 7227—Requiem (Lwovsky); 7352—Responsory XI (Gretchaninov); 7352—Save, O God Thy People (Tchesnokov); 7272—Serenade; 7195—Song of the Volga Boatmen; 7303—Terek und Kuban Kossacken; 4217—Three Cossack Songs; 7250—Two Cossack Songs (Dobrowen); 7240—Vetshernij; 7195—Volga Song; 7333—Zwei alte Hochzeitslieder (Gretchaninov); 7220—Zwei russische Volkslieder; 4163

Donde Estas Corazon: *O. Tipica Mexicana Lerdo;* Col. 380—*Geraldo & O;* (Fr. alb) Col. C-1, 343—*Lopez & O;* Var. 8016—*Horlick & O;* Dec. 2161—*Ramos & O;* Dec. 563.

Donde Lieta Usci (Puccini): see Boheme, La.

Don Giovanni (Mozart):

Complete: *Glyndebourne Festival Opera Co, Busch,* Cond; (alb) Vic. M-423, 14747-54; AM-423, 14755-62; M-424, 14763-69; AM-424, 14770-76; M-425, 14777-84; AM-425, 14785-92——

Dalla sua pace: *Schipa*, ten; Vic. 1308—*Hirzel*, ten; Dec. 25019——

Batti batti O bel Masetto: *Bori*, sop; (Fr. alb) Vic. M-405, 14614—*Rethberg*, sop; Vic. 7472—*Schumann*, sop; Vic. 7076——

Finch' han del vino: *Pinza*, bass; Vic. 1467—*Husch*, bar; Dec. 20248——

Reich' mir die Hand Mein Leben: *Gerhardt, mez-sop, Husch*, bar; Vic. 4374—*Bettendorf & Husch*, sgrs; Dec. 20010——

Vedrai, Carino: *Bori*, sop; (Fr. alb) Vic. 405, 1846——

Serenata-Deh vieni alla finestra: *Pinza*, bass; Vic. 1467—*Husch*, bar; Dec. 20248——

Il mio tesoro: *Crooks*, ten; Vic. 15235—*Schipa*, ten; Vic. 1308—*Hirzel*, ten; Dec. 25019—*Fort*, ten; Col. 4193——

Minuet: *Landowska*, hschd; Vic. 1199—*Reitz*, xn; Vic. 20440—*Victor Band;* Vic. 20990——

Overture: *Phil. O, Weissmann*, Cond; Dec. 25040——

Madamina, il catalogo: *Gerhard & Husch*, sgrs; Dec. 20022——

Don Ottavio, son Morta: *Baumer & Schupp*, sgrs; Dec. 20069——

Or, sai chi l'onore: *Baumer & Schupp*, sgrs; Dec. 20069.

Doniau-Blanc, sop: Maria Mater Gratiae (Faure); Oratorio de Noel-excerpt (Saint-Saens); Dec. 20605.

(Donizetti):

Lucia Di Lammermoor: Complete; (alb) Col. OP. 20——Ardon Gl'Incense; Col. 69489; Dec. 25823; Vic. 36285; Vic. 7369——Fra Poco A Me Ricovero; Col 17159——Sextet; Col 7180, 9145, Dec. 1875; Vic. 10012. 10000, 35850——Spargi d'amaro pianto; Vic. 7369——Giusto cielo! Rispondete; Vic. 8096——Tu che a Dio spiegasti l'ali; Vic. 8096——

Elisir D'Amore: Quanto E Beila; Col. 4193——*Una Furtiva Lagrima*; Vic. 15235, 7194. 6570, 6016——

The Daughter of the Regiment: Overture; Dec. 25082——

Don Pasquale: Complete; (alb) Vic. M-187, AM-187——Cheti, Cheti; Dec. 29019——Sogno soave e casto; Vic. 1282——Notturno-Tornami a Dir; Vic. 1755——

Lucrezia Borgia: *Brindisi; Vic.* 1367——

Favorita: O Mio Fernando; Vic 7191; Roy. 1763——Splendon piu belle; Vic. 7552——

Sweet Village Bells: Dec. 2869.

Don Juan (Strauss, R.): *London Phil. O, Busch,* Cond; (alb) Vic. M-351—*Sym. O, Coates,* Cond; Vic. 9114-5—*Royal Phil. O, Walter,* Cond; Col. 67386-7—*Phil. O, Klemperer,* Cond; Dec. 25444-5.

Don Juan-Song of the Nightingale (Napravnik): *La Scala O;* Vic. 9730.

Don Juan Fantasy (Mozart-Liszt): *Barer*, pf; (alb) Vic. M-577, 15485-6.

Don Juan's Serenade (Tchaikovsky): *Rosing*, ten; Dec. 20364.

Donkey Serenade, The (Friml): *Heidt & O;* Bru. 8107—*The Paradise Orchestra;* Var 8059—*Ambrose & O;* Dec. 2779, 584—*Fio Rito & O;* 1614—*Dunstedter*, ogn; Dec. 1843—*Hall & O;* Voc. 5142—*Martin*, voc; Dec. 3183—*Shaw & O;* Blu. 10125—*Frankel & O;* Blu. 7466—*Jones*, ten, Vic. 4380—*Mantovani & O;* Col 384.

Don Kossacken: *Don Cossack Ch, Jarov*, Cond; Col. 4163.

Donna Diana (Weber): *Walker*, gtr; Dec. 20474.

Donna Diana (von Reznicek): *Berlin State Opera O, Blech*, Cond, Vic. 11910—*Phil. O, Heger*, Cond; Dec. 25772.

Donna e mobile, La: see Rigoletto.

Donna non vidi mai: see Manon Lescaut.

Do not depart (Rachmaninoff): *Rosing*, ten; Dec. 25188.

Do Not Go My Love; *MacDonald*, sgr; Vic. 2047.

Do Not Speak, Beloved (Tschaikovsky): *Rosing*, ten; (Fr. alb) Dec. 9, 29048.

Don Pasquale (Donizetti): complete; *La Scala Opera Co. & O;* (alb) Vic. M-187, AM-187——excerpts: Sogno soave e casto; *Schipa*, ten; Vic. 1282—Notturno-Tornami a Dir: *Schipa*, ten; Vic 1755—Cheti, Cheti; *Azzolini*, bass; *Fregosi*, bar; Dec. 29019.

Don Quichotte (Massenet): *Chaliapin*, bass; Vic. 6693—*Paris Phil. O, Cloez*, Cond; Dec. 20583.

Don Quichotte a Dulcinee (Ravel): Chanson romantique; Chanson epique; *Singher*, bar; Vic. 4404—Chanson a boire; *Singher*, bar; Vic. 4405.

Don Quixote (Strauss. R): *New York Phil. Sym. O, Beecham*, Cond; (alb) Vic. M-144, AM-144.

Don't Be That Way: *Crosby*, voc; Dec. 1794—*J. Dorsey & O;* Dec. 1733—*Webb & O;* Dec. 483—*Goodman & O;* Vic. 25792—*Hampton & O;* Vic. 26173.

Don't Give up the Ship: *Powell*, voc; Dec. 613—*Decca Band;* (Fr. alb) Dec. 139, 1761.

Don't Go in the Lion's Cage Tonight: *Layman*, voc; Dec. 2089—*Elm City Four, Kay*, voc; (Fr. alb) Col. C-14, 35458.

Don't Send My Boy To Prison: *Colonna*, voc; Col. 35293.

Doppelganger, Der (Schubert); Kipnis, bass; Col. 67434.

Dorati, Antal, cond: see *London Phil.*

Dorfmann, Ania, pf: Concerto in G Minor (Mendelssohn); (alb) Col. X-124.

Dorfschwalben Aus Osterreich (Strauss, Jf): *Alpar*, sop; Dec. 23026.

Dorian Mode (Bach): see Toccata in D Minor.

Dorian Stg. Quar: Movement For String Quartet (Cowell); (Fr. alb) Col. M-388, 69747—Quartet No. 1 (Piston); (alb) Col. M-388, AM-388.

Dornberger, Chas, & O; Old McDonald Had a Farm; She'll be Comin' Around the Mt; Vic. 24199—Tiger Rag; Vic. 20647.

Dorsey Brothers' O; **Dec. for all Nos:** All Through the Night; 318—Annie's Cousin Fannie; 117—Anything Goes; 318—Apache; 314—Au Revoir l'Amour; 357—Basin Street Blues; 118—Blame It on My Youth; 320—Breeze, The; 207—By Heck; 118—Chasing Shadows; 476—Church Bells Told; 340—Dancing with My Shadow; 335—Day Dreams; 206—Dese Dem Dose; 469—Dinah; 376—Dipper Mouth; 561—Don't Be Afraid to Tell Your Mother; 371—Don't Let It Bother You; 207—Dream Man; 291—Dr. Heckle and Mr. Jibe; 117—Earful of Music; 258—Eccentric; 1304—Every Little Moment; 480 — Ev'ry Single Little Tingle of My Heart; 476—Farmer Takes a Wife; 368—Footloose and Fancyfrce; 482—Fun to Be Fooled; 260—Gentleman Obviously Doesn't Believe; 561—Gracias-Rumba; 445—Hands Across the Table; 291—Heat Wave; 208—Here Is My Heart; 311—Home Ties; 340—Honeysuckle Rose; 296—How Can You Face Me?; 196—I Ain't Gonna Sin No More; 116—I Believe in Miracles; 335—I Can't Dance; 116—I Couldn't Believe My Eyes, 519—I Couldn't Be Mean to You; 195—I'd Like to Dunk You in My Coffee; 321—If It's Love; 321—I Get a Kick Out of You; 319—I'll Never Say "Never Again" Again; 480—I'm Facing the Music; 367—I'm Gettin' Sentimental Over You; 115—I'm Goin' Shoppin' with You; 371—I'm Just a Little Boy Blue; 348—I Threw a Bean Bag at the Moon; 368—It's Dark on Observatory Hill; 314—I've Got a Feelin' You're Foolin'; 560—I've Got Your Number; 515—I Was Lucky; 358—Let's Take a Walk Around the Block; 260—Long May We Love; 115—Lost in a Fog; 195—Love is Just Around the Corner; 311—Lullaby of Broadway; 370—Mama . . . Yo Quiero Un Novio; 445—Milenberg Joys; 119—Missouri Misery; 297—Moon Was Yellow; 196—My Very Good Friend-The Milkman; 519—New Deal in Love; 348—Night Wind; 376—No Strings; 516—Okay Toots; 259—On a Sunday Afternoon; 559—Out in the Cold Again; 206—Rhythm of the Rain; 358—Sandman; 297—Singing a Happy Song; 357—Solitude; 15013—St. Louis Blues; 119—Stop, Look and Listen; 208—Tailspin; 560—Tiny Little Fingerprints; 367—Tomorrow's Another Day; 515—Top Hat White Tie and Tails; 516 — Weary Blues; 469, 15013 — What a Diff'rence a Day Made; 283 — What Can You Say in a Love Song?; 283 — When My Ship Comes In; 259—Words Are in My Heart; 370—You Are My Lucky Star; 559—You Didn't Know Me from Adam; 320—You're All I Need; 482—You're Okay; 1304—You're So Darn Charming; 520—You're the Top; 319—Your Head on My Shoulder; 258—You Saved My Life; 520.

Dorsey, Jimmy & O; **Decca for all Nos:** The Breeze and I; Little Curly Hair in a High Chair; 3150—Boog It; Six Lessons From Madame La Zonga; 3152—Let There Be Love; Poor Ballerina; 3166—Swing That Music; 3105—Dipper Mouth; 906—Hurdy Gurdy Man; Skeleton in the Closet; 949—Pennies from Heaven; 15027—Swing That Music; 866—When Ruben Swings the Cuban; 1049—I Can't Resist You; I Love to Watch the Moonlight; 3215—Fools Fall in Love; Latins Know How; 3176—How Can I Ever Be Alone; Tennessee Fish Fry; 3197—Contrasts; Perfidia; 3198—I Cried For You; Song of the Volga Boatman (Fr. alb) 131, 15041—Hear My Song, Violetta; Devil May Care; 3255—Cherokee; Man & His Drums; 2961—Do It Again; Now You Know; 2925—Keep a Knockin'; Major & Minor Stomp; 2980—Rigamarole; Swamp Fire; 2918—After You; 1378—Ah-Woo! Ah-Woo! to You; 873—All God's Chillun Got Rhythm; 1256—All I Remember Is You; 2523—All of Me; 2352—All or Nothing at All; 2580—All You Want to Do is Dance; 1377—An Old Fashioned Tune Always is New; 2553—Any Time at All; 1921—Are You Havin' Any Fun?; 2761—Arkansas Traveler; 2363—At a Perfume Counter; 1724—At Your Beck and Call; 1784—Back to Back; 2554—Begone; 2579—Body and Soul; 2735—Boston Tea Party; 901—Change Partners; 2002—Chicken Reel; 1086—Cowboy from Brooklyn; 1799—Darktown Strutters' Ball; 1939—Deep Purple; 2295—Dixieland Detour; 2735—Doctor Rhythm; 1651—Don't Be That Way; 1733—Don't Look Now; 941 — Dusk in Upper Sandusky; 607, 1939—Especially for You; 2554 — Fate; 2295 — Flight of the Bumble Bee; 1508 — Funicula Funicula; 1806 — Garden of the Moon; 1970—Go Fly a Kite; 2650—Good for Nothin'; 2294—Hollywood Pastime; 1200—Home in the Clouds; 2522—How'dja Like to Love Me! It's Love I'm After; 1671—I Can't Face the Music; 1746—I Didn't Know What Time it Was; 2813—I Fall in Love with You Every Day; 1671—If I Had You; 2814—If You Were in My Place; 1809—I Get Along Without You Very Well; 2322—I Got Rhythm; 1508—I Hadn't Anyone 'Till You; 1834—I Haven't Changed a Thing; 1961—I Let a Song Go Out of My Heart; 1809—I Love to Sing-a; 808—I Love You in Technicolor; 1921—I'm a Gambler; 607—In a Sentimental Mood; 882—In the Middle of a Dream; 2580—I Poured My Heart Into a Song; 2553—Is It Possible?; 2577—Is It True What They Say About Dixie?; 768—It Ain't Right; 901—It's All Yours; 2332—It's Anybody's Moon; 2322—It's Funny to Everyone But Me; 2702—It's No Fun; 782—It's the Dreamer in Me; 1733—It's the Natural Thing to Do; 1378—I Was Doing All Right; 1660—Jamboree; 1200—John Silver; 1860—Joseph! Joseph!; 1723—Jumpin' Jive, The; 2612—Just Lately; 1301—Killy-Ka-Lee; 1961—Kinda Lonesome; 2213—Lamp is Low; 2579—Let's Call a Heart a Heart; 950—Let's Call the Whole Thing Off; 1204—Let's Stop the Clock; 2293—Listen to the Mocking Bird; 1187—Lost and Found; 1746—Love Bug Will Bite You; 1187—Love is Here to Stay; 1660—Love is Where You Find It; 1970—Love Never Went to College; 2813—Love Walked in; 1724—Man and His Dream; 2650—Masquerade is Over; 2293—Me and Marie; 570—Melancholy Lullaby; 2761—Moon Got in My Eyes; 1377—Moonrise on the Lowlands; 782—Mutiny in the Brass Section; 1256—My First Impression of You; 1652—My Love for You; 2522—My Prayer; 2810—My Silent Mood; 2838—On a Little Street in Singapore; 2838—One Sweet Letter From You; 2702—One, Two, Button Your Shoe; 951—On the Sentimental Side;

1651—Our Love; 2352—Parade of the Milk Bottle Caps; 941—Pennies from Heaven; 951—Picture of Me Without You; 571—Popcorn Man; 1799—Rendezvous Time in Paree; 2577—Robins and Roses; 776—Romance; 2536—Romance Runs in the Family; 2294—Room with a View; 2213—Serenade to Nobody in Particular; 1040—Shoot the Meat Balls to Me, Dominick! Boy!; 2612—Show Your Linen, Miss Richardson; 2523—Sing Sing Sing; 776—Slap That Bass; 1203—Smoke from a Chimney; 1652—So Do I; 950—So Many Times; 2727—Stairway to the Stars; 2567—Stompin' at the Savoy; 882—Stop! and Reconsider; 1745—Table in the Corner; 2814—'Tain't No Use; 808—Take a Tip from the Whippoorwill; 2727—Tap Dancer's Nightmare; 655—That Feeling is Gone; 1860—There's a Far Away Look in Your Eye; 1834—There's No Substitute for You; 873—They All Laughed; 1204—They Can't Take That Away from Me; 1203—This is It; 2332—This is No Dream; 2536—Tomorrow Night; 2837—Two Bouquets; 1723—Waddlin' at the Waldorf; 1040—Wah Hoo; 762—Washington Grays-Inst.; 655—Week End of a Private Secretary; 1745—Welcome Stranger; 768—What's the Reason; 762—When Love Comes Your Way; 570—Where Am I?; 602—Whisper While We Dance; 2567—Who Do You Think I Saw Last Night?; 1784—Why Shouldn't I?; 571—Yam, The; 2002—You; 764—You Let Me Down; 602—You Never Looked so Beautiful; 764—You're a Lucky Guy; 2837—You're so Desirable; 2363—You're the Greatest Discovery; 2810.

Dorsey, Tommy & O; **Victor for all Nos. unless otherwise indicated:** Fable of the Rose; This Is The Beginning Of The End; 26555—I'll Be Seeing You; Polka Dots & Moonbeams; 26539—Moments In The Moonlight; Shake Down The Stars; 26525—My! My!; Say It; 26535—April Played the Fiddle; I Haven't Time to be a Millionaire; 26606—Buds Won't Bud; I'm Nobody's Baby; 26609—Charming Little Faker; Imagination; 26581—Devil May Care; Fools Rush In; 26593—It's a Lovely Day Tomorrow; You're Lonely and I'm Lonely; 26596—Hear My Song Violetta; Yours Is My Heart Alone; 26616—I'll Never Smile Again; Marcheta; 26628—Alla en el Rancho Grande; Shoot the Sherbert to Me Herbert; 26370—It's a Hundred to One; Vol Vistu Gaily Star; 26363—Stop Kicking My Heart Around; 26356—East of the Sun; Head on My Pillow; Blu. 10726—After You've Gone; 25467—All I Remember Is You; 26281—All Through the Night; 25866—Angels with Dirty Faces; 26115—Annie Laurie; 25774—Asleep or Awake; 26210—Back to Back; 26271—Barcarolle; 25887—Beale Street Blues; 25767, 36207—Between a Kiss and a Sigh; 26115—Bewildered; 25795—Blue Danube; 25556—Blue Moon; 26185—Boogie Woogie; 26054—Canadian Capers; 25887—Carolina Moon; 26072—Cocktails for Two; 26145—Comin' Thro' the Rye; 25813—Copenhagen; 26016—Dark Eyes; 25556—Davenport Blues; 26135—Dawn on the Desert; 26246—'Deed I Do; 25815—Dipsy Doodle; 25693—Down Home Rag; 26097—Go Fly a Kite; 26313—Got No Time; 26195—Guess I'll Go Back Home; 26294—Hawaiian War Chant; 26126—Heaven Can Wait; 26154—Hold Tight; 26163—Honolulu; 26172—How Am I to Know; 26294—Humoresque; 25600—Hymn to the Sun; 26259—If It's the Last Thing I Do; 25686—If You Ever Change; 26210—I'll See You in Dreams; 26012—I'm Gettin' Sentimental; 25236—I'm So Weary of It All; 26148—I Never Knew; 25813—In The Middle of a Dream; 26226—In the Still of Night; 25663—I Poured My Heart Into a Song; 26271—Is It Possible?; 26264—It's All Yours; 26149—It's Easy to Blame the Weather; 26135—I've Got a Feelin'; 25158—I've Got a Note; 25236—Jada; 25326—Jamboree; 25496—Jezebel; 25795—Just a Simple Melody; 25750—Lamp is Low; 26259—Liebestraum; 25539—Lightly and Politely; 26085—Little Skipper; 26195—Little White Lies; 25750—Lookin' Around; 25509—Man and His Dream; 26313—Maple Leaf Rag; 25496—Marie; 25523—Melody in F; 25519—Mendelssohn's Spring Song; 25539—Midnight on the Trail; 26126—More Than Ever; 25774—Mr. Ghost Goes; 25509—Music, Maestro, Please; 25886—My Walking Stick; 25856—Never Again; 26148—New Moon and Old Serenade; 26181—Nice Work If You Can Get It; 25695—Night and Day; 25657—Night in Sudan; 26321—Nola; 25570—Now It Can Be Told; 25856—Oh! How I Hate to Get Up; 25824—Oh, Promise Me; 25780—Oh You Crazy Moon; 26287—Old Black Joe; 26145—Old Curiosity Shop; 26140—Once in a While; 25686—Only When You're in My Arms; 26202—Our Love; 26202—On Treasure Island; 25144—Panama; 26185—Peckin' with the Penguins; 26181—Rainbow 'Round the Moon; 26062—Rendezvous Time in Paree; 26264—Rollin' Home; 25600—Room With a View; 26097—Royal Garden Blues; 25326—San Francisco; 25352—Santa Claus is Comin' to Town; 25145—Satan Takes a Holiday; 25570—Says My Heart; 25828—Shine on, Harvest Moon; 25780—Sleep; 25573—Smoke Gets in Your Eyes; 25657—Song of India; 25523—Star Dust; 25320—Stompin' at the Stadium; 26062—Stop Beatin' 'Round; 26012—Stop, Look and Listen; 25767, 36207—Sweetheart of Sigma Chi; 26016—Sweet Sue; 26105—Symphony in Riffs; 26163—Tea for Two; 26321—Take Me Back to My Boots; 25144—That's a Plenty; 25363—There's No Place Like Your Arms; 26030—This Is It; 26149—This Is No Dream; 26234—This Night; 26172—Tin Roof Blues; 26105—To You; 26234—Wake Up and Live; 25573—Washboard Blues; 26085—Weary Blues; 26054—Well, All Right!; 26281—What Do You Know?; 26140—What'll I Do?; 25824—Who?; 25693—Who Knows; 25663—Who'll Buy My Violets; 25519—Why Begin Again; 26246—Ya Got Me; 26030—Yearning, 25815—You Are My Lucky Star; 25158—You Don't Know How Much You Can Suffer, 26287—You Grow Sweeter; 26226—You Leave Me Breathless; 25828—You're a Sweetheart; 25695—You Taught Me to Love Again; 26154—You've Gotta Eat; 25352—After All; 26418—All in Favor of Swing Say Aye; 26356—All in Fun; 26406—All the Things You Are, 26401—Am I Proud?; 26429—Angel; 26465—Are You Having Any Fun?; 26335—Baby, What Else Can I Do; 26386—Blue Orchids; 26339—Blue Rain; 26418—By the River St. Marie; 26346—Careless; 26433—Darn That Dream; 26433—Day In—Day Out; 26339—Deep Night; 26445—Easy Does It; 26429—Faithful to You; 26439—Goodnight My Beautiful, 26335—Heaven in My Arms; 26406—I Concentrate on You; 26470—Indian Summer; 26390—It's a Blue World; 26465—I've Got My Eyes on You; 26470—Let's Disappear; 26333—Losers Weepers; 26439—Lover is Blue; 26390—March of the Toys; 26346—Milenberg Joys; 26437—Night Glow; 26376—Rosita; 26333—Running Through My Mind; 26325—So Many Times; 26386—Starlit Hour; 26445—Stomp It Off; 26376—Stop! It's Wonderful; 26325—That Lucky Fellow; 26401—Alibi Baby; 25577—As Long as You Live; 25899—A-Tisket A-Tasket; 25899—Big Apple; 25652—Chinatown; 26023—Do You Remember Last Night?; 26119—Everybody's Doing It; 25821—He's a Gypsy; 25577—If the Man in the Moon; 25676—If You Ever Should Leave; 25605—Josephine; 25676—Lady Is a Tramp; 25673—Milkmen's Matinee; 25568—Music Goes 'Round; 25201—My Own; 26005—Nice Work If You Can Get It; 25695—Posin'; 25605—Rhythm in My Nursery Rhymes; 25201—Sailing at Midnight; 26066—Shiek of Araby; 26023—Tears in My Heart; 25673—Thanks for Ev'rything; 26119—Twilight in Turkey; 25568—When Midnight Choo-Choo Leaves; 25821—You Must Have Been a Beautiful Baby; 26066—You're as Pretty as a Picture; 26005—You're a Sweetheart; 25695.

Dort, Wo Die Walder Grun: *Alpar*, sop; Dec. 23043.

Dos Canciones Mejicanas (Ponce): *Llobet*, gtr; Dec. 20366.

Dos Mazurkas (Adelita): *Gomez*, gtr; Dec 23093.

Doubt (Glinka): *Chaliapin*, bass; Vic. 15422.

Dover Beach (Arnold-Barber): *Barber*, bar; Vic. 8998.

(Dowland): Come, Deep Sleep; Vic. 1964, 15166—Come Again; Vic. 15166—Awake, Sweet Love; (Fr. alb) Col. M-231—Come Again, Sweet Love; (Fr. alb) Col. M-306—Pavannes, Galliards, & Almands; Tim. 1301—Come Heavy Sleep; Dec. 20239.

Down by the Old Mill Stream: *Crosby*, voc; Dec 2447—*Lunceford & O;* Dec. 1927—*Lombardo & O;* Dec. 102—*Three Peppers*, voc; Dec. 2239—*Baker*, voc; Vic. 26543—*Goodman & O;* Col. 35445—*Old Timer's O;* Blu. 7245—*Lombardo & O;* Blu. 10064—*National Cavaliers;* Vic. 21399.

Downey, Morton, ten: Home Sweet Home (Payne-Bishop); Love's Old Sweet Song (Malloy); Dec. 1955—Perfect Day (Bond); When Day is Done (De Sylva); Dec. 1738—It's the Same Old Shillalah; Kevin Barry; Molly Brannigan; My Wild Irish Rose; Rose of the Tralee, The; That's How I Spell I-R-E-L-A-N-D; When Irish Eyes Are Smiling; Where the River Shannon Flows; (alb) Col. C-16.

Down Home Rag: *Clinton & O;* Vic. 26414—*Plehal Bros*, duo-hca; Dec. 3096—*Redman & O;* Blu. 10061—*Osborne & O;* Dec. 2262—*Roy & O;* Dec. 2619—*Webb & O;* Dec. 785—*Dorsey & O;* Vic. 26097.

Down In The Forest (Ronald): *Sandler & O;* Col. 284.

Down in the Valley: *Matthey O;* Dec. 2718—see also Anthologies: American Folk Songs.

Down South: *Eveready Hour Gr;* Vic. 35823

Down the Volga: *Chaliapin*, bass; Vic. 7717.

Down to de Rivah (MacGimsey, R.): *Thomas*, bar; Vic. 1687.

Doyen, Jean, pf: see *Radisse, Lucienne.*

D'Oyly Carte Opera Company: **Victor for all Nos:** Gilbert and Sullivan Operas: Gondoliers; (alb) C-16 AC-16—H. M. S. Pinafore; (alb) C-13 AC-13—Iolanthe; (alb) C-10 AC-10—Mikado; (alb) C-26 AC-26—Patience; (alb) C-14 AC-14—Pirates of Penzance; (alb) C-6 AC-6—Princess Ida; (alb) C-20 AC-20—Ruddigore; (alb) C-19, AC-19—Sorcerer, The; (alb) C-21 AC-21—Trial by Jury; (alb) C-4 AC-4—Yeomen of the Guard; (alb) C-17, AC-17.

Dragon Fly (Spalding): *Spalding*, vio; Vic. 1914.

Dragonette, Jessica, sop: Giannina Mia; Italian Street Song; Bru. 7444—Ciri-Biri-Bin; Love's Own Waltz; Vic. 4457—Estrellita; Siboney; Vic. 4463—Is There a Santa Claus: Vic. 36237—Drink To Me Only With Thine Eyes; Have You Seen But A Whyte Lillie Grow; Col. 4105.

Draper, Charles, clar: Octet in F (Schubert); (alb) Col. M-97—Quintet in B Minor (Brahms); (alb) Col. M-118—Tarantella (Cassella); (Fr. alb) M-361.

Drapeau Rouge, Le: *La Chorale Populaire de Paris, Ch, Rooset*, Cond, Dec. 20611.

(Drdla): Souvenir; Dec. 152, 2590—Serenade a Kubelik; Dec. 20269.

Dream, A (Cory-Bartlett): *Caruso*, ten, Vic. 1658—*Crawford*, ogn; Vic. 21250—*Eddy*, bar, (Fr. alb) Col. C-27, 4367—*Crooks*, ten; Vic. 4000—*Peerce*, ten; Roy. 1850.

Dream Children (Elgar). *Harty & Halle O;* (Fr. alb) Col. M-165, 68002.

Dream of a Naughty Boy (Ravel-Branga): *Continental Sym. O;* Vic. 9306.

Dream of Love (Liszt): see Liebestraum.

Dream Pantomime: see Anthologies: Classical Gems.

Dream, The: see Manon.

Dream Visions (Schumann): See Traumeswirren.

Drei Zigeuner, Die (Liszt): *Scheidle*, bar; BP. 45061.

Dresdner Kreuzchor, Mauersberger, Cond: Echo lied (de Lassus); Die Nachtigall (Mendelssohn); Vic. 4326—Os justi (Bruckner); Virga Jesse (Bruckner); BP. 25034.

Dressed Ship, The: *National Folk Dance O, Foster*, Cond; Col. 359.

Dresshell, Miles, pcn: see Three Dance Movements for Percussion Group.

Dr. Gradus ad Parnassum (Debussy): see Children's Corner Suite.

Drick (Jordon): *Melchior*, ten; Vic. 2007.

(Drigo): Serenade; Dec. 152—Valse Bluette; Dec. 2591

Drill Ye Tarriers Drill: *Robinson*, sgr; Tim 504.

Drinking Song: see Cavalleria Rusticana, Lucrezia Borgia and Traviata.

Drink to Me Only with Thine Eyes (Jonson): *Tibbett*, bar; Vic. 1238—*Boston Pops O, Fiedler*, Cond; Vic. 4322—*Spalding*, vio; Vic. 1703—*Lehmann*, sop; Vic. 1893—*Robeson*, bar; Vic. 26168—*Sullivan*, voc; Vic. 26260—*Dixon*, voc; Vic. 22081—*Kirby & O;* Voc. 4890—*Renan*, bar; Bru. 8496—*Cloister Bells;* Dec. 2173—*Dragonette*, sop; Col. 4105.

Droschky Drag (Tschaikovsky): *New Friends of Rhythm;* Vic. 26229.

Drum Roll Symphony (Haydn): see Symphony No. 103 in E Flat.

Drums of Peace (Fords-Fraser): *Falkner*, bar; Col. 279.

Drunkard Song: *Vallee & O;* Vic. 24739—Hillebrand; Dec 216.

Drunken Miller (Dargomuizisky): *Rosing*, ten; Dec. 29046.

Dubarry, the (Leigh-Millocker): *Moore*, sop; Vic. 1614.

(Dubensky): Gossips; Vic. 4186.

Du bist die Ruh' (Schubert): *Lashanska*, sop; Vic. 7778—*Onegin*, con; Vic. 7075—*Bledsoe*, bar; Roy. 1702—*Alsen*, sop; (Fr. alb) Col. M-89, 7177.

Du bist wie eine Blume (Schumann): *Lehmann*, sop; Vic. 1859—see also Anthologies: Music History.

Du bist wie eine Blume (Liszt): *Bettendorf*, sop Dec. 25020.

Dubois, Alfred, vio: Sonata in A (Franck); (alb) Col. M-158—Sonata No. 3 (Debussy); (alb) Col. X-44.

Duchin, Eddy & O; **Brunswick for all Nos. unless otherwise indicated:** After Sundown; Cumparsita; Vic. 24461—Caminito; Lamento Esclavo; Vic. 25043—Cheek to Cheek; Isn't It a Lovely Day; Vic. 25093—Dust on the Moon; I Never Had a Chance; Vic. 24664—I Can't Escape; I'm an Old Cowhand; Vic. 25347—I Won't Dance; Lovely to Look At; Vic. 24871—Lights Out; Moon Over Miami; Vic. 25212—Love Is Good for Anything; Moonlight and Shadows; Vic. 25514—Adios, Americano; Thank Your Stars; Col. 35407—I Concentrate On You; I Happen To Be in Love; Col. 35369—A Little Boy & A Little Girl; Thunder! In My Heart; Col. 35386—It's a Lovely Day Tomorrow; You're Lonely and I'm Lonely; Col. 35475—Fools Fall in Love; You Can't Brush Me Off; Col. 35469—All in Fun; All the Things You Are; Col. 35302—Careless; In an Old Dutch Garden; Col. 35329; Creaking Old Mill by the Creek, The; White Lies and Red Roses; Col. 35352—El Rancho Grande; Speaking of Heaven; Col. 35296—The Gaucho Serenade, Ooh! What You Said; Col. 35360—Goody Goodbye; Smarty Pants; Col. 35255—Honestly; If What You Say Is True; Col. 35246—I Hear a Dream; It's a Hap, Hap, Happy Day; Col. 35259—I Must Have One More Kiss Kiss Kiss; What Is This Thing Called Love; Col. 35204—I Shoulda Stood in Bed; Wind at My Window, The; Col. 35334—My Twilight Dream; Parade of the Little White Mice, The; Col. 35314—I Touched A Star; It Wouldn't Be Love; Col. 35499—Moanin' Low; On the Alamo; Col. 35491—Ain't Cha Comin' Out; 8444—Baby Me; 8449—Between the Devil and the Deep Blue Sea; 8155—Boy Named Lem, A; 8432—Comes Love; 8434—Day We Meet Again, The; 8449—Danger in the Dark; 8434—Fool and His Honey Are Soon Parted, A; 8359—Falling in Love With Love; 8269—From Now On; 8252—Get Out Of Town; 8252—Heart and Soul; 8238—How Can We Be Wrong; 8224—I Go For That; 8278—I Kissed You in a Dream Last Night; 8264—I'm in a Happy Frame of Mind; 8106—It Never Was You; 8287—It's A Lonely Trail; 8238—Kinda Lonesome; 8278—My Reverie; 8224—Night and Day; 6977—Night Before Christmas, The; 8264—Ol' Man Mose; 8155—Out of Port; 8444—Running Through My Mind; 8432—September Song; 8287—Shortest Day of the Year; 8268—Sissy;

8106—Speak to Me of Love; 6977—Stardust; 8367—Still The Bluebird Sings; 8442—Stormy Weather; 8367—You Grow Sweeter As The Years Go By; 8359—Well, All Right!; 8442—

Duchow, Lawrence & O; **Decca for all Nos:** Auf Wiedersehen; Hopeless; 2592—Hortensie; Innocence; 2654—Jager March; Merry Month of May; 2785—Maybe Lonesome; Red Raven; 2543—Red Raven Waltz; Zelena Polka; 3022—Adnan Polka; Heartaches Waltz; 2986—Clarinet Joy Laendler; Old Comrades Polka; 3075—Faded Rose Waltz; Lonesome Musicians; 3115—Graceful Polka; Medley of Old Time Waltzes; 3192.

Dudar-Ai: *Chaliapine*, sop; Col. 4231.

Du Denkst mit einem Fadchen: *Lehmann*, sop; Vic. 1860.

Du, Du, liegst mir im Herzen (Pax): *Lashanska*, sop; *Reimers*, ten; Vic. 1746

Due, Barratt pf: April (Torjussen) Dec. 20249.

Duet in B Flat (Mozart): *Goldberg*, vio; *Hindemith*, va; (alb) Col. X-46, 68285-6.

(Dufay): see Anthologies: Music History-2000 Years of Music.

Duffy, Al & O: Ciribiribin; Marie Ah Marie; Dec. 1683—Funiculi Funicula; Spagnola, La; Dec. 2799.

(Dukas): Apprenti Sorcier, L'; Vic. 7021; (alb) Col. X-75—Variations, Interlude and Finale; (alb) Vic. M-385—La Peri-Poeme danse; Dec. 25133-4—Fanfare; (Fr. alb) Col. M-344, 69318.

Duke of Marlborough: *Victor Male Ch;* Vic. 20152.

Du Liebes Auge (Franz): see Lieder.

D'un Bateau (Borel-Clerc): *Rossi*, ten; Col. 4169.

D'une Gondole: *Rossi*, ten; Col. 4114.

Dunham, Sunny & O; Estrellita; Just a Memory; Var. 8205—Blue Skies; Memories of You; Var. 8234—Dark Eyes; Little White Lies; Var. 8227.

Dunkelberg, Otto, ogn: Organ Concerto in F Major (Handel); Dec. 25794.

D'une Prison (Verlaine-Hahn): *Lehmann*, sop; Vic. 1972.

Dunstedter, Eddie, ogn; **Decca for all Nos:** Alice Blue Gown; I'm in Heaven When I See you smile; 2047 — Aloha Oe: Song of the Islands; 2038—Blue Italian Waters; Fisherman's Chantie; 2353—Bridal Chorus, Lohengrin (Wagner); Wedding March (Mendelssohn); (Fr. alb) 51, 2493—Comparsita, La; Donkey Serenade; 1843—Nola; Parade of the Wooden Soldiers; 1572—Song of Songs; Trees; 2186.

Duo Concertant (Stravinsky): *Dushkin*, vio; *Stravinsky*, pf; (alb) Col. M-199, 17040-41, 68238.

Duo De Nadir et Zurga (Bizet): *Luccioni*, ten; *Deldi*, bar; Col. 9133.

Duo for Two Violins in the Sixth-Tone System (Haba): *Wiesmeyer & Stein*, duo-vio; (Fr alb) Col. M-361, 1307.

(Duparc): Chanson Triste; Soupir; Vic. 1892—Invitation au Voyage, L'; Vie Anterieure, La; Vic. 7973—Chanson triste; Dec. 25843—Phidyle; Dec. 20325.

Dupre, Marcel, ogn; **Victor for all Nos:** Choral Prelude (Bach); Toccata in D Minor (Bach); 7421—Cygne, Le (Saint-Saens); Prelude in E Flat (Saint-Saens); 1430—Fantasia in C Minor (Bach); Fugue in C Minor (Bach); 9284—Fugue in G Minor (Bach); Prelude in G Major (Bach); 7271—Piece Heroique (Franck); 9121.

Durandarte: *Meile,* ten; (Fr. alb) Vic. M-495, 15165.

Durbin, Deanna, sop: Songs, Souvenir Albums, Nos. 1, 2, 3; (alb) Dec. 35, 75, 128.

Dushkin, Samuel, vio: Concerto in D Major (Stravinsky); (alb) BP. 1—Duo Concertant for Violin & Piano (Stravinsky); (alb) Col. M-199—Danse Russe; Pastorale: (Stravinsky); Col. 17075—Serenade (Pergolesi); (Fr. alb) Col. M-199.

Dusty Road (L. & O. Rene): *Eddy*, bar; Vic. 4313.

Du und du: see Fledermaus.

Dux, Claire, sop; Ave Maria (Schubert); Dec. 20061.

(Dvorak):
Carneval Overture; Vic. 12159, 6868, 36290
Concerto: in A Minor: (alb) Vic. M-387, AM-387——in B Minor; (alb) Vic. M-458, AM-458; Dec. 25300-4——
Goin' Home; Vic. 36106, 15549; Dec. 23121, 23005, 2174, 2897——
Humoresque; Dec. 15005, 1190, 2182, 25613
Indian Lament; Vic. 7225——
Jacobin-selections; Dec. 25273——
Legend; (Fr. alb) Col. X-55, 68387——
Negro Spiritual Melody; Vic. 15369——
Quartet: No. 3 in E Flat Major; (alb) Col. M-369——No. 6 in F Major; (alb) Col. M-328——
Quintet in A Major; (alb) Vic. M-219, AM-219——
Rusalka-selections; Dec. 25292-3——
Scherzo Capriccioso; Vic. 8418——
Sextet in A Major; (alb) Vic. M-661, AM-661——
Songs My Mother Taught Me: see Songs My Mother Taught Me.
Slavonic Dances: No. 1; (Fr. alb) Col. M-234, 1235; Dec. 25170——No. 3; Dec. 25395——No. 6; Dec. 25543——No. 8; Dec. 25144; (Fr. alb) Col. X-129, 69544——No. 10; Dec. 25379
Slavonic Fantasie in B Minor; Dec. 20267
Slavonic Rhapsody; (alb) Col. X-55——
Sonatina in G; (alb) Col. X-129——
Symphonies: No. 2 in D Minor; (alb) Vic. M-663, AM-663, DM-663——No. 4 in G Major; (alb) Vic. M-304, AM-304——No. 5 in E Minor; (alb) Col. M-77, (alb) Vic. M-273, AM-273; (alb) Vic. M-469, AM-469——
Trio in F Minor; Dec. 25732-5——
See also Add-A-Part Records.

Dyck, Felix, pf: Polka in F Sharp Major (Smetana): Dec. 20229.

Dynamiden Waltz (Strauss, Jf): *Bela & O;* Dec. 25766

— E —

Each Tear That Falls: see Rigoletto.

Easter Cantata (Buxtehude): *Luening*, sop; *Reilich, Hersh*, vio; *Hunkins*, cel; *Wolff*, hschd; Mus. 1009.

Eastman Rochester Sym. O, Hanson, Cond: American Music for Orchestra (Hanson); (alb) Vic. 15656-59—Symphony No. 2 (Hanson); (alb) Vic. M-648, AM-648—Comes Autumn Time (Sowerby); Vic. 2058—Scherzo (Still); Vic. 2059—Joe Clark Steps Out (Vardell); Vic. 2059.

Easter Parade: *Martin & O;* Voc. 4725—*Lunceford & O;* Col. 35484—*Reisman & O;* Vic. 24418—*Lombardo & O;* Dec. 2345—*Edwards & Dennis*, voc; *Whiteman & O;* Dec. 2692—*King & O;* Dec. 1178.

Easton, Florence, sop: Siegfried (Wagner); (alb) Vic. M-167, AM-167—Indian Love Call; Kiss Me Again; Bru. 15193.

East Saint Louis Toddle-oo: *Ellington & O;* Bru. 6430, 7889.

Easy to Love: *Sullivan*, voc; Voc. 3848—*Wiley*, voc; Lib. 295—*Martin & O;* Bru. 10678—*Fields & O;* Bru. 6592—*Noble & O;* Vic 25422—*Reardon*, hp; Sch. 511—*King & O;* Dec. 937—*Langford*, voc; Dec. 940.

Eaver, Myrtle, pf: Naiads at the Spring; Sheep and Goat; Vic. 24532—Songs With-Out Words; Wandering; Vic. 24797—To Spring (Grieg); Waltz in G Flat Major (Chopin); Vic. 22153.

Eccentric: *MacPartland & O;* HRS. 1004—*Spanier & O;* Bru. 10417—*Dorsey Bros. O;* Dec. 1304.

Ecco Mormorar L'Onde (Monteverde): *Voc. & Inst. Ens;* Vic. 12304—*Madrigal Sgrs;* Col. 4202.

Ecco purch' a voi ritorno: see Orfeo (Monteverde).

Ecco ridente in cielo: see Barbiere di Siviglia.

Echoes of the Jungle: *Ellington & O;* Vic. 22743.

Echolied: *Kreuzchor;* Vic. 4326.

Echo Song (de Lassus): *Augustana Ch;* Vic. 1971.

Ecole Normale Chamber O, Cortot, Cond: Brandenburg Concerto No. 1 in F Major (Bach); Vic. 11781-82—Brandenburg Concerto No. 2 in F Major (Bach); Vic. 11930-31—Brandenburg Concerto No. 3 in G Major (Bach); Vic. 4225-26—Brandenburg Concerto No. 4 in G Major (Bach); with *Boudlon, Cortet, Morseau;* Vic. 7915-16—Brandenburg Concerto No. 5 in D Major (Bach); with *Cortot, Thibaud, Cortet;* Vic. 7863-64—Brandenburg Concerto No. 6 in B Flat Major (Bach); Vic. 11264-65.

Ecossaises No. 1, D Major; No. 2, G Major; No. 3, D flat Major, op. 72 (Chopin); *Brailowsky*, pf; Vic. 15382.

Ecossaises ((Beethoven): *Eaver*, pf; Vic. 21012.

Eddy, Nelson, bar: **Victor for all Nos. unless otherwise indicated:** Four Indian Love Lyrics; (alb) Col. X-150—The Play's The Thing; Col. 69819—All Souls Day (Strauss); Col. 17185—At the Balaliaka; Col. 17173 — Dedication (Strauss); Col. 17185—Song of the Volga Boatman; Col. 17172—None But the Lonely Heart (Tschaikovsky); Pilgrim's Song (Tschaikovsky); Col. 17171—Ride Cossack Ride—Col. 17172—Ah! Sweet Mystery of Life (Young-Herbert); 4281, 4323—Auf Wiedersehen (Reynolds-Romberg); 4284—Dusty Road; 4313—Farewell to Dreams, (Kahn-Romberg); 4329—I'm Falling in Love with Someone (Young-Herbert); 4280 — Indian Love Call; 4323 — Love's Old Sweet Song; 4284—Mounties, The; 4305—'Neath the Southern Moon (Young-Herbert); 4281 — Rose-Marie (Harbach-Hammerstein); 4305—Senorita (Kahn-Romberg); 4389—Soldiers of Fortune (Kahn-Romberg); 4389—Sun-Up to Sundown (Kahn-Romberg); 4388—Through the Years (Heyman-Youmans); 4313—Twelve Beloved American Songs; (alb) C-27—Tramp, Tramp, Tramp Along the Highway (Young-Herbert); 4280—When I Grow Too Old to Dream (Hammerstein-Romberg); 4285—Who Are We to Say (Kahn-Romberg); 4388—Will You Remember? (Young-Romberg); 4329—You Are Free (Le Baron-Kreisler-Jacobi); 4285.

Edisoneers, The, Bonime, Cond: March of the Musketeers; March of the Grenadiers; Ranger's Song; Song of the Open Road; The Riff Song; Your Land and My Land; Goin' Home; Jeanie With the Light Brown Hair; In the Still of the Night; Homing; (alb) Var. 38.

Edward: *Tibbett*, bar; Vic. 7486.

Edward (Brahms): see Ballade in D Minor.

Edwards, Cliff, voc: Give a Little Whistle: Dec. 3003—Jiminy Cricket; Dec. 3002—Turn on the Old Music Box; Dec. 3001—When You Wish Upon a Star; Dec. 3000—If I Had You; Night Is Young and You're So Beautiful; Dec. 1106—St. Louis Blues; Somebody Loves Me; Dec. 1166—see also: Anthologies: Childrens Records, Pinocchio.

Edwards, Joan, voc: The House With the Little Red Barn; How High the Moon; Lib. 292—Yesterdays; Let's Begin; Lib. 303—Fools Fall in Love; Latins Know How; Lib. 304.

Egli, Johanna, con: The Magic Flute-excerpts (Mozart); Dec. 20406.

Egmont (Beethoven): excerpt; *Lehmann*, sop; Dec. 20276—see also: Death of Clarchen—Larghetto; *London Phil. O, Weingartner*, Cond; (Fr. alb) Col. X-133, 69596.
Overture: *Beethoven Phil. Soc, Kleiber*, Cond; (Fr. alb) Roy. 3, 507—*Amsterdam Concertgebouw, Mengelberg*, Cond; Dec. 25284, Col. 68058—*Vienna Phil. O, Weingartner*, Cond; Col. 69195—*Phil. Sym. O, N. Y., Mengelberg*, Cond; Vic. 7291—*Victor Sym. O;* Vic. 35790.

Egyptian Barn Dance: *Scott Quintet;* Bru. 8144.

Ehlers, Alice, hschd: An Album of Harpsichord Music; (alb) Dec. 62—Violin Sonata No. 34 in F Major, K. 376 (Mozart); Dec. 25025—Italian Concerto (Bach, J. S.); Dec. 25221—acc. by *Schwarz*, vio: Sonatas for Violin and Harpsichord (Bach, J. S.); (alb) Gam. MS-7, 12117-22.
see also: Hindemith, Rudolf & Anthologies: Harpsichord Music.

Ehre Gottes aus der Natur (Gellert-Beethoven): *Flagstad*, sop; (Fr. alb) Vic. M-342, 1815—*Husch*, bar; Dec. 20021—*Tauber*, ten; Dec. 20257.

Ehrlich, Julius, Cond: see *O. Sym. de Paris.*

E. I. A. R. Sym:
De Sabata, Cond: Juventus-Symphonic Poem (Sabata); Dec. 25898-99—Fireworks (Stravinsky); Steel Foundry (Mossolov); Dec. 25510—From the Middle Ages-excerpts (Glazounov); Dec. 25824——
Ferrero, Cond: Tale of Tsar Saltana-excerpt (Rimsky-Korsakov); Dec. 25948 — Khovantschina (Moussorgsky); Dec. 25948—Notturno in G Flat Minor (Matrucci); Dec. 25855——
Gui, Cond: Bellini's Norma-complete; Dec. 25900-17——
Amfitheatrof, Cond: Prince Igor-Overture (Borodin); Dec. 25822.

(Eicheim, Henry): Bali; Vic. 14141-42—Japanese Nocturne; Vic. 7260.

Eifersucht Und Stolz (Schubert): *Wolff*, bar; (Fr. alb) Col. M-317, 9139.

18th Century Dance (Haydn): *Philadelphia O, Stokowski*, Cond; Vic. 7256.

1812 Overture (Tschaikovsky): *Boston Pops O, Fiedler*, Cond; (alb) Vic. M-515, 12411-12—*Philadelphia O, Stokowski*, Cond; Vic. 7499-500—*Royal Opera O, Goossens*, Cond; Vic. 9025-26—*Grand Sym. O, Weissmann*, Cond; Dec. 25279-80.

Eight German Dances (Mozart): *Minneapolis Sym. O, Ormandy*, Cond; Vic. 1722-33.

Eighth Harpsichord Suite Handel: see Allemande & Courante.

Eight Piano Ensemble, Finch, Cond: Hungarian Rhapsody, No. 2; Vic. 36125—Polonaise in A Major (Chopin); Prelude in C Sharp Minor (Rachmaninoff); Vic. 36140—Rhapsody in Blue; Vic. 36123.

Eili, Eili: *Baker*, voc; GA. 1007, Bru. 20101—*Rosen*, vio; Bru. 15206—*Sandler Trio;* Col. 257—*de Noiret;* Var. 8060—*Boston Pops O, Fiedler*, Cond; Vic. 12536—*Victor Salon O;* Vic. 35830—*Decca Salon O;* Dec. 3023.

E il sol dell' anima: see Rigoletto.

Eine Feste Burg: see Mighty Fortress.

Eine Kleine Nachtmusik (Mozart): see Serenade-Eine Kleine Nachtmusik.

Eine Schon' Tageweis: *Wolff*, bar; (Fr. alb) Col. X-168.

Einsame, Der (Lappe-Schubert): *Schumann*, sop; Vic. 15167.

Einsamer Quelle, An: See An Einsamer Quelle.

Eisenberg, Maurice, cel: Trio in D Major (Beethoven); (alb) Vic. M-370, AM-370—Trio in A Minor (Tschaikovsky); (alb) Vic. M-388, AM-388.

Einzug der Gaste: see Tannhauser.

E La Solita Storia. see Lamento di Frederico.

Eldridge, Roy & O: After You've Gone; Where the Lazy River Goes By; Voc. 3458—Florida Stomp; Wabash Stomp; Voc. 3479—Heckler's Hop; That Thing; Voc. 3577—Does Your Heart Beat for Me; Who Told You I Cared; Var. 8144—It's My Turn Now; You're A Lucky Guy; Var. 8084—Pluckin' the Bass; I'm Gettin' Sentimental Over You; Var. 8107—High Society; Muskat Ramble: Var. 8154.

Eleanor (Deppen): *Victor Salon O;* Vic. 20176.

Electric March (Creatore): *Creatore's Band;* Vic. 19844.

Elegia a la Saeta: *Gomez*, gtr; (Fr. alb) Dec. 129, 23144.

Elegiac Melodies (Grieg): *Stor Sym. O, Jarnefelt*, Cond; Dec. 25286.

Elegie (Massenet): *Chaliapin*, bass; Vic. 14902—*Ponselle*, sop; Vic. 6599—*Caruso*, ten; *Elman*, vio; Vic. 8007—*Green Bros*, hp. & chimes; Vic. 36107—*Ultraphone Sym. O;* Var. 1805—*Decca Salon O;* Dec. 1992—*Tatum*, pf; (Fr. alb) Dec. 126, 18049.

Elegie (Rachmaninoff): *Kitain*, pf; Col. 69272.

Elegie (Faure): *Boston Sym. O, Koussevitzky;* Vic. 14577.

Elegy (Howells): *Jacques Stg. O;* Col. 69751.

Elephant Never Forgets, An: see Noah's Ark.

Eleven Viennese Dances (Beethoven): *London Phil. O, Weingartner*, Cond; (alb) Col. X-133, 69595-96.

(Elgar): Cockaigne Overture; Vic. 11665——Concerto in B Minor (alb) Vic. M-174, AM-174——Enigma Variations; (alb) Vic. M-475, AM-475; (alb) Col. M-165; Dec. 25739-42——Land of Hope and Glory; Vic. 19783——Pomp

and Circumstance; Vic 6648, 9016, 11665; Dec. 25754 —— Salut d'amour; Vic. 20750, 22599; Col. 294——Sospiri; (Fr. alb) Col. M-361, 1300 —— Introduction and Allegro for Strings, op. 47; Dec. 25552-53——Serenade; Dec. 20185.

Elgar, Sir Edward William, Cond: see *B. B. C. Sym; London Sym; Royal Albert Hall O.*

Elijah-excerpts (Mendelssohn): *Matzenauer;* Vic. 6555—*Andrews,* ogn; Vic. 22860—*Kline,* sop; Vic. 24537—*Marsh,* sop; Vic. 9104—*Mormon Tabernacle Ch;* Vic. 35829—*Irmler Ch;* Dec. 25829—*Stevens,* bar; Dec. 25852—*Boy's Ch. of Hofburg Cathedral;* Dec. 25281—*Booth,* ten; with *London Phil. O,Braithwaite,* Cond; Vic. 12609.

Elisir D'Amore-excerpts (Donizetti): *Crooks,* ten; Vic. 15235—*Gigli,* ten; Vic. 7194—*Schipa,* ten; Vic. 6570—*Caruso,* ten; Vic 6016—*Fort,* ten; Col. 4293.

Elizabeth's Prayer: see Tannhauser

Elle Rien Qu'elle (Ferrari-Bordin): *Rossi,* ten; Col. 4171.

Ellington, Duke, pf: Mood Indigo & Solitude; Sophisticated Lady & In a Sentimental Mood; Bru. 7990.

Ellington, Duke & O; **Brunswick for all Nos. unless otherwise indicated:** Accent on Youth; 7514—Alabamy Home; 8091—All God's Chillun Got Rhythm; 8001—Azure; 7997—Baby When You Ain't There; 8241—Black and Tan Fantasy; 6682—Black Butterfly; 8044—Blue Light; 8297—Blue Ramble; 6336—Blues Serenade; 8221 — Boy Meets Horn; 8306 — Braggin' in Brass; 8099—Buffet Flat; 8231—Caravan; 7997—Carnival in Caroline; 8099 — Chatter-Box; 8029—Clarinet Lament! 7650—Cotton; 7526—Cotton Club Stomp; 8405—Creole Love Call; 20105—Crescendo in Blue; 8004—Diminuendo in Blue; 8004—Dusk in the Desert; 8029—Echoes in Harlem; 7650—Gal From Joe's; 8108—A Gypsy Without a Song; 8186—Harlem Speaks; 6646—Harmony in Harlem; 8044—Hip Chic; 8221—I Let a Song Go Out of My Heart; 8108—If You Were in My Place; 8093—I'm Satisfied; 6638—I'm Slappin' Seventh Avenue; 8131—In a Mizz; 8405—In a Sentimental Mood; 7461—In the Shade of the Old Apple Tree; 6646—Isn't Love the Strangest Thing; 7625—It Don't Mean A Thing; 6265—I've Got to Be a Rug Cutter; 7989—Jive Stomp; 6638—Lambeth Walk; 8204—Lost in Meditation; 8083—Margie; 7526—Mighty Like the Blues; 8231—The Mooche; 8241—Mood Indigo; 6682—Moon Glow; 6987—New Birmingham Breakdown; 7994—New Black and Tan Fantasy; 8063—New East St. Louis Toodle-O; 7989—No Greater Love; 7625—Old King Dooji; 8306—Please Forgive Me; 8256—Portrait of the Lion; 8365—Prelude to a Kiss; 8204—Prologue to Black and Tan Fantasy; 8256—Pussy Willow; 8344—Pyramid; 8168—Reminiscing in Tempo; 7346, 7547—Riding on a Blue Note; 8083—Rockin' in Rhythm; 6038—Rose of the Rio Grande; 8186—Rose Room; 6265—Scattin' at the Kit Kat; 7994—Sheik of Araby; 6336 — Showboat Shuffle; 7461 — Skrontch; 8093—Slap Happy; 8297—Solitude; 6987—Something to Live For; 8365—Sophisticated Lady; 6600—Stepping Into Swing Society; 8063—St. Louis Blues; 20105—Stormy Weather; 6600—Subtle Lament; 8344—Swingtime in Honolulu; 8131—Tiger Rag; 6510—Truckin'; 7514—Trumpet in Spades; 7752—Twelfth Street Rag; 6038—Way Low; 8411—When My Sugar Walks Down the Street; 8168 — Yearning for Love; 7752 — You Can Count on Me; 8411—The Dicty Glide; High Life; Blu. 6269—Memories of You; I Can't Give You Anything but Love; Blu. 6280—Keep a Song in Your Soul; Diga Diga Do; Blu. 6305—Harlemania; Stevedore Stomp; Blu. 6306—Jungle Nights in Harlem; Hot Feet; Blu. 6335— Jazz Lips; Sloppy Joe; Blu. 6396—East Saint Louis Toodle-oo; Black Beauty; Blu. 6430—Double Check Stomp; Old Man Blues; Blu. 6450 — The Duke Steps Out; Haunted Nights; Blu. 6727—Arabian Lover; Washington Wobble; Blu. 6782 — Doin' the Voom Voom; Shreveport-Stomp; Blu. 7710—Cotton Club Stomp; Shout 'Em Aunt Tillie; Blu. 10242—Flaming Youth; Breakfast Dance; Blu. 10243—Got Everything But You; Jubilee Stomp; Blu. 10244 — Saratoga Swing; It's Glory; Blu. 10245—Ain't Misbehavin'; Hyde Park; Dec. 323—Chicago; Harlem Speaks; Dec. 800—Cotton Tail; Never No Lament; Vic. 26610—Conga Brava; Ko-Ko; Vic. 26577—Concerto for Cootie; Me and You; Vic. 26598—Jack the Bear; Morning Glory; Vic. 26536—Mood Indigo; Solitude; Col. 35427—So Far, So Good; You, You Darlin'; Vic. 26537—Blues; Plucked Again; Col. 35322—Bouncing Buoyancy; A Lonely Co-Ed; Col. 35240—Doin' the Voom Voom; I'm Checkin' Out-Go'om Bye; Col. 35208—Grievin'; Tootin' Through the Roof; Col. 35310—I Never Felt This Way Before; Weely; Col. 35310—Lady in Blue; Little Posey; Col. 35291—Serenade to Sweden; The Sargeant Was Shy; Col. 35214—Black and Tan; Creole Love Call; Vic. 24861 — Blue Feeling; Stompy Jones; Vic. 24521—Bugle Call Rag; Dinah; Vic. 22938—Cocktails for Two; Live and Love Tonight; Vic. 24617—Creole Rhapsody; Vic. 36049—Daybreak Express; Dear Old Southland; Vic. 24501—Delta Serenade; Solitude; Vic. 24755—Ebony Rhapsody; Saturday Night Function; Vic. 24674—Echoes of the Jungle; Limehouse Blues; Vic. 22743—The Mooche; Mood Indigo; Vic. 24486—My Old Flame; Troubled Waters; Vic. 24651—No Papa No; Rockin' in Rhythm; Vic 26310—Ring Dem Bells; Three Little Words; Vic. 25076.

Ellis, Seger & O: Bee's Knees; Sometimes I'm Happy; Dec. 1350—I Know That You Know, Pretty Girl Is Like a Melody; Dec. 1322—Shivery Stomp; Three Little Words; Dec. 1275—Bye Bye Blues; Too Lazy for Love; Voc. 5534—I'm a Lucky Devil; Me and My Candid Camera; Bru. 8362.

Elman, Liza, pf: Sonatine (Francaix); FRM. 25.

Elman, Mischa, vio: **Victor for all Nos:** Hora Staccato (Dinicu-Heifetz); Song Without Words (Mendelssohn); Vic. 2064—Air for G String (Bach); 7103—Arioso (Handel); with *Lashanska, Feuermann, Serkin;* 15365—Ave Maria (Schubert-Wilhelmj); 7103 — Cavatina (Raff); 7461—Child's Dream, A (Ysaye); 7574—Coq D'Or—Hymn to the Sun (Rimsky-Korsakow-Franko); 7392—Cygne, Le (Saint-Saens); 1592 — Gypsy Airs (César Espejo); 7574 — Humoresque (Dvorak); 6836—Legende (Wieniawski); 7649—Litanei (Schubert-Pasternack); with *Lashanska, Feuermann, Serkin;* 15365—Meistersinger — Prize Song (Wagner-Wilhelmj); 7649—Minuet in G, No. 2 (Beethoven); 1434—Orientale (Cui); 1354—Pièce en forme de Habanera (Ravel); 1592—Serenade (Drigo); Serenade (Drdla); 1538—Serenade (Schubert); 7461—Serenade in G Major (Arensky); 1434—Souvenir (Drdla); 1354—Thais—Meditation (Massenet); 7392 — Träumerei (Schumann); Valse Sentimentale (Schubert-Franko); 1482—Valse Triste (Sibelius-Franko); 6836—Zigeunerweisen (Sarasate); 7780——

With *London Sym. O:* Concerto for Violin, in D Major (Tschaikowsky); (alb) M-79, AM-79—Concerto in G Minor (Vivaldi-Nachez); 7585-6——

Elman Stg. Quar: Andante Cantabile (Tschaikowsky); 6634—Quartet in D Minor (Haydn); 6701-2 — Theme and Variations (Haydn); 6634.

Elman, Ziggy & O: **Bluebird for all Nos:** Forgive My Heart; Love Is the Sweetest Thing; 10741—Am I Blue; I Have Everything To Look For; 10490—Tootin' My Baby Back Home; What Used to Was; 10563—I'm Through With Love; Something to Remember You By; 10663—Sugar; 29th and Dearborn; 10096—Bublitchki; And the Angels Sing; 10103—You're Mine, You; Zaggin' With Zig; 10316—Let's Fall in Love; I'll Never Be the Same; 10342—You Took Advantage of Me; I'm Yours; 10413.

Elmendorff, Karl, Cond: Einzug der Gaste-Tannhauser (Wagner); Col. 69000—Tannhauser (Wagner); (alb) Col. M-154 — Tristan und Isolde (Wagner); (alb) Col. M-101.

Elmer & O: Medley of Old Beer Favorites; Var. 8019—Old Time Medleys; Var. 8020.

Eloquence (Haydn): *Music Makers,* sgrs; Ira. 2R-29-05.

Elton O: Artist's Life (Strauss, J.); Echoes of the Danube (Porret); Var. 8013.

Elsa's Dream: see Lohengrin.

E Lucevan Le Stelle (Puccini): *Massini,* ten; Col. 4221—*Crooks,* ten; Vic. 2063.

Elverhoj (Kuhlau): *Royal Opera O, Copenhagen;* Col. 9144.

Emigrante, L' (Bonheur): *Oswald,* sop; Col. 290.

Emilio, acd: *Czardas; La Capricieuse:* Col. 304.

Emperor Concerto (Beethoven): see Concerto No. 5.

Emperor Jones-Standin' in Need of Prayer (Gruenberg): *Tibbett,* bar; Vic. 7959.

Emperor Quartet (Haydn): see Quartet in C, op. 76, No. 3.

Emperor Waltz (Strauss, J.): *Viennese Sym. O, Kleiber,* Cond; (Fr. alb) Roy. 2, 504—*Goodman & O;* (Fr. alb) Col. C-13, 35419—*Phil. O, Heger,* Cond; Dec. 25764—*Bela & O;* Dec. 25441—*Brunswick Salon O;* Bru. 8474—*Shilkret & O;* (Fr. alb) Var. 37, 8283—*Chicago Sym. O, Stock,* Cond; Vic. 7653—*Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-445, 12195—*International Novelty O;* Vic. 35919—*Vienna Ch. Boys, Gomboz,* dir; (Fr. alb) Vic. M-561, 1909—*Horlick & O;* (alb) Dec. 5, 1774.

En Bateau (Debussy): *Kreisler,* vio; Vic. 1358.

Enchanted Flute, The (Ravel): *Pirani & Grand,* duo-pf; (Fr. alb) Col. M-361, 1301.

Enchanted Lake (Liadow): *Boston Sym. O, Koussevitzky,* Cond; Vic. 14078.

Enchanted Night (Chopin): see Nuit Ensorcelee, La.

Enchantress, The (Tschaikovsky): *Kurenko,* sop; (Fr. alb) Vic. M-678.

End Begins: *Moore,* sop; Dec. 23000.

End of a Perfect Day: *White,* ogn; Vic. 36212—*Davidson,* ogn; Roy. 1767.

Endor & Farrell, voc: We've Always Wanted to Meet the Man; Cheer Up, Everything's Gonna be Lousy; Lib. 179.

Endreze, Arthur, bar: La Procession and Nocturne (Franck); Dec. 25893—Herodiade-excerpts (Massenet); Dec. 25880—Romeo et Juliette-excerpts (Gounod); Dec. 25892.

Enemy of His Country: See Andrea Chenier.

(Enesco, Georges): Roumanian Rhapsody; Vic. 1701-02—Sonata No. 3 in A Minor; (alb) Vic. M-318, AM-318.

Enesco, Georges, Cond, *Sym. O:* Concerto No. 1 in A Minor (Bach); Vic. 14370-71—see also *Paris Conservatory O; Orchestre des Concerts Colonne.*

Enesco, Georges, vio: See *Menuhin and Enesco.*

Enfance Du Christ-Serenade (Berlioz): *Laskine,* hp; *Moyse & Manouvrier,* fl; Dec. 25750.

Enfant et les sortileges (Ravel): *Continental Sym. O;* Vic. 9306.

Enfant Prodigue L'-excerpts (Debussy): *Bampton,* sop; Vic. 7746—*Heifetz,* vio; Vic 1694—*Opera-Comique O, Paris, Cloez,* Cond; Dec. 25417.

En Fermant Les Yeux (Massenet): *Bjoerling,* ten; Vic. 12635.

Engel, Lehman, Cond: see *Madrigal Sgrs.*

English Suites (Bach, J. S.):

No. 2 in A Minor: *Dennery,* pf; Dec. 25028—*Ehlers,* hschd; Dec. 23113—*Samuel, H.* pf; Vic. 9476-77—*Landowska,* hschd; (Fr. alb) Vic. M-447, 14877-78——

No. 3: *Borovsky,* pf; (alb) BP. 6, 35008-10——

No. 5, in E Minor: *Copeland,* pf; Vic. 15183——

No. 6, in D Minor: *Wolff,* hschd; (alb) Mus. 12, 1055-57—

G Minor: *Tureck,* pf; Vic. 11924.

Engulfed Cathedral, The: see Cathedrale Engloutie, La

Enigma Variations (Elgar): *Queen's Hall O, Wood,* Cond; Dec. 25739-42—*BBC Sym. O, Boult,* Cond; (alb) Vic. M-475, 12288-90; AM-475, 12291-93—*Halle O, Harty,* Cond; (alb) Col. M-165, 67999-02.

En La Alhambra (Breton): *Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-146, 67819.

Enlevement d' Europe, L' (Milhaud): see Anthologies: Operas-Minuets.

Ennis, Skinnay & O: Deep in a Dream; Gardenias; Vic. 26094—Garden of the Moon; Girl Friend of the Whirling Dervish; Vic. 26047—Hooray for Spinach; Wishing; Vic. 26212—Strange Enchantment; The Sentimental Sandwich; Vic. 26207.

En Sourdine (Verlaine-Faure): *Panzera,* bar; (Fr. alb) Vic. M-478, 15036.

En Priere (Faure): *Thill,* ten; Col. 4218.

En Route (Palmgren): *Joyce,* pf; Dec. 25426.

Ensueno (Turina): *Arbos & O;* (Fr. alb) Col. M-146, 67822.

En Suivant La Rive (Chamfleury-Blanc): *Rossi,* ten; Col 4117.

Entfuhrug aus dem Serail (Mozart): see Seraglio.

Entr'acte-Gavotte (Gillet): *Victor Concert O;* Vic. 24107.

Entrance and March of the Peers: see Iolanthe (Gilbert-Sullivan).

Entrance of the Court: see Utopia Limited (Gilbert-Sullivan).

Entrance of the Gods Into Valhalla: see Rhinegold.

Entry of the Boyards (Halvorssn): *Stor Sym. O, Jarnefelt,* Cond; Dec. 25784.

Entrance of the Little Fauns (Pierne): *New York Sym. O, Damrosch,* Cond; (Fr. alb) Col. M-74, 67345—*Boston Pops O, Fiedler,* Cond; Vic. 4319.

Entry of the Gladiators: *Barnum & Bailey Band;* Vic. 22438.

Entzucket Dich Ein Wunderhauch (Wolff): *Wolff,* bar; (Fr. alb) Col. M-268, 4148.

En Vacances (De Severac): *Dennery,* pf; Dec. 20624.

Enzo Grimaldo: see Gioconda.

Eolides, Les (Franck): *Columbia Broadcasting Sym, Barlow,* Cond; (alb) Col. X-145, 69685-86.

Epreuve D'Amour, L' (Mozart): *London Phil. O, Kurtz,* Cond; Col. 69560.

Erb, Karl, ten: **Victor for all Nos:** Am See (Bruchmann-Schubert); Andenken (Matthisson-Wolf); An die Laute (Rochlitz-Schubert); Dass sie hier gewesen (Rückert-Schubert); Fremden Kindes heil'ger Christ, Des (Loewe-Rückert); Frohe Botschaft (Reinick-Wolf); Liebe hat gelogen, Die (Von Platen-Schubert); O Kuhler Wald (Brentano-Brahms); O wusst' Ich doch den Weg Zurück (Groth-Brahms); Wanderer an den Mond, Der (Seidl-Schubert); Was soll Ich sagen? (Chamisso-Schumann); Zum Neuen Jahr (Mörike-Wolf) (alb) M-501.

Erdmann, Eduard, pf: Intermezzo in C Sharp Minor, op. 117, No. 3 (Brahms); Bagatelle in E Flat Major (Beethoven); Dec. 25783—Intermezzos in E Flat Major & E Flat Minor, op. 117, Nos. 1 & 2 (Brahms); Dec. 25326.

Erinerang (Schenkendorf - Brahms): *Kipnis-Moore,* sgrs; (Fr. alb) Vic. M-522, 14306.

Erinnyes, Les (Massenet): *O. of Assn. Sym., Paris, Casadesus,* Cond; Dec. 20095-99.

Eri tu: see Masked Ball.

Erlaube Mir Feins Madchen (Brahms): *Wolff,* bar; (Fr. alb) Col. X-128, 69542.

Erlaube mir, Feinsliebchen (Brahms): *Gerhardt,* mez-sop; Vic. 7795.

Erlkonig, Der: *Moissi,* mon; Col. 4195.

Erlkonig, Der (Lowe): *Henschel,* bar; Col. 9110—*Bohnen,* bass; *Szell,* pf; Dec. 25756.

Erlkonig, Der (Schubert): *Kipnis,* bass; Vic. 15825, Col. 9128—*Jeritza,* sop; Vic. 6704—*Schumann-Heink,* con; Vic. 7177, 6273—*Onegin,* con; Vic. 7657—*Braslau,* con; (Fr. alb) Col. M-89, 67431.

Ernani-excerpts (Verdi): *Souez,* sop; Vic. 14493—*Ponselle,* sop; Vic. 6875—*Pinza,* bass; Vic. 7552—*Met. Ch. & O;* Vic. 8174—*Korjus,* sop; Vic. 12603—*Italian National Band;* Dec. 15011—*Royale Chamber O, Querze,* Cond; (alb) Roy. 32, 605-9.

Eroica Symphony (Beethoven): See Symphony No. 3.

Erster Strahl (Trunk): *Melchior,* ten; Vic. 1882.

Er und Sie (Kerner-Schumann): *Lehmann-Melchoir,* sgrs; Vic. 1906.

Es Blinkt Der Tau (Rubinstein): *Seinmeyer,* sop; Dec. 25751.

Escales (Ibert): *O. des Concerts Straram, Straram,* Cond; (alb) Col. X-16, 68050-51.

Escapada: *Ambrose & O:* Dec. 15033—*Carroll & O;* Dec. 2233.
Es hat die Rose sich beklagt: see Lieder (Franz).
Es hat sich halt: *Vienna Ch. Boys;* Vic. 1946.
Es ist ein Ros entsprungen (Praetorius): *Trapp Family Ch;* (Fr. alb) Vic. M-535, 1961—*St. Ludwig's Church Ch, Krumscheidt,* Cond, Dec. 20293.
Es ist vollbracht (Bach-Stokowski): *Philadelphia O, Stokowski,* Cond; Vic. 8764—*Schumann,* sop; Vic. 7275.
Es muss ein Wunderbares sein (Liszt): *Wolff,* bar & pf; (Fr. alb) Col. X-148, 69732—*Bettendorf,* sop; Dec 25020.
Espana Rhapsodie (Chabrier): *O Concerts Colonne, Paris, Pierne,* Cond; Dec. 25022—*Detroit Sym. O. Gabrilowitsch,* Cond; Vic. 1337—*Boston Pops O, Fiedler,* Cond; Vic. 4375.
Espana Waltz (Waldteufel): *Boston Pops O;* Vic 4461—*Horlick & O;* Dec 1989—*Phil. O, Weismann,* Cond; Dec. 25126.
Esprits Gardiens: Le Bruit Des Chants (Reyer): *Thill,* ten; Col. 9147.
Es Rauschet das Wasser (Brahms): *Bampton-Thibault,* sgrs; (Fr. alb) Vic. M-175, 7760
Esser Madre E Un Inferno (Cilea): *Muzio,* sop; (Fr. alb) Col. M-259, 9108.
Estampes (Debussy): *Gieseking,* pf; (Fr alb) Col. M-352, 17127, 69841.
Es Steht Ein' Lind' (Brant): *Wolff,* bar & pf; (Fr. alb) Col. X-168.
Es Steht Ein' Lind' (Brahms): *Wolff,* bar. & pf; (Fr. alb) Col. X-128, 69541.
Estrellita (Ponce): *Black & Stg. Ens;* Col. 240—*Rollini Trio;* Voc. 5435—*Dunham & O;* Var 8205—*Kostelanetz & O;* Col. 4236—*Horlick & O;* Dec. 2158—*Fio Rito & O;* Dec 1866—*Katzman & O;* Dec. 125—*Dragonette,* sgr; Vic. 4463—*Galli-Curci,* sop; Vic. 1440—*Koshetz,* sop; Vic. 4040—*Heifetz,* vio; Vic 1332—*Victor Salon O;* Vic. 20279—*Goodman & O;* Vic. 26187—*Cugat & O;* (Fr. alb) Vic. P-1, 25747—*Crawford,* ogn; Vic. 20586.
Estro Armonico (Vivaldi): see Concerto Grosso in D Minor.
Estudiantina (Turina): *O. Iberica de Madrid, Lago,* Cond; Dec. 20373.
Estudiantina Waltz (Waldteufel): *Perry,* acd; Vic. 20175—*International Concert O;* Vic. 35798—*Phil. O, Weissmann,* Cond; Dec. 25126—*Radio Sym. O;* Roy. 1746—*Goodman & O;* (Fr. alb) Col. C-17, 35504—*Horlick & O;* (alb) Dec. 13, 1986.
Estudio De Concierto: *Gomez,* gtr; Dec. 23094.
Es War Einmal Ein Fruhlingstraum (Tauber): *Tauber,* ten; Dec. 23055.
Es Werde Licht (Wolff): *Wolff,* bar & pf; (Fr. alb) Col. M-268, 4147.
Etchings (Spalding): *Spalding,* vio; (alb) Vic. M-264, 1707-09.
Etenraku: *Philadelphia O. Stokowski,* Cond; Vic. 14142.
Et Hab (Grieg): *Flagstad,* sop; (Fr. alb) Vic. M-342, 1816.
Etienne Marcel (Saint-Saens): *Grand Sym. O, Cloez,* Cond; Dec. 20077.
Et Incarnatus Est (Mozart): *Ginster,* sop; Dec. 25167.
(Etler): Music For Chamber Orchestra, YA. 5-6.
Etoile du Nord-Aria: *Galli-Curci,* sop; Vic. 7655.
Et Ron, Ron, Petit Patapon, f.s: *Dilling,* hp; Col. 17073.
Et ta langue, elle ne remue plus: see Salome.
Etting, Ruth, voc: Goodnight My Love; May I Have the Next Romance With You; Dec. 1107—In the Chapel in the Moonlight; There's Something in the Air; Dec. 1084—It's Swell of You; There's a Lull in My Life; Dec. 1212—Message from the Man in the Moon, On a Little Dream Ranch; Dec. 1259.
Etudes:
(Babin): No. 1; *Vronsky-Babin,* duo-pf; Vic. 4377——
(Chopin): in E Major, op. 10, No. 3; *Savao,* pf; Vic. 15448—*Paderewski,* pf; Vic. 6628—*von Sauer,* pf; Dec. 25260——in C Sharp Minor, op. 10, No. 4; *Horowitz,* pf; Vic. 14140——in G Flat Major, op. 10, No. 5; *Horowitz,* pf; Vic. 14140—*Paderewski,* pf; Vic. 1387—*Koczalski,* pf; Dec. 20426—*Rosenthal,* pf; Dec. 25268—*Schneevoigt,* pf; Roy. 1762——*De Radvan,* pf; Roy. 558—*Chasins,* pf; MCR. 3——in C Major, op. 10, No. 7; *Bachaus,* pf; Vic. 7270——in C Major, op. 10, No. 1; *Rosenthal,* pf; Dec. 25268——in E Flat Major, op. 10, No. 11; *Lhevinne,* pf; Vic. 8868——in C Minor, op. 10, No. 12; *Paderewski,* pf; Vic. 1387—*Hohn,* pf; Dec. 25113——in A Flat Major, op. 25, No. 1; *Cortot,* pf; Vic. 1101——in G Sharp Minor, op 25, No. 6; *Lhevinne,* pf; Vic. 8868—*de Raduan,* pf; Roy. 558——in A Minor, op. 25, No. 11; *Lhevinne,* pf; Vic. 8868——in B Minor, op. 25, No. 22; *Lhevinne,* pf; Vic. 14024——in F Major, No. 8; *Arrau,* pf; Dec. 20425—*Kleeborg,* pf; Dec. 20230——op. 25, No. 9; *Koczalski,* pf; Dec. 20426——in F Minor, op. 25, No. 2; *Hohn,* pf; Dec. 25113——in A Flat Major, No. 13; *Schneevoigt,* pf; Roy. 1762——op. 10, No 11; op 33, No. 24; *de Raduan,* pf; Roy. 559——selected etudes: *Cortot,* pf; (alb) Vic. M-398—*Bachaus,* pf; (alb) Vic. M-43, AM-43—*Kilenyi,* pf; (alb) Col. M-368——
(Debussy): No. 1 pour les arpeges composes; *Horowitz,* pf; Vic. 8996——
(Glazounov): de Concert in C Major; *Borovsky,* pf; BP. 35038——
(Liszt): de Concerto in F Minor: *Borovsky,* pf; BP. 95044—*Joyce,* pf; Dec. 25205——in D Flat; *Bauer,* pf; Vic. 6828——
(Prokofieff): op. 25; op. 59; *Prokofieff,* pf; Vic. 15031——
(Rachmaninoff): Etude Tableau; *Rachmaninoff,* pf; Vic. 1184—*Kitain,* pf; Col. 69569——(de Schlozer): de Concert in A Flat Major; *Joyce,* pf, Dec. 25205——
(Scriabin): in C Sharp Minor, op. 2, No. 1; *Munz,* pf; Dec. 20301—*Kitain,* pf; Col. 69569—*Bauer,* pf; Vic. 1721——in D Sharp Major, op. 8, No 12; *Bauer,* pf; Vic. 1721—*Zollner,* pf; Dec. 20263——in F Sharp Minor, op. 8, No. 2; *Hayman,* pf; FRM. 26-7.
Etudes Symphoniques (Schumann-Posth): *Cortot,* pf; (alb) Vic. M-122, 7493-95, AM-122, 7496-98.
Euch macht ihr's leicht: See Meistersinger
Eugene & O: Two Guitars; Black Eyes, Var. 8001.
Eugene's Viennese O: Danube Waves; Waltz Dream; Col. 398—Gold and Silver; Over the Waves; Col. 324.
Eugen Onegin-excerpts (Tschaikovsky): *Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-554, 12429—*Royal Opera O;* Vic. 9026—*Raiceff,* ten; Dec. 20247—*Malkin,* sop; Dec. 25840—*Baklanoff,* bar; Dec. 20423—*Hastings Municipal O. Harrison,* Cond; Dec. 25590—*Royal Opera House O. Jarnefelt,* Cond; Dec. 25325—*Kullman,* ten; Col. 9099.
(Eulenburg): Rosenlieder-excerpts; Dec. 25800-01.
Euridice-Funeste piaggie (Peri): *Crane,* sgr; Vic. 21752.
Euryanthe Overture (Weber): *Chicago Sym. O, Stock,* Cond; Col. 11179—*Phil. O, Von Schillings,* Cond; Dec. 25098-99—*BBC. Sym. O, Boult,* Cond; Vic. 12037—*Berlin State Opera O, Blech,* Cond; Vic. 9398—*Amsterdam Concertgebouw O, Mengelberg,* Cond; Col. 68069.
Euterpe Sym. O: Pomp and Circumstance; Roy. 1735
Eutzing, Erika, bas· see Quartettino for Bassoons.
Evangelimann, Der (Kienzl): *Tauber,* ten; Dec 23047.
Evans, Edith & Gielgud: The Importance of Being Earnest; Vic. 4445.
Eva Waltzes (Lehar-Schott): *International O;* Vic. 35984.
Evans, Edith, nar: see Anthologies· Voice of Poetry, The.
Evans, Nancy, con: Zigeunerlieder - excerpts (Brahms); Dec. 25719-20—How Can the Tree but Wither (Williams, R.V.); The Water Mill (Williams, R.V.); Dec. 25752—Irmelin Rose (Delius); Indian Love Song (Delius); Dec. 20178.
Evans, Red & O: Thanks for the Memory; Vic. 25788.
Evans, Maurice, actor: Hamlet-four excerpts; (alb) Col. M-340—King Richard II, (alb) Col. M-303.
Even Bravest Heart: see Faust.
Evening: *Augustana Ch, Veld,* Cond; Vic. 1937.
Evening Chimes: *Neapolitan Trio;* Vic. 20026.
Evening in Granade: see Soiree dans Grenade.
Evening in Town: *London Sym. O, Coates,* Cond; Vic. 36170.
Evening in Vienna (Strauss, J.): *De Radwan,* pf; (Fr. alb) Roy. 16, 560.
Evening's Heavenly Light: see Meistersinger.
Evening Song (Schumann): see Abendlied and Nachstuck.
Even Little Things May Often Give: see Auch kleine Dinge Konnen (Wolf, H.).
Evening Songs (Delius): *Labbette,* sop; Col. 9092.
Evensong (Seusse): see Young Man With a Harp.
Evensong (Martin): *Andrews,* ogn; Vic. 24470.
Eventyr: see (Delius) Society Set.
Eveready Hour Group: Down South, Goin' Home; Vic. 35823.
Everett, Eliot & O: Soliloquy; La Cumparsita; Blu. 5327.
Evergreen-selections: *New Mayfair O;* Vic. 36141.
Ever Lighter Grows My Slumber: see Immer leiser wird mein Schlummer.
Ever of Thee I'm Fondly Dreaming: *Alda,* sop; Vic. 1176—*Luther & Layman,* voc; Dec. 2422.
Ever Since the Day: see Louise.
Everybody Loves My Baby: *Russell & O;* HRS. 1002—*Mezzrow-Ladnier Quintet;* Blu. 10090—*Herth Trio;* Dec. 2632—*Roy & O;* Dec. 1426—*Sharkey & O;* Dec. 1014—*Hampton & O;* Vic. 25682.
Everybody Works but Father: see Anthologies· Gay Nineties.
Eviva Rosa Bella (Galuppi-Monteverdi): *Hayes,* ten; (Fr. alb) Col. M-393, 17174.
Evrard, Jane, Dir: see *Women's O. of Paris.*
Ev'ry Time I Feel de Spirit: *Anderson,* con; Vic. 2032—*Robeson* bar; Vic. 26251.
Exactly Like You: *Prima & O;* Dec. 2279—*Basie & O;* Dec. 1252—*Wilson & O;* Col. 35220—*Goodman Trio;* Vic. 25406—*Thompson & O;* Vic. 25582.
Exaltation (Coerne): *Victor Sym. Band;* Vic. 35968.
Exhortation Et Conclusion (Milhaud): *Coecilia Ch;* (Fr. alb) Col. M-64, 9119.
Extase (Duparc): *Panzera,* bar; Vic. 15798.
Extended Chords Etude (Chopin): see Etudes, op. 10.
Eyes of Texas: *Bluebird Military Band;* Blu. 5550.
Ezekiel Saw de Wheel: *Hall Johnson Ch;* Vic. 36020—*Robeson,* bar; Vic. 20604—*Southernaires,* voc; Dec. 2858.

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Fable in Sable: *New Friends of Rhythm;* Vic. 26315.
Facade Suite (Walton): *London Phil. O, Walton,* Cond; Vic. 12034-35—*O. Raymond, Goehr,* Cond; Col. 69834—*Sitwell & Lambert* with *Chamber O;* Dec. 25632-33—*London Phil. O;* Vic. 12532.
Face to Face. *Parker Trio,* voc; Vic. 24759—*Curtis Syt;* Vic. 26288—*Green Bros.* hp & chimes; Vic. 25670—*Werrenrath,* bar; Vic. 1120.
Faery Queen, The (Purcell): *Jacques Stg. O;* Col. 69407.
Fagelns Visa (Soderberg): *Augustana Ch, Veld,* Cond; Vic. 2052.
Fair At Sorochinsk, The (Moussorgsky): *Opera Comique O, Paris, Cloez,* Cond; Dec. 20116-17—*London Sym. O. Coates,* Cond; Vic 11443.
Fairchild & Carroll, duo-pf: George Gershwin Cavalcade-Selections: (alb) Lib. 219—Rodgers and Hart Cavalcade-Selections; (alb) Lib. 192, 203, 216, 225.
Fairchild, Edgar, pf: Medlies; (alb) Lib. 220, 223, 226, 227, 230.
Fairest Daughter of the Graces: See Rigoletto.
Fairest Lord Jesus (Munster): *Seagle,* bar; Dec. 18036.
Fairest of the Fair (Sousa): *Goldman Band;* Vic. 26191, 20132—*Brunswick Military Band;* Bru. 8503.
Fair Harvard: *Boston Sym. O. Koussevitzky,* Cond; Vic. 4333.
Fair Maid of Perth (Bizet): *London Phil. O, Beecham,* Cond; (alb) Col. X-28, 9085-86.
Fair of Sorochintski: *Gorin,* bar; Vic. 2038.
Fair Phyllis I Saw (Farmer): *Madrigal Sgrs;* (Fr. alb) Col. M-306, 4165—*St. George Sgrs;* (Fr. alb) Col. M-231, 5717—*Stockholm Madrigal Ch;* Dec. 20239.
Fairy Tale (Medtner): *Moiseivitch,* pf; Vic. 1449—*Anderson,* pf; Ira. 2R-29-03.
Fairy Tale (Heykens): *Sandler & O;* Col. 267.
Fairy Tale of Tsar Saltan: see Flight of the Bumblebee.
Fairy Tales (Suk): *Chicago Sym. O;* Vic. 6649.
Faith Waltz: see Doctrinen Waltz.
Falkner, Keith, bar: Bridgebuilders; Drums of Peace; Col. 279—See also Anthologies: English Society.
(Fall): The Dollar Princess; Dec. 25024, 2101—The Girl on the Train; Dec. 25034.
Falstaff-Complete Opera (Verdi): *sgrs, O & Ch, Molajoli,* Cond; (alb) Col. OP. 16, 68647-60; AM. 68661-74.
Familien-Gemalde (Schumann): *Lehmann-Melchoir,* sgrs; Vic. 1907.
Family Album-Here's a Toast: *Lawrence-Coward & Co;* Vic. 36192.
Famous Voices: *William Howard Taft; Thomas Edison; Woodrow Wilson; Robert Peary; Theodore Roosevelt;* (alb) Gen. Vocarium—1——*Joseph Jefferson; Arthur Conan Doyle; Kenneth Landfrey,* trp—Charge of the Light Brigade; *James Ramsay MacDonald; George B. Shaw; Thomas Edison;* (alb) Gen. Vocarium—2——*William Ewart Gladstone; George E. Gourard; Amelia Earhart; Melba; Schumann-Heink; William Jennings Bryan; Ira D. Sankey; King George V; King Edward VIII; King George VI;* (alb) Gen. Vocarium—3——*Andrew Carnegie; Calvin Coolidge; P. T Barnum; General Leonard Wood; John J. Pershing; Warren G. Harding;* (alb) Gen. Vocarium—4——*Will Rogers; Sarah Bernhardt; James Whitcomb Riley; Guglielmo Marconi; Florence Nightingale;* (alb) Gen. Vocarium—5.
Fanciulla del West-Che'ella mi creda libero (Puccini): *Bjoerling,* ten; Vic. 4408.
Fandango Castellano: *Gomez,* gtr; Dec. 23094.
Fandanguillo: *Segovia,* gtr; Vic. 1487, 6767.
Fanfare (Debussy): *O. des Festivals, Inghelbrecht,* Cond; (Fr. alb) Col. M-344, 69318—(Dukas): *O. des Festivals. Inghelbrecht,* Cond; (Fr. alb) Col. M-344, 69318.
Fanget an: see Meistersinger.
Fantasia in C Minor (Mozart): *Aitken,* pf; Gam 12.132.
Fantaisie Hebraic (Pochon): *Stradivarius Stg. Quar;* Col. 17103-04.
Fantasie:
(Chopin): in F Minor; Cortot, pf; Vic. 8250-51—see also Polonaise No. 7——
(Beethoven): in G Minor; *Castagnetta,* pf; (Fr alb) Tim. 5 C-F——
(Scriabine: in E Minor; *Castagnetta,* pf; (Fr. alb) Tim. 5 C-F——
(Purcell): No. 3; *Pasquier Trio;* Col. 69687.
Fantaisie-Impromtu (Chopin): *Bauer,* pf; Vic. 6546—*Cortot,* pf; Vic. 8239—*von Sauer,* pf; Dec. 25110.
Fantasia:
(Bach): C Minor; *Cumpson,* pf; (Fr. alb) Col. X-3, 68193—*Dupre,* ogn; Vic. 9284—G Minor; *Pessl,* hschd; (Fr. alb) Col. X-70, 68746——
(Busoni): In Memory of My Father; *Petri,* pf; Col. 69127——
(Mozart): D Minor; *Landowska,* pf; (Fr. alb) Vic. M-483, 15067; *Barth,* pf; Vic. 20345—C Minor; *Fischer,* pf; Vic. 8696—F Minor; *Cunningham,* ogn; Col. 69009——
(Brahms): op. 116, No. 4; *Castagnetta,* pf; (Fr. alb) Tim. 5 C-F——
(Haydn): C Major; *Castagnetta,* pf; (Fr. alb) Tim. 5-C-F——
(Handel): A Minor; *Pessl,* hschd; Vic. 15641—In C; *Pessl,* hschd; Col. 68592——

(Schubert): C Major; *Grundeis,* pf; Dec. 25652-54——
(Schumann): C Major; *Bachaus,* pf; (alb) Vic. M-463, 14975-78; AM-463, 14979-82——
(Purcell): On One Note: see Anthologies: English Music Society——
(Haaland): Norwegian Folk Songs: *Norwegian Light Sym. O, Haaland,* Cond; Col. 7339——
(Williams, R. V.): On Greensleeves; *Queens Hall O, Wood,* Cond; Dec. 25626—On a Theme by Thomas Tallis; *Neel Stg. O, Neel,* Cond; Dec. 25567-68——
(Liszt): On Beethoven's Ruins of Athens; *London Phil. O, Heward,* Cond; (alb) Col. X-136, 69619-20——
(Telemann): For Harpsichord; *Wolff,* hschd; (alb) Col. M-326, 69175-77.

Fantasiestucke (Schumann): *Bauer,* pf; (alb) Vic. M-379, 14486-89—*Castagnetta,* pf; (Fr. alb) Tim. 5-C-F—*Piatigorsky,* cel; Col. 69836—See also Des Abends.

Fantastic Dances, op. 1 (Shostokovitch): *Castagnetta,* pf; (Fr. alb) Tim. 5 C-F.

Fantastic Symphony (Berlioz): *Sym. O. of Paris, Monteux,* Cond; (alb) Vic. M-111, 11093-98; AM-111, 11099-104—excerpts: March to the Scaffold; *Hollywood Bowl O;* (Fr. alb) Vic. M-40, 6869—The Ball; *Ultraphone Sym. O, Kleiber,* Cond; Roy. 109.

Fantastic Toyshop: See Botique Fantasque.

Fantasy for a Chest of Viols (Weelkes): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5714.

Farandole (Bizet): see Arlesienne, L'.

Farewell Blues: *Lang & O;* UHCA. 106—*Manone & O;* Blu. 10401—*Herman & O;* Dec. 2582—*Hoopii O;* Dec. 2241—*Daniels & O;* Dec. 2036—*Delta Four;* Dec. 737—*Plehal Bros,* hca; Dec. 1956—*Goodman & O;* Vic. 26095—*Whiteman & O;* Vic. 25192.

Farewell of Boris: see Boris Godounov.

Farewell Our Little Table: see Manon.

Farewell Symphony (Haydn): see Symphony No. 45 in F Sharp Minor.

Farewell to Cucullain: see Londonderry Air.

Farewell to Dreams: *McDonald-Eddy,* sgrs; Vic. 4329.

Far From Gay Paris: see Traviata.

Farley, Eddie & O: I Can't Break the Habit of You; Nero; Dec. 1165—I Hum a Waltz; I'm Bubbling Over; Dec. 1250—Mood That I'm In; You're Everything Sweet; Dec. 1168—There's No Two Ways About It; To a Sweet Pretty Thing; Dec. 1237.

(Farmer, John): Fair Phyllis I Saw; (Fr. alb) Col. M-306, 4165, Dec. 20239, (Fr. alb) M-231, 5717.

Farmer's Pride, The (Russell): *Thomas,* bar; Vic. 1729.

Farmer, Willie & O: Lady Is A Tramp; Midnight in the Madhouse; Blu. 7170—A Tisket A-Tasket; Laughing Boy Blues; Blu. 7687.

(Farnaby, Giles): His Dreame; His Rest; A Toye; (Fr. alb) Col. M-231, 5713—Rosasolis; Col. 69328.

Farrapos (Villa-Lobos): *DeCastro,* pf; Col. 69601.

Farruca, La: *Gomez,* gtr; (alb) Dec. 17, 23068.

Faschingsschwank Aus Wien (Schumann), op. 26): *Anon,* pf; (Fr. alb) Tim. 7-C.

Father, Dear Father, Come Home With Me Now: *Luther & Layman,* voc; Dec. 2459—*Berigan & O;* Vic. 26061.

Fatme-excerpts (Flotow): *Grand Sym. O, Milan, Bardi,* Cond; Dec. 25477.

Faulkner, Georgene, nar: Chicken Little; Goldilocks and Bears; Vic. 35853—Little Red Hen; Three Billy Goats Gruff; Vic. 20974.

(Faure, G.): Nocturne No. 3, op. 33; (Fr. alb) Col. X-156, 69797—Theme et Variations op. 73; (alb) Col. X-156, 69796-97——Ballade, op. 19; (alb) Col. X-62——Barcarolle, No. 6, op. 70; Col. 69063——Dolly; Col. 4120, 9103——Impromptu No. 5 in F Sharp Minor; Col. 68853——Nocturne No. 4 in E Flat, op. 36——Prelude No. 5 in D Minor; Col. 68853——Quartet No. 1 in C Minor; (alb) Col. M-255, (alb) Vic. M-594, AM-594——Requiem; (alb) Col. M-354——Shylock Nocturne No. 5; (Fr. alb) Col. X-75, 68960——Clair de Lune; Serenade Toscane; Col. 4164——En Priere; Noel; Col. 4218——Dans Les Ruines d'une Abbaye; Vic. 1653——Elegie; Vic. 14577——Fifth Barcarolle; Vic. 4415——Impromptu for Harp; Vic. 12005——Pavane: Vic. 7323—Quartet, op. 121; (alb) Vic. M-372, AM-372——Sonata in A Major; (alb) Vic. M-328, AM-328——L'Automne; Clair de Lune; Dec. 20323——Maria Mater Gratiae; Dec. 20605——Penelope-excerpts; Dec. 25815——Romance sans Paroles, No. 3, op. 17; Dec. 20625——Songs; (alb) Vic. M-478, AM-478.

(Faure, Jean): Palms, The; Vic. 6607, 14744, 19967, Dec. 18039.

Faust (Gounod): complete opera; *Artists & O. of l' Opera, Paris;* (alb) Vic. M-105, AM-105——
Air des Bijoux: *MacDonald,* sop; Vic. 2050—*Norma,* sop; Vic. 15821, 14725—*Rethberg,* sop; Vic. 7179——
Il etait un Roi de Thule: *MacDonald,* sop; Vic. 2050—*Rethberg,* sop; Vic. 7179—*Norma,* sop; Vic. 14725——
Salut, Demeure: *Crooks,* ten; Vic. 15542—*Volpi,* ten; Vic. 7389—*Gigli,* ten; Vic. 8769——
Trio: *Cross, Booth, Walker,* sgrs; Vic. 36235——
Kermesse: *Met. Ch. & O;* Vic. 9697——
Avant de Quitter ces lieux: *Tibbett,* bar; Vic. 8452——
Dio Possente: *de Luca,* bar; Vic. 7086——
Veau d'or: *Cozette,* bar; Vic. 7600—*Pinza,* bass & *Met. Opera Ch;* Vic. 1753——
Waltz: *Met. Opera Ch. & O;* Vic. 9697—*Dajos Bela O;* Dec. 25045—*Porzky, Norman, Rhode,* trio-pf; Dec. 20360—*Joyce,* pf; Dec. 25274—*Ultraphone Sym. O;* Var. 1805——
Soldiers' Chorus: *Victor Male Ch;* Vic. 19783—*Galla-Rini,* acd; Vic. 26129—*Brunswick Military Band;* Bru. 8498——
Vous qui faites l'endormie: *Chaliapin,* bass; Vic. 7600——
Ballet Music: *Royal Opera O;* Vic. 9646-7—*Phil. O, Weismann,* Cond; Dec. 25340-1——
Death of Valentine: *Combon,* bar; Col. 9091——
Prison Scene: *Beaujon,* sop, *Thill,* ten; *Brodon,* bass; Col. 9091——
Selections: *Royale Phil. O;* Roy. 1739——
Medley: *Young & O;* Dec. 135——

Faust Overture (Wagner): *London Sym. O. Coates,* Cond; Vic. 9734—*London Phil. O. Beecham,* Cond; (alb) Col. X-63.

Faust Symphony, A (Liszt): *Grand O. Phil. de Paris, Meyrowitz,* Cond; (alb) Col. M-272, 68747-53; AM-272, 68754-60.

Favero, Mafalda, sop: Amico Fritz; Duetto delle ciliege; Vic. 15837.

Favorita-excerpts (Donizetti): *Onegin,* con; Vic. 7191—*Pinza,* bass; Vic. 7552—*Anderson,* con; Roy. 1763.

Faye, Alice, voc: Goodnight My Love; I've Got My Love to Keep Me Warm; Bru. 7821—It's Swell of You; Never in a Million Years; Bru. 7860.

Faye, Frances, voc: No Regrets; You're Not the Kind; Dec. 916.

F.D.R. Jones: *Kemp & O;* Vic. 26038—*Alexander & O;* Blu. 10092—*Calloway & O;* Voc. 4498—*Fitzgerald,* voc; Dec. 2105.

Feast of John, The-Midsummer Day: see Meistersinger.

Feather & O: Clementine; Jammin' the Waltz; Voc. 4062.

Fedora (Giordano): *Lescaut & Ziliani,* sgrs; Vic. 1735—*Crooks,* ten; Vic. 2063.

Feeney, Jack, voc: The Irish Emigrant; Var. 800.

Fees Sont d' Exquises Danseuses, Les (Debussy): see Preludes, Book II.

Feibel, Fred, Quar: **Vocalion for all Nos:** At Long Last Love; 4473—Black Eyed Susan Brown; 4662—Could Be; 4666—Cuckoo in the Clock; 4662—I Go For That; 4540—It's a Lonely Trail; 4480—Jeepers Creepers; 4527—Lightly and Politely; 4527—Miss Hallelujah Brown; 4480—Say It With a Kiss; 4540—The Sheik of Araby; 4666—Swing Patrol; 4563—Swingin' at the Sugar Bowl; 4563—This Can't Be Love; 4553—Wacky Dust; 4473—Your Eyes are Bigger Than Your Heart; Voc. 4553.

Feinsliebchen, du sollst mir nicht barfuss geh'n: *Gerhardt,* mez-sop; Vic. 7795—*Wolff,* bar; (Fr. alb) Col. X-128, 69541.

Feinslieb du hast mich gfangen: *Trapp Family Ch;* (Fr. alb) Vic. M-535, 1963.

Feldeinsamkeit (Brahms): *Muller,* sop; Vic. 15218—*Gerhardt,* mez-sop; Vic. 7793—*Kipnis,* bass; Col. 7204.

Felix & O: Dipsy Doodle; Josephine; Dec. 1856.

Felton, Happy & O: Let Me Whisper; You Had an Evening to Spare; Voc. 4060—Two Bouquets; Week End of a Private Secretary; Voc. 4034—Would'ja for a Big Red Apple; Mrs. Worthington; Var. 8175—Let's All Sing Together; Joe Turner Blues; Var. 8184.

Fendler, Edvard, Cond: see *Societe des Concerts O.*

Fennimore and Gerda: See (Delius) Society Set.

Fenton, Johnny & O: Tonight You Belong to Me; Dream Kisses; Blu. 10281—Don't Let Your Love Go Wrong; Sweethearts on Parade; Blu. 10306.

Feramors-excerpt (Rubinstein): *Phil. O, Weismann,* Cond; Dec. 20433.

Ferdinando, Angelo & O: Winter Wonderland; Santa Claus is Coming to Town; Blu. 7279.

Ferera & Paaluhi, gtr: Drowsy Waters; Hilo-Hawaiian; Vic. 20028—Hawaiian Waltz; Kilima Waltz; Vic. 20131—Honolulu March; Kohala March; Vic. 20027.

Feria, La, 1st mvt. (Lacome): *O. of Assn Sym. Casadesus,* Cond; Dec. 20102—*Phil. O, Weismann,* Cond; Dec. 25015.

Ferrero, Willy, Cond: see *E.I.A.R. Sym. O.*

Ferroud, Pierre Octave: see Sonata in A for Set X-89 cello & piano.

Fervent Is My Longing: see Chorale Prelude.

Feste Burg: see Mighty Fortress.

Feste Romane (Respighi): see L'Ottabrata.

Festin De L'Araignee (Roussel): *O. des Concerts Straram, Straram,* Cond; (alb) Col. X-23, 67952-53.

Festival at Bagdad (Rimsky-Korsakov): see Scheherazade.

Festival of the Workers-Suite (McDonald): see Dance of the Workers.

Festivals (Debussy-Ravel): *Josef & Rosina Lhevinne,* duo-pf; Vic. 1741—*Philadelphia O, Stokowski,* Cond; Vic. 1309—*Fray & Braggiotti,* duo-pf; Dec. 23088—*Grand O. des Festivals, Inghelbrecht,* Cond; (Fr. alb) Col. M-344, 69316.

Festivo (Sibelius): *London Phil. O, Beecham,* Cond; Col. 68590.

Fest March: see Tannhauser.

Fetes d'Hebe, Les (Rameau): see Musette-Tambourin.

Fete-Dieu a Seville (Albeniz): *Philadelphia O, Stokowski,* Cond; Vic. 7158.

Fetes: see Festivals (Debussy).

Fetes Galantes: see Debussy-Songs.

Feuerfest Polka (Strauss, J.): *Strauss O,* Dec. 20243.

Feuermann, Emanuel, cel: Concerto for Cello & Orchestra in B Minor (Dvorak); Dec. 25300-04—Serenade (Popper); Nocturne in E Flat Major (Chopin); Dec. 25747—Unaccompanied Suite in G; (alb) Col X-152—Danzo Espanola No. 5 (Granados); Le Cygne (Saint-Saens); Dec. 25085—Andantino (Weber); (Fr. alb) Col. M-312, 69083—Concerto in D (Haydn); (alb) Col. M-262—Oriental (Cui); Tango (Albeniz-Kreisler); Col. 17158—Scherzo for Violin & Cello (Hindemith); (Fr. alb) Col. M-316—Seven Variations on the Duet The Manly Heart; Col. 68411—Sonata (Hindemith); Col. 69001—Sonata in A (Beethoven); (alb) Col. M-312—Sonata in A Minor (Schubert); (alb) Col. M-346—Sonata No. 1 in E Minor (Brahms); (alb) Col. M-236—Arioso (Handel); Litanei (Schubert-Pasternack); Vic. 15365.

Feuerring, Jacob, pf: Sonatas in C Major, E Minor, D Major (Haydn); (alb) Tim. 6-M—Sonatas in C Major, C Minor, G Major (Scarlatti); Tim. 1312—Sonata in D Major (Galuppi); Tim. 1313.

Feuilles Mortes (Debussy): see Preludes, Book II.

Feux D'Artifice (Debussy): *Kentner,* pf; Col. 69308—see also: Preludes.

Feux Follets (Liszt): *Grundeis,* pf; Dec. 25572.

Fidelio-excerpts (Beethoven): *Laholm,* ten; Dec. 20452—*Lehmann,* sop; Dec. 25803—*Volker,* ten; *Berlin State Opera O, Melichar,* Cond; BP. 95055—*BBC Sym. O, Walter,* Cond; Vic. 11809—*Philadelphia O, Ormandy,* Cond; Vic. 14972—*Met. Opera Ch. & O;* Vic. 11249——Overture: *Raybould & O;* (Fr. alb) Col. M-233, 835—*London Phil. O, Weingartner;* Col. 69545.

Fidgety Feet: *Henderson & O;* UHCA. 22—*Beiderbecke & Wolverines;* (Fr. alb) HRS. 2, 22—*Crosby & Bob Cats;* Dec. 1593.

Fiedler, Arthur, Cond: see *Boston Pops O.* and *Fiedler's Sinfonietta.*

Fiedler's Sinfonietta: Divertimento No. 15 for Strings and Horns in B Flat; (Mozart); (alb) Vic. M-434—Organ Concerto No. 10 in D Minor (Handel); (alb) Vic. M-587—Serenade No. 12 for Wind Instruments in C Minor (Mozart); (alb) Vic. M-433—Der Schwanendreher (Hindemith); (alb) Vic. M-659, AM-659—Miniature Suite (Smith-McDonald); (alb) Vic. M-609—Power of Music-Overture; Vic. 4444.

(Field, John): Nocturne No. 4 in A; (Fr. alb) Col. M-234, 1232—Piano Sonata in C Minor; Nocturne No. 3 in A Flat Major; Dec. 25788-89.

Field-Marshall Death: *Rudinow,* sgr; (alb) Gen. MS-5, 12 111.

Fielding, Allan & O: Bye Bye Mister Dream Man; Same Sweet You; Why'd You Make Me Fall In Love; Voc. 4155.

Fields, Benny, voc: Heaven in My Heart; These Foolish Things Remind Me of You; Dec. 849—Lost; Welcome Stranger; Dec. 752.

Fields, Ernie & O: Lard Stomp; T-Town Blues; Voc. 5073—Bless Your Heart; Blues at Midnight; Voc. 5344—High Jwin; Voc. 5157—I'm Living in a Great Big Way; Voc. 5240; Just Let Me Alone; Voc. 5157—You Gave Me Everything but Love; Voc. 5240.

Fields, Gracie, sop: Danny Boy; Wish Me Luck; Vic. 26377—Walter, Walter; The Trek Lib. 9307.

Fields, Shep & O: **Bluebird for all Nos:** A Vous Tout De Vey A Vous; Narcissus; 10688—Cecelia; Day Dreams Come True at Night; 10670—Burn Firewood Burn; Hot Gavotte, 10589—If I Could Be the Dummy on Your Knee; 10577—Mene Mene Tekel; 10546—Secrets; 10546—Wouldst Could I But Kiss Thy Hand, Oh Babe; 10577—Easy to Love; I've Got You Under My Skin; 6592—In the Chapel in the Moonlight; You're Everything Sweet; 6640—When is A Kiss Not a Kiss; When My Dream Boat Comes Home; 6661—Swamp Fire; Now That Summer Is Gone; 6662—Goodnight My Love; One Never Knows Does One; 6685—Serenade in the Night; Little Old Lady, 6747—This Year's Kisses; The Girl on the Police Gazette; 6757—Rippling Rhythm; Basin Street Blues; 6759—12th Street Rag; Nero, 6817—It Looks Like Rain in Cherry Blossom Lane; South Wind, 6953—You Took the Words Right Out of My Heart; This Little Ripple Had Rhythm; 7304—Thanks for the Memory; Mama That Moon Is Here Again; 7318—Whistle While You Work; With a Smile and a Song; 7343—Bob White; Alexander's Ragtime Band; 7345—Darktown Strutters Ball; Hell's Bells; 7478—Cathedral in the Pines; Good Even', Good Lookin'; 7553—Curly Headed Baby; I Won't Tell a Soul; 7840—Kinda Lonesome; I Go For That; 10047—My Heart Has Wings; A Home in the Clouds; 10291—Hot Pretzels; Stand by for Further Announcements; 10304—I Dream of Jeanie; Buffoon; 10308—South of the Border; It's All Over Town; 10376—Goodnight My Beautiful; Are You Having Any Fun; 10379—Boy Scout in Switzerland; Sleepy Moon; 10403—Happy Birthday to Love; The Answer is Love; 10466.

Fifth Nocturne (Leybach): *Schmidt,* vio; Vic. 22328.

52nd Street Boys: That's A Plenty; Roy. 1754—Twilight in Turkey; Dinner Music for a Pack of Hungry Cannibals; Var. 8051.

Fight On: *Clinton & O;* Vic. 26034—*Grayson & O;* Vic. 22437.

Fille Aux Cheveux De Lin, La (Debussy):

Golubox, vio; Col. 17078—*Kreisler,* vio; Vic 1358—*Heifetz,* vio; Vic. 6622—*Gieseking,* pf; (Fr. alb) Col. M-352—*Newell,* hp, (Fr. alb) Col. X-167, 70083—*Mirovitch,* pf; Roy. 1820.

Filles de Cadis, Les (Delibes): *Pons,* sop; Vic 1997—*MacDonald,* sop; Vic. 2049—*Durbin,* sop; Dec. 2274—*Martin,* voc; Dec. 2265—*Muzio,* sop; (Fr. alb) Col. M-289, 9114—*Galli-Curci,* sop; Vic. 1524.

Fille Du Tambour-Major, La (Offenbach): *Phil. O, Minssart,* Cond; Dec. 20568.

Finale with Waltzes (Strauss, R.). *Andrassy,* sop; Col. 9087.

Finch, Philip, Leader: See *Eight Piano Ensemble.*

(Finck): see Anthologies: 2000 Years of Music.

Fine, Vivian, pf: see Two Chorales & Ostinato.

Fingal's Cave (Mendelssohn): *BBC. Sym. O, Boult,* Cond; Vic. 11886—*Berlin Phil. O, Blech,* Cond; Roy. 555—*Paris Sym. O, Defosse,* Cond; Dec. 25791-92—*London Phil. O, Beecham,* Cond; Col. 69400.

Finlandia (Sibelius): *Phil. O, Weismann,* Cond; Dec. 25418—*London Phil. O, Beecham,* Cond; Col. 69180—*Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 92, 23125—*Cleveland O, Rodzinski,* Cond; Col. 11178—*Philadelphia O, Stokowski,* Cond; Vic. 7412—*Royal Albert Hall O;* Vic. 9015—*Foort,* ogn; Vic. 26225—*Victor Sym. O;* Vic. 36227.

Finnish National O, Schneevoigt, Cond: Symphony No. 6 in D Minor (Sibelius); (Fr. alb) Vic. M-344, AM-344.

Finston, Nat & O: Raftero; Vic. 24515.

Finta Giardiniera, La-Overture (Mozart): *Vienna Phil. O;* Vic. 12526.

Fio Rito, Ted & O: **Decca for all Nos:** All My Life; 784—Alone at a Table for Two; 679—Am I in Another World; 1567—Barcarolle; 2035—Blossoms on Broadway; 1453—Blue Venetian Waters; 1257—Broken Record; 677—Cabin in the Sky; 793—Cabin on a Hilltop; 925—Chopiniana; 2035—Cielito Lindo; 1614—Cling to Me; 679—Cross-Eyed Cowboy on the Cross-Eyed Horse; 1561—Did Anyone Ever Tell You?; 1193—Donkey Serenade; 1614—Don't Cry Sweetheart, Don't Cry; 1453—Egga Dagga; 1591—Estrellita; 1866—Evening Star; 1829—Everybody's Laughing; 2220—Every Minute of the Hour; 777—Follow Your Heart-Waltz; 910—For Ev'ry Lonely Heart; 2381—Giannina Mia; 1452—Glory of Love; 793—Gypsy's Love is Like a Melody; 2382—Hawaiian Hospitality; 1176—Here's Love in Your Eye; 935—Honey; 746—How Many Rhymes Can You Get; 1561—How Strange; 2381—Hypnotized; 677—I'd Like to Fall in Love Again-Waltz; 2392—I Don't Have to Dream Again; 784—I Just Can't Imagine Life Without You; 1258—I'm a Fool for Loving You; 777—I'm Gonna Sit Right Down & Write Myself a Letter; 678—Indian Love Call; 694—It's Been So Long; 697—Just One of Those Things; 678—King Kamehameha; 1909—Knick Knacks on the Mantle; 771—Let's Face the Music and Dance; 697—Let's Make a Wish; 925—Lovely Debutante; 2382—Magnolias in the Moonlight; 910—Message from the Man in the Moon; 1258—Mickey Mouse's Birthday Party; 954—Midnight Blue; 909—My Heart at Thy Sweet Voice; 1829—My Heaven on Earth; 1567—My Little Grass Shack in Kealakekua, Hawaii; 1909—Never Gonna Dance; 894—New Moon and an Old Serenade; 2392—Night in Manhattan; 935—Night is Young and You're so Beautiful; 894—Oh! You Rogue; 936—Paloma, La; 1866—Reflections; 1591—Rose-Marie; 694—Sweet Leilani; 1176—Sympathy; 1452—There's Yoo-Hoo in Your Eyes; 954—They Say; 2220—Tomorrow is Another Day; 1257—Vieni Vieni; 1450—When Love is Young; 1193—You Dropped Me Like a Red Hot Penny; 909—You Gotta Know How to Dance; 771—You're Like a Toy Balloon; 936—Yours Truly is Truly Yours; 746.

Fire-Bird-Suite (Stravinsky): *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-291, AM-291—*Phil. O, Kleiber,* Cond; Dec. 25541-43—*O. of Concerts Colonne; Pierne,* Cond; Dec. 25320—*Stravinsky & O;* (alb) Col. M-115—see also: Berceuse-Firebird; Col. 17115.

Fire Dance (De Falla): see Amor Brujo.

Fire, Fire, My Heart (Morley): *Harvard Glee Club;* Vic. 4334.

Fireflies (deLassus): *Augustana Ch, Veld,* Cond; Vic. 1971.

Fireside Music Box: *Lapitino,* hp; Vic. 22403.

Firework Music-Suite (Handel): *American Soc. of Ancient Inst;* (Fr. alb) Vic. M-271, 1716—*London Phil. O, Harty,* Cond; (alb) Col. X-51, 68368-69.

Fireworks-excerpts (Stravinsky): *O. of Concerts Colonne, Paris, Pierne,* Cond; Dec. 25509—*E.I.A.R. Sym. O, de Sabata,* Cond; Dec. 25510

First Loss (Schumann): *Griggs,* pf; Gam. 5002.

First Nowell, The: *BBC Ch, Lewis,* Cond; Col. 244—*Flonzaley Quar;* Vic. 1352—*White,* ogn; (Fr. alb) Vic. P-2. 26051—*Decca Salon O;* Dec. 2783—*Luther & Layman,* voc; 2865.

First of April, The, f.s: *National Folk Dance O, Foster,* Cond; Col. 359.

First Psalm of David: *Cossack Ch;* Col. 7272.

Fischer, Edwin, pf: **Victor for all Nos:** Adagio (Marcello-Fisher); 1693—Chromatic Fantasy & Fugue in D Minor (Bach) 8680-81—Concerto in D Minor (Bach); (alb) M-252—Concerto in D Minor (Mozart); with *London Sym. O;* (alb) M-223, AM-223—Concerto in E Flat Major (Mozart); with *Barbirolli Chamber O;* (alb) M-316, AM-316—Concerto in C Minor (Mozart): with *London Phil. O;* (alb) M-482, AM-482—Fantasia in C Minor (Mozart); 8696—Impromptus in C Minor, E Flat Major, A Flat Major-op. 90, No. 4 & op. 142, No 2, F Minor, B Flat Major; (alb) M-494, AM-494—Minuet (Mozart-Fischer); 1693—Prelude and Fugue in D Major (Bach); 8681—Preludes and Fugues, Nos. 35-48 (Bach); (alb) M-334, AM-334 & M-447, AM-447—Sonata in F Minor (Beethoven); (alb) M-279, AM-279.

Fischer, Edwin & Chamber O: Air (Bach); (Fr. alb) Vic. M-479, 15045—Concerto in A Major (Bach); (alb) Vic. M-368—Concerto in B Flat Major (Dall 'Abaco); Vic. 14418—Concerto No. 17 in G Major (Mozart); (alb) Vic. M-481, AM-481—Ricercare in Six Voices (Bach); Vic. 8660—Rondo in D Major (Mozart); Vic. 15185—Symphony No. 32, in B Flat Major (Mozart); (alb) Vic. M-479, AM-479—Symphony No. 104, in D Major (Haydn); (alb) Vic. M-617.

Fisher Boy, Thy Bait Be Throwing: see Pescatore di Perle.

Fisher, Freddie & O: **Decca for all Nos:** Isabella & Mariechen Waltz; Tinker Polka; Cuckoo Waltz; Muziky, Muziky. po; Old Memories; Our Katy, po; Herr Schmidt; Dancing Hour; Oh Susannah; They're Off; (alb) Dec. 19—At the Moving Picture Ball; 2741—Colonel Corn; 1771—Goofus; 2034—Horsie Keep Your Tail Up; 511—Hot Time in the Old Town Tonight; 2168—I'm a Ding Dong Daddy; 1400—I Wanna Go Back to Bali; 1814—I Want to Go to the Land Where the Sweet Daddies Grow; 1861—Latin Quarter; 1814—Listen to the Mocking Bird; 1537—My Pony Boy; 2511—Nobody's Got the Blues But Me; 1501—Oh Dem Golden Slippers; Old Hank; 2571—Red Hot Mama; 1309—Red Wing; 1929—Silver Bell; 2034—Some of These Days; 2168—Sugar Loaf Waltz; 2409—Tiger Rag; 1309—Turkey in the Straw; 1861—Wabash Blues; 1400—Washboard Man; 1537—When My Baby Smiles At Me; 1501—When They Played the Polka; 1929—Wild Wild Women; 1771—Winona Waltz; 2409—Everything is Hotsy Totsy Now; Swingin' at the Hoedown; 2965.

Fiske, Dwight, voc: The Toast of Calcutta; Thank You for Coming; Souvenir of the Fair; Oh Evening Star; From Titles to Tales; Havana Night; His Excellency; Town and Country Boy; (alb) Lib. 264-67.

Fitzgerald, Ella & O: **Decca for all Nos:** After I Say I'm Sorry; Baby What Else Can I Do; 2826—Billy; 2769—I Want the Waiter, 2628—My Last Goodbye; 2727—My Wubba Dolly; 2816—Out of Nowhere; 2598—Please Tell the Truth; 2769—Stairway to the Stars; 2598—That's All Brother; 2628—You're Gonna Lose Your Gal; 2816—All Over Nothing At All; 1339—Bei Mir Bist du Schon; 1596—Darktown Strutter's Ball; 1061—Deep in the Heart of the South; 1339—Don't Worry Bout Me; 1302—If Anything Happened to You; 2481—If That's What You're Thinking, You're Wrong; 2581—If You Ever Change Your Mind; 2481—If You Ever Should Leave; 1302—If You Only Knew; 1967—I Had to Live and Learn; 2581—It's My Turn Now; 2803, 1596—It's Wonderful; I Was Doing All Right; 1669—My Last Affair; 1061—Once Is Enough For Me; 2451—Organ Grinder's Swing; 1062—Saving Myself for You; 1846—Shine; 1062—Strictly from Dixie; 2202—This Time It's Real; 1806—We Can't Go On This Way; 1846—What Do You Know About Love; 1967—Woe is Me; 2202—You Can't Be Mine; 1806—Jubilee Swing; Take It From the Top; 3236—I Fell In Love With a Dream; Shake Down the Stars; 3199—Baby Won't You Please Come Home; Lindy Hopper's Delight; 3186—If It Weren't For You; Sing Song Swing; 3026—Imagination; Sugar Blues; 3078—Betcha Nickel; 2904—I'm Not Complainin'; 3005—Is There Somebody Else; Starlit Hour; 2988—What's the Matter With Me; 3005—Moon Ray; 2904.

Fitzgerald, Ella, voc: Big Boy Blue; Dedicated to You; Dec. 1148.

Five Miniatures (White): *Boston Pops O, Fiedler,* Cond; Vic. 4429.

Five Roumanian Dances (Bartok): *Lorand O;* Dec. 25195.

Five Sketches in Sepia (Bloch): *Potter,* pf; FRM. 12.

Five Songs (Duparc): *Panzera,* bar; (alb) Vic. M-628, 15798-99.

Flagstad, Kirsten, sop: **Victor for all Nos:** Love Duet-Tristan Und Isolde (Wagner); (alb) Vic. M-671—Im Abendrot; Im Herbst; Vic. 15645—Three Famous Scenes; (alb) Vic. M-644—Die Ehre Gottes aus der Natur (Gellert-Beethoven); Der Gynger en bat pa Bolge (Grieg); Ein Schwan (Grieg); Et Hab (Grieg); Ich Liebe Dich (Horrosen-Beethoven); Im Kahne (Krag-Grieg); Lullaby (Rossetti-Scott); Lys Nat (Grieg); Lykken, ellem to Mennesker (Alnaes); When I Have Sung My Songs (Charles); (alb) M-342—Allerseelen (Strauss, R); Walkure-Ho-yo-to-ho (Wagner); 1726—At Parting (Peterson-Rodgers); Oh Lovely Night (Teschemacher-Ronald); Cacalie (Hart-R. Strauss); Seitdem dein Aug (Schack-R Strauss); 1967—Ein Traum (Grieg); Ich Liebe Dich (Grieg); 1804—Lohengrin-Elsas Traum (Wagner); Tannhauser-Dich teure Halle (Wagner); 14181—Love Went a-Riding (Bridge); Songs My Mother Taught Me (Dvorak); 2009—Tannhauser-Elisabeths Gebet (Wagner); 8920—Tristan-Isoldes Liebstod (Wagner); 8859—With *Philadelphia O, Ormandy,* Cond: Ah Perfidio (Beethoven); (alb) M-439—Fidelio-Abscheulicher wo eilst du hin (Beethoven); 14972—Lohengrin-Euch luften die mein Klagen (Wagner); Walkure-Du bist der Lenz (Wagner); 1901—Oberon-Ozean du Ungeheuer (Weber); 15244.

Flammes Sombres (Scriabine): *Heyman,* pf; FRM. 9.

Flashes: *Berigan & O;* Vic. 26121.

Flatterer, The (Chaminade): *Barth,* pf; Vic. 20346.

Flattergeister Waltz (Strauss, J.): *Bela & O;* Dec. 25766.

Fledermaus, Die-excerpts (Strauss, J.): *Phil. O, Bodanzky,* Cond; Dec. 25081—*Bela & O;* Dec. 25154, 25023—*Lehmann,* sop; Dec. 20280—*Sym. O, Weismann,* Cond; Sgrs; Dec. 29015—*Sym. O;* Bru. 20135—*Goodman & O;* (Fr. alb) Col. C-17, 35506—*Berlin State Opera O, Walter,* Cond; Col. 9080—*Minneapolis Sym. O, Ormandy,* Cond; (Fr. alb) Vic. M-262, 8651—*Weber & O;* Vic. 36220—*Victor Sym. O;* Vic. 35956—*Rethberg,* sop; Vic. 7415—*Vienna Ch. Boys;* (Fr. alb) Vic. M-561, 1911—*Chicago Sym. O;* Vic. 1481.

Flesch, Carl, vio: Concerto in D Major for Two Violins and Orchestra (Bach); (alb) Col. X-90.

Fletcher, Bruz, voc: Mrs. Litchenfall; The Simple Things in Life; My Doctor; Nympho-Dipso-Ego Maniac; Keep an Eye on His Business; Hilly Brown; Lei From Hawaii; Spring in Manhattan; (alb) Lib. 204, 181, 160, 159.

Fleur Jetee (Faure): *Thill,* ten; Col. 17157.

Flickan kom Ifran sin Alsklings Mote (Sibelius): *Anderson,* con; Vic. 1756.

Fliegende Hollander, Der: see Flying Dutchman, The.

Flight of the Bumble Bee (Rimsky-Korsakov): *Halle O, Harty,* Cond; Col. 67743—*Szigeti,* vio; Col. 7304—*Kitain,* pf; Col. 69272—*Decca Little Sym. O;* Dec. 23102—*J. Dorsey & O;* Dec. 1508—*James & O;* Var. 8298—*Casals,* cel; Vic 7193—*Chicago Sym. O, Stock,* Cond; Vic. 6579—*Vronsky-Babin,* duo-pf; Vic. 4377—*Aeolians;* Vic. 4376—*Heifetz,* vio; Vic. 1645.

Flonzaley Quar: **Victor for all Nos:** Adeste Fideles (Arr. Pochon); 1352—Deep River (Arr. Pochon); 1276—First Nowell (Arr. Pochon); 1352—Irish Reel (Arr. Pochon); 1276—Quartet No. 2, in G Major (Beethoven); (alb) M-7—Quartet No. 4 in C Minor—Menuetto (Beethoven); (Fr. alb) M-8, 1225—Quartet No. 12, in E Flat Major (op. 127) (Beethoven); (alb) M-153, AM-153—Quartet No. 16, in F Major (op. 135) (Beethoven); (alb) M-8, AM-8—Quartet in D Flat (Dohányi); (alb) M-90, AM-90—Quartet in D Minor (Mozart); 7607-8—Quartet in A Minor (Schumann); (alb) M-51—Quartet in E Minor (Smetana); (alb) M-63—Quintette in E Flat Major (Schumann); with *Gabrilowitsch,* pf; (alb) M-28, AM-28—Quintette in F Minor (Brahms); with *Bauer,* pf; (alb) M-10, AM-10—Scherzo, op. 18, No. 6 (Beethoven); (Fr. alb) M-153.

Florentine Quar: Mignon-Gavotte; Narcissus; Vic. 20443—Souvenir; Vic. 20637—Spring Song; Venetian Love Song; Vic. 20195.

Florian's Song (Goddard): *Kline,* sop; Vic. 24537.

Floridante (Handel): *McCormack,* ten; Vic. 14305.

(Flotow): Alessandro Stradella; Dec. 25035; Vic. 21597——Fatame; Dec. 25477——Martha: Overture; Vic. 35916; Dec. 25394—Last Rose of Summer; Vic. 1355, 24114; Dec. 25039, 2124—M'appari; Vic. 6570, 7109, 7720, 25789; Dec. 1600, 18033.

Flotte Bursche-Overture (Von Suppe): *Bela & O;* Dec. 20395.

Flower Maidens Scene (Wagner): *Bayreuth Festival O. & Soloists;* (Fr. alb) Col. M-337, 67368—*Royal Phil. O, Walter,* Cond; Col. 67190-91.

Flowers of the Forest: *Forsyth,* bagpipe; Col. 283.

Flower Song: see Carmen.

Flow Gently Sweet Afton: *Norman,* voc; Voc. 4547—*Fogarty,* voc; Dec. 1400—*Murphy,* ten; Vic. 4083.

Flute Concerto-Andante (Mozart): *Amadio,* fl; Vic. 11132.

Flying Dutchman (Wagner):
Overture: *New York Phil. O;* Vic. 6547—*Berlin State Opera O;* Vic. 9275—*London Phil. O, Beecham,* Cond; (alb) Col. X-107—*National Opera O, Schuricht,* Cond; (Fr. alb) Roy. 6, 515—*Phil O, Morike,* Cond; Dec. 25100-01——
Spinning Chorus: *Royal Opera Ch;* Vic. 7117—*Irmler Ch;* Dec. 25088——
Yo-ho-hoe: *Royal Opera Ch;* Vic. 7117—*Bettendorf,* sop, with Ch; Dec. 25075——
Steerman's Song-Mit Gewitter und Sturm: *Groh,* ten; Dec. 20035.

Foden's Motor Works Band: Mill in the Dale; Whistler and His Dog; Col. 325.

Foggin, Myers, pf: see Thurston, Frederick.

Folia, La (Corelli): *Bratza,* vio; (Fr. alb) Col. M-232, 501.

Folk Dance O, Olof, Cond; **Columbia for all Nos:** Fremad; Fricassee; 299—The Friendly Nod; 298—Hattemageren; 392—I Have Lost My Stocking in the Brook; 298—Peasants Dance; 298—Polka Pique; 299—Rospiggspolska; 391—Swedish Shottische; 391—Tancuj; 297—Terschelling Reels No. 1 & 2; 392—Toast to King Gustav; 391—Trojky 297—Ungkaa'els Danse; 299—La Vinca; 297.

Folk Tale, A (Gade): *State Radio O;* Col. 17106.

Follets-Caprice Etude (Hasselmans): *Laskine,* hp; Vic. 4438.

Fond Dream of Love: see Don Pasquale.
Foort, Reginald, ogn: I Love You Truly; Oh Promise Me; Dec. 1218—Poet and Peasant; Dec. 568—Reminiscences of Chopin; Dec. 567—Finlandia; Vic. 26225—In a Monastery Garden; Vic. 35821—In a Persian Market; Vic. 35821.
Footprints in the Snow: see Prelude No. 6 (Debussy).
For a Long Time: see Louise.
Foran, Dick, voc: Mexicali Rose; Moonlight Valley; Vic. 1039.
Ford, Henry O: **Victor unless otherwise indicated:** Heel and Toe Polka; 19909, Blu. 5168—Lancers; 19963—Medley of Reels; 19964, Blu. 5168—Money Musk; 19964—Old Southern Waltz; 19908—Over the Waves; 19908—Plain Quadrille; 35771—The Ripple; 19907—Schottische; 19907—Seaside Polka; 19909—Virginia Reel; 35771.
Forelle, Die (Schubert): *Williams,* bar; (Fr. alb) Col. M-233, 837—*Braslau,* con; (Fr. alb) Col. M-89, 67432—*Anderson,* con; Vic. 1862.
Forest, Frank, ten: Could I Be in Love; la Bomba; Dec. 23019.
Forest Murmurs: see Siegfried (Wagner); Waldesrauschen (Liszt).
Forest Whispers (Losey): *Victor Concert O;* Vic. 24106.
Forge in Forest (Michaelis): *Pryor's Band;* Vic. 19879.
Forgotten (Cowles): *Crooks,* ten; Vic. 9008.
Forgotten One: *Gorin,* bar; Vic. 2039.
Forlane: see Tombeau de Couperin Le (Ravel).
For Love My Saviour Suffered: See Passion of Our Lord According to St. Matthew.
Forsaken: see Senza Nisciuno.
Fortissimo Fantasie (Kalman): *Great Sym. O;* Bru. 20134.
Forsythe & Young, duo-pf: Mood Indigo; Solitude; Vic. 26224—St. Louis Blues; Tiger Rag; Vic. 26274.
Fort, Luigi, ten: Mio Tesor Intanto (Mozart); Quanto e bella (Donizetti); Col. 4193.
Fortune Teller, The-excerpts (Herbert); *Ring & O;* Dec. 231—*Young & O;* Dec. 2317—*Victor Salon Gr;* (Fr. alb) Vic. C-33, 12590—see also: Gypsy Love Song and Herbert.
Fortune Teller, The (Schumann): see Kartenlegerin, Die.
Fortunio-excerpt (Messager): *Vallin,* sop; Dec. 20328.
Forward We've Not Forgotten (Brecht-Esler): *Bauman,* bar; *New Sgrs. Ch;* Tim. 526.
For You Alone: *Caruso,* ten; Vic. 1658—*Crooks,* ten; Vic. 1497.
Forza del Destino (Verdi):
Overture: *Victor Sym. O;* Vic. 21865—*Milan Sym. O, Neri,* Cond; Dec. 25171——
La Vergine degli angeli: *Met. Opera Ch. & Ponselle-Pinza,* sgrs; Vic. 8097——
O tu che in seno agli' angeli: *Aida-Caruso,* sgrs; Vic. 6000——
Solenne in quest ora: *Caruso-Scotti,* sgrs; Vic. 8000—*Gigli-deLuca,* sgrs; Vic. 8069—*Groh-Husch,* sgrs; Dec. 20000——
Pace pace mio Dio: *Ernani-Ponselle,* sgrs; Vic. 6875—*Muzio,* sop; (Fr. alb) Col. M-259, 9106.
(Foster): Old Folks at Home; Beautiful Dreamer; My Old Kentucky Home; Come Where My Love Lies Dreaming; Oh! Susanna; Old Black Joe; I Dream of Jeanie; Massa's in de Cold Ground; Ah! May the Red Rose Live Alway; De Camptown Races; (alb) Vic. M-354——Open Thy Lattice Love; Uncle Ned; Village Maiden; Beautiful Dreamer; Ring de Banjo; Oh! Lemuel; Nelly Bly; Oh! Boys Carry Me 'Long; Lou'siana Belle; De Camptown Races; Nelly Was a Lady; Jeanie with the Light Brown Hair; Oh! Susanna; Come Where My Love Lies Dreaming; Hard Times Come Again No More; Angelina Baker; Gentle Annie; Old Dog Tray; Some Folks Like to Sigh; Old Black Joe; My Old Kentucky Home; Massa's in de Cold Ground; Old Folks at Home; (alb) Vic. C-2——My Old Kentucky Home; Dec. 1996; Var. 8141; Col. 35205; Vic. 6509, 20362, 26190——Old Folks At Home; Dec. 391, 1997, 668, 1360, 1959; Bru. 8501; Vic. 26468, 1325, 4001, 21950, 20362——Beautiful Dreamer; Vic. 25018——Camptown Races; Vic. 24538——Glendy Burk; Vic. 24538——I Dream of Jeanie with the Light Brown Hair; Vic. 1700, 4010, 12444, 24537, 26260——Oh Susanna; Vic. 1971, 21169, 22949——Old Black Joe; Vic. 1265, 22949, 26190——Uncle Ned; Vic. 1265——Sweetly She Sleeps My Alice Fair; Vic. 1700. Foster Melodies: My Old Kentucky Home; Beautiful Dreamer; Old Folks at Home; I Dream of Jeanie with the Light Brown Hair; Old Black Joe; De Camptown Races; Uncle Ned; Ring De Banjo; Come Where My Love Lies Dreaming; Oh Boys Carry Me Long; Some Folks Do; Old Dog Tray; Massa's in De Cold Cold Ground; Nelly Bly; Hard Times Come Again No More; Oh Susannah; *Luther & Murray Quar,* voc; (alb) Dec. 15, 1996-2000—
Fountain of Arethusa, The (Szymanowsky): *Szigeti,* vio; Col. 7304.
Fountains of Rome (Respighi): *Phil. O, Molinari,* Cond; Dec. 25841-42—*Phil. O, Weissmann,* Cond; Dec. 25375-76—*Phil. Sym. O, Barbirolli,* Cond; (alb) Vic. M-576, 15483-84—*London Sym. O, Coates,* Cond; Vic. 9126-27.
Four Hand Piano Music (Schubert): *A. & K. Schnabel,* duo-pf; (alb) Vic. M-436, 14825-32, AM-436, 14833-40; M-437, 1870-73, AM-437, 1874-77.
Four Minutes and Twenty Seconds for Flute & String Quartet (Harris): *Laurent,* fl; *Burgin Quar. of Boston Sym. O;* (Fr. alb) Col. M-191, 68186.
Four Modernaires, voc: Ragtime Cowboy Joe; Wham; Dec. 3038—At the Story Book Ball; Rain; Dec. 3137—Broom Dance; Piggy Wiggy Woo; Dec. 2244.
Four Part Fantasias (Purcell): see Anthologies: English Music Soc.
Foursome, The, voc: **Decca for all Nos:** Bidin' My Time; 2880—Blue; 1867—Chinatown My Chinatown; 1595—My Honey's Lovin' Arms; 1867—Nobody's Sweetheart; 1480—Oh Lady Be Good; 2880—Sweet Georgia Brown, 1595—Sweet Potato Swing; 1480—There'll Be Some Changes Made: When that Midnight Choo Choo Leaves for Alabam; 1529.
Four Squires, voc: Aren't the Funnies Funny; Voc. 4057—Blue Skies; Voc. 4097—Prisoner's Song; Put On Your Old Grey Bonnet; Voc. 4097—Baby Won't You Please Come Home; Old Black Joe; Voc. 5389.
Fourth Ballet Scene (Busoni): *Demetriescu,* pf; Dec. 20379.
Fox, Roy & O: **Decca for all Nos. unless otherwise indicated:** Aloha Beloved; 209—Aloma; 816—Carry Me Back to the Lone Prairie; 326—Dreamy Serenade; 175—Everything Stops For Tea; 786—Good-bye Hawaii; 816—It's All Forgotten Now; 209—Merry Widow Waltz; 355—Ole Faithful; 326—Over My Shoulder; 275—Swaller Tail Coat; 175—There'll Never Be Another You; 786—Vilia; 355—When You've Got a Little Springtime in Your Heart; 275—Did Your Mother Come From Ireland; Sympathy; Blu. 10628—Will You Remember; The Donkey Serenade; Blu. 7466—I Won't Tell a Soul I Love You; Curly Headed Baby; Blu. 7840—Harbor Lights; Vic. 25593—Miracles Sometimes Happen; Vic. 25518—Serenade in the Night; Vic. 25488—These Foolish Things Remind Me; Vic. 25340.
Fox, The (Blunt-Warlock): *Jones,* ten; Col. 318.
Fra Diavolo-Overture (Auber): *Hastings Phil. O, Harrison,* Cond; Dec. 25642—*National Opera O, Meyrowitz,* Cond; (Fr. alb) Roy. 15, 544—*Victor Sym. O, Bourdon,* Cond; Vic. 22008.
Fra Gli Amplessi In Pochi Instanti (Mozart): *Souez,* sop; Col. 9104.
(Francaix): Sonatine; FRM. 25——Serenade Comique; Col. 388——Trio in C for Strings; (alb) Col. X-130.
Francaix, Jean, pf, with *Paris Phil. O, Boulanger,* Dir: Concerto for Piano and Orchestra (Francaix); Vic. 15114-15.
Francesca da Rimini (Tschaikovsky): *N. Y. Phil. Sym. O;* (alb) Vic. M-598, 15595-97; AM-598, 15598-600—*London Sym. O, Coates,* Cond; Vic. 11091-92.
(Franck):
Choral No. 1 in E Major; (alb) Col. X-100——
Eolides, les; (alb) Col. X-145——
Grande Piece Symphonique-Andante, Vic. 14279, 14947——
Nocturne; Dec. 25893——
Panis Angelicus; Vic. 6708, 8964, 14312, 36176, 9121——
Piece Heroique; Vic. 9121; Col. 69460——
Prelude, Chorale, & Fugue, Vic. 7331-2——
Procession, La; Vic. 14744; Dec. 25893——
Psyche et Eros; Col. 67813——
Psyche Suite; Dec. 25454-6; BP. 95037-8——
Quartet in D; (alb) Vic. M-259, AM-259; (alb) Col. M-128——
Quintet in F Minor; (alb) Vic. M-38, AM-38; (alb) Col. M-334——
Redemption; Dec. 25066-7——
Sonata in A Major; (alb) Vic. M-81, AM-81; (alb) Vic. M-208, AM-208; (alb) Vic. M-449, AM-449; (alb) Col. M-158——
Songs; Le Mariage des Roses; Nocturne; S' il un charmant gazon; Col. 9142——
Symphony in D Minor; (alb) Vic. M-300, AM-300; Dec. 25585-9; (alb) NCMA. 12; (alb) Col. M-121——
Variations Symphoniques; Vic. 8357-8; (alb) Col. X-10.
(Franck, Melchior): see Anthologies: 2000 Years of Music.
(Frank, A.): Suite for Two Clarinets; Dec. 25721.
Frankie and Johnnie: *Waters,* voc; Blu. 10038—*Geyer,* ogn; Blu. 10076—*Smeck Trio;* Var. 8056—*Crumit,* voc; Vic. 20715, Dec. 113—*Berigan & O;* Vic. 25616—*Rodgers,* voc; Vic. 22143.
Frank's Hofbrau Band: Highball Song; Down Where the Wurzburger Flows; Dec. 542—One, Two, Three, Four-O Du Lieber Augustin; Schnitzelbank; Dec. 541—Sweet Adeline; Drink, Drink, Come Brother, Drink; Dec. 542.
Frankau, Ronald, nar: They Have a Much Better Time When They're Naughty; Truly Rural; Dec. 23020.
Frankel, Ben & O: The Donkey Serenade; Will You Remember; Blu. 7466.
(Franz, Robert): Fur Music; Gute Nacht; Vic. 1861—Rose Complains; Vic. 24789—Im Herbst; Dec. 20254—Lieder; (alb) Col. M-253.
Franzosiche Serenade (Grieg): *Gieseking,* pf; (Fr. alb) Col. M-313, 69090.
Fra Poco A Me Ricovero (Donizetti): *Masini,* ten; Col. 17159.
Frasquita Serenade (Lehar): *Sandler & O;* Col. 284—*Tauber,* ten; Dec. 25776—*Sym. O;* Bru. 20128—*Kreisler,* vio; Vic. 1158.
Frauenliebe Und Leben-excerpts (Schumann): *Lehmann,* sop; Dec. 20411-14.
Frau Luna (Lincke): *Tauber,* ten; Dec. 20261.
Fray, Jacques & Braggiotti, duo-pf: Bolero; Who's Afraid of the Big Bad Wolf; Vic. 24563—Roberta; Why Not; Vic. 24578—S'wonderful; My One and Only; (Fr. alb) Dec. 96, 2875—Dark Eyes; Manhattan Serenade; Dec. 336—Variations on Yankee Doodle; Dec. 15006—Who Cares; Wintergreen for President; Dec. 2875—Debussy Album, Dec. 52, 23085-88.
(Frederick the Great): Flute Sonata in G Minor; Dec. 20498.
Freed, Carl & Hca. O: Ridin' the Reeds; Spring Tonic; Dec. 748.
Freeman, Bud & O: I've Found a New Baby; Easy to Get; Blu. 10370—China Boy; The Eel; Blu. 10386—Craze-O-Logy; Can't Help Lovin' Dat Man; UHCA. 13-14—Tapping the Commodore Till; Memories of You; CMS. 508—Life Spears a Jitterbug; What's the Use; CMS. 507—My Honey's Lovin' Arms; I Don't Believe It; CMS. 504—At Sundown; Keep Smiling At Trouble; CMS. 503—I Got Rhythm; CMS. 502—Three's No Crowd; You Took Advantage of Me; CMS. 501—As Long As I Live; Sunday; Dec. 2849—The Sail Fish; Satanic Blues; Dec. 2781.
Freiberg, Gottfried von, horn: Sonata in F for Horn and Piano (Beethoven); (alb) Col. X-86.
Freischuetz Der (Weber):
Overture: *Phil. O, Brecher,* Cond; Dec. 25348-49—*Phil. O, Weissmann,* Cond; Dec. 25151—*Berlin Phil. O, Furtwangler,* Cond; BP. 95030-1—*Berlin Phil. O, Schuricht,* Cond; (Fr alb) Roy. 5, 512—*Boston Pops O, Fiedler,* Cond; Vic. 12040—*San Francisco Sym. O, Hertz,* Cond; Vic. 6705—*London Phil O, Beecham,* Cond; Col. 68986, (alb) Col. X-107——
Agatha's Prayer: *Jeritza,* sop; Vic. 6588—*Lehmann,* sop; Dec. 29007——
excerpts: *Berlin State Opera O, Blech,* Cond; BP. 95032.
Fremad, f.s: *Folk Dance O, Olof,* Cond; Col. 299.
French by Sound: *Louis Allard;* (alb) Vic E-62.
French, Educational, 16 Songs: *Averino,* sop; Vic. 26548-50.
French Suite No. 6 (Bach): *Landowska,* hschd, Vic. 14384—*Kempff,* pf; BP. 95040—*Ehlers,* hschd; Dec. 23114—see also Gigue; Col. 4084. 17150.
Frenesi: *Shaw & O;* Vic. 26542.
Frenkel, Stefan, vio: Sonata in G Minor (Purcell); Mus. 1023—Suite in A Major (Bach); Fugue in G Minor (Bach); (alb) Mus. 3—Sonata in F Major (Handel); Mus. 2030-1—Sonata in A Major (Handel); Mus. 1082.
Frenz, Hans, fl: Flute Concerto in G Major (Purcell); Flute Sonata in G Minor (Frederick the Great); Dec. 20497-98.
(Frescobaldi, Girolamo): Fugue in G Minor; (Fr. alb) Vic. M-216. 1663.
Freudvoll und Leidvoll: see (Liszt) songs.
Freundliche Vision (Strauss, R.): *Gieseking,* pf; Dec. 20053—*Roswaenge,* ten; Vic. 1841.
Freut euch des Lebens (Strauss, J.): *Wiener Boheme O;* Dec. 20303.
Fricassee, f.s: *Folk Dance O, Olof,* Cond; Col. 299.
Frid, Geza, pf: see Szekely, Zoltan.
Friday, Pat, voc: Gaucho Serenade; You, You Darlin'; Dec. 3036—I've Got My Eyes On You; Would'st Could I But Kiss Your Hand, Oh Babe; Dec. 3037.
Friede (Wolff): *Wolff,* bar; (Fr. alb) Col. M-268, 4150.
Friederike-excerpts (Lehar): *Sym. O;* Bru. 20130—*Tauber,* ten; Dec. 20389, 29006.
(Friedmann): Slavonic Rhapsody; Dec. 25647.
Friedman, Ignaz, pf: La Campanella; Col. 7141—Impromptu in F Sharp (Chopin); Nocturne (Chopin); Col. 69018—Invitation to the Dance (Weber); Col. 68920—Mazurka in B Minor (Chopin); Col. 7141—Mazurka (Chopin); (alb) Col. 159—Minuet in G (Paderewski); Waltz Caprice (Rubinstein); Col. 68987.
Friedrich, Elisabeth, sop: Die Walkure-excerpts (Wagner); Dec. 20017-18.
Friendly Nod, The: *Folk Dance O, Olof,* Cond; Col. 298.
Frigara, Maurice, Cond: see *Grand Sym. O, Paris; Phil. O, Paris.*
Frijsh, Povla, sop: Dans les Ruines dune Abbaye (Faure); Med en Vandlilje (Grieg); Vic. 1653—L Hiver (Koechlin); Pendant le Bal (Tschaikovsky); La Pluie (Georges); Vic. 1652—Art Songs; (alb) Vic. M-668.
(Friml, Rudolf): Sympathy; Dec. 23059, 23059, 1452—L'Amour Toujours, L'Amour; Dec. 23007, 23011, 127—Chanson; Roy. 1749—Donkey Serenade; Col. 384, Dec. 2779, 1843, 1614—The Vagabond King-Selections; Col. 7350, Dec. 15032—Chansonette; Dec. 584—Giannina Mia; Dec. 1452—Indian Love Call; Dec. 1589—Only A Rose; Dec. 1482—Rose-Marie; Dec. 694—Waltz Huguette; Dec. 2533—Improvisation; Amour Coquet; La Danse des Demoiselles; Mignonette; L'Amour Toujours L'Amour; Ma Belle; Chanson; Veil Dance; I'm Only Dreaming; You're In Love; Love's Own Kiss; Not Now But Later; The Bubble; Something Seems Tingle-Ingleing; Rose Marie; Indian Love Call; Totem Tom Tom; Door of My Dreams; Tis the End; Allah's Holiday; Rackety Coo; My Paradise; Nocturne; Only a Rose; Song of the Vagabonds; Giannina Mia; When a Maid Comes Knocking at Your Heart; Love Is Like a Firefly; Sympathy; (alb) Vic. C-9.
Friml, Rudolf, pf: Amour Coquet; Improvisation; (Fr. alb) Vic. C-9, 9649—Highlights From Friml Operettas; (alb) Sch. 2—Moods and Fancies; (alb) Sch. 3—Oriental Album; Sch. 5—Indian Love Call; L'Amour, Toujours, L'Amour; Sch. 2511—Kde Domov Muj; South-

ern Roses (Strauss, J.); Sch. 2512—Mignonette; Canzonetta; Sch. 2520—Chansonette; Mazurka; Sch. 2006—
Frisky Palko, f.s: *Bela & O;* Col. 381.
Fritz & O: Beer Garden Songs; Red Wing; Blu. 10031.
(Froberger): Canzona in D Minor; Mus. 1047.
Froeba, Frank & O: **Decca for all Nos:** Big Apple; 1401—Danger, Love At Work; 1525—Don't Save Your Love; 1418—Goblins in the Steeple; 1545—Josephine; 1401—Miles Apart; 1525—My Swiss Hill Billy; 1500—Nothing Can Stop Me Now; 1418—Tears In My Heart; 1500—Who; 1545.
Frog He Would A-Wooing Go, A: see Noah's Ark.
Frog Went A-Courting, f.s: *Old Harp Sgrs;* (Fr. alb) Mus. 41, 222.
From Foreign Lands (Moszkowski): *Phil. O, Jarnefelt,* Cond; Dec. 20223, 25818.
Froman, Jane, voc: **Decca for all Nos:** But Where Are You; 710—If You Love Me; 725—I Only Have Eyes for You; 181—It's Great to Be in Love Again; 725—Lost In A Fog; 180—My Melancholy Baby; 180—New Moon is Over My Shoulder; 181—Please Believe Me; 710—Gershwin Memorial Album; (alb) Vic. C-29.
From Bohemia's Meadows and Forests (Smetana): *Czech Phil. O, Kubelik,* Cond; (Fr. alb) Vic. M-523, 12520-22, AM-523, 12523-25.
From Heaven Above: *St. Olaf Ch;* Vic. 35813.
From Her Heart the Fever Departed: see Mignon.
From Meadow to Mayfair: *London Sym. O, Coates,* Cond; Vic. 36170.
From My Homeland (Smetana): see Aus der Heimat.
From My Life: See Quartet in E Minor (Smetana).
From the Land of the Sky Blue Water: *Bailey & O;* Voc. 3982—*Brunswick Salon O;* Bru. 8464—*Lewis,* sop; Vic. 1140—*Kreisler,* vio; Vic. 1115—*Andrews Sisters,* voc; Dec. 1912.
From the Middle Ages (Glazounov): *E. I. A. R. Sym O, de Sabata,* Cond; Dec. 25824
From the New World Symphony (Dvorak): see Symphony No. 5.
Frosini, acd: Accordiomania; Dec. 211—Bubbles; Dec. 1029—Carnival of Venice; Dec. 210—Cordinella; Dec. 1029—Hot Fingers; Dec. 211—Valse Chromatique; Dec. 210.
Fruhlings Ankunft (Schumann, R.): *Wolff,* bar; Col. 9126.
Fruhlingsfeier (Strauss): *Berlin State Opera O, Krauss,* Cond; BP. 35032.
Fruhlingsnacht (Schumann): *Lehmann,* sop; Vic. 1859—*Lhevinne,* pf; Vic. 8766.
Fruhlingsstimmen-Walzer (Strauss, J.): *Boston Sym. O, Koussevitzky,* Cond; Vic. 6903—*Vienna Phil. O, Szell,* Cond; Vic. 8925—*Boston Pops O, Fiedler,* Cond; Vic. 4387—*Cebotari,* sgr; Dec. 23028—see also Voices of Spring.
Fruhlingstraum: see Winterreise (Schubert).
Fruhling ubers Jahr (Wolf): *Lehmann,* sop; Vic. 2029.
Fuchs, Clair, sop: Boquet of Unfamiliar Waltzes (Strauss, J.); Dec. 20309.
Fuchs, Marta, sop: see Walkure.
Fuga Degli Amanti, La (Mancinelli): see Scene Veneziane.
Fugato on a Well-Known Theme (McBride): *Boston Pops O, Fiedler,* Cond; Vic. 4378.
Fugues:
(Bach): A Minor: *Wolff,* hschd; (Fr. alb) Col. 357, 69465—C Minor: *Kirkpatrick,* hschd; Mus. 1007—*Dupre,* ogn; Vic. 9284—*Philadelphia O, Stokowski,* Cond; Vic. 1985—*Pessl,* hschd; (Fr. alb) Col. X-70, 68746—G Major: *Dupre,* ogn; Vic. 7271—G Minor: *Samaroff,* pf; Vic. 7384—*Philadelphia O, Stokowski,* Cond; Vic. 7437, 1728—*Frenkel,* vio; *Wolff,* hschd; Mus. 1029—a la Gigue; *Goss,* ogn; Vic. 4086—Fugue; *Segovia,* gtr; Vic. 7176——
(Campion): *Oyanguren,* gtr; Col. 17110——
(Pierne): *Curtis Woodwind Ens;* Vic. 4332
(Tartini): A Major; *Geyer,* vio; Dec. 25763—*Belnick,* vio; (Fr. alb) Col. X-155, 69795——
(Frescobaldi): G Minor: see Quartette for Viols.
Fujiwara, Yoshie, ten: Fisherman's Song (Fujiwara); Moon on the Ruined Castles (Fujiwara); Vic. 4104.
Funerailles (Liszt): *Horowitz,* pf; Vic. 14515.
Funeral March:
(Chopin): *H. M. Grenadier Guards Band, Miller,* Cond; Col. 7340—*Pryor's Band;* Vic. 35800—*Andrews,* ogn; Vic. 35958—*Court Sym. O;* Roy. 1730——
(Rimsky-Korsakov): *London Sym. O, Coates,* Cond; Vic. 11443——
(Berlioz): *London Phil. O, Harty,* Cond; Col. 68429——
(Gounod): *Minneapolis Sym. O, Ormandy,* Cond; Vic. 8661——
(Wagner): *Walter & O;* Col. 68044——
Funeste piaggie: see Euridice.
Funiculi-Funicula (Denza): *Ziliani,* ten; Vic. 1763—*Schmidt,* ten; Dec. 23040—*Giuseppini,* gtr; (Fr. alb) Dec. 124, 18056—*Thoni,* acd; Col. 426—*Duffy Four;* Dec. 2799—*Mills Bros,* voc; Dec. 2029—*Pietro,* acd; Dec. 1668—*J. Dorsey & O;* Dec. 1086.
Fur Elise (Beethoven): *Schnabel,* pf; Vic. M-322——*Griggs,* pf; Gam. 1000.
Fur Music (Franz): *Lehmann,* sop; (Fr. alb) Vic. M-419, 1861—see also: Lieder.
Furtwangler, Wilhelm, Cond: see *Berlin Phil. O.*
Fussreise (Morike-Wolf): *Wilkinson;* Vic. 24791.

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(Gabrieli): see Anthologies: Music History—2000 Years of Music.
Gabrilowitsch, Ossip, Cond: See Detroit Sym. O.
Gabrilowitsch, Ossip, pf:
Quintette in E Flat Major (Schumann); (alb) Vic. M-28, AM-28—Passepied (Delibes); Shepherd's Hey (Grainger); Vic. 1095—
with *Bauer,* pf: Impromptu-Rococco (Schutt); Valse (Arensky); Vic. 8162.
Gagliarda (Frescobaldi): *Philadelphia O, Stokowski,* Cond; Vic. 1985.
Gaillard, Marius Francois, pf: **Decca for all Nos:** Piano Music (Debussy): Suite Bergamasque-Prelude; Clair De Lune; 25021—Suite Pour Le Piano; 20189—Suite: Pour le Piano-Preludes in A Minor; Toccata in C Sharp Minor; 25366—Reflets dans l'eau; Dec. 25353—La Serenade Interrompue; 20090—Soiree dans Grenade, 25353—La Fille aux Cheveux de Lin; 20090—Jardins dans la Pluie; 25365—Reverie; 25365—Masques; 20190—Minstrels; Danseuses de Delphes; 20091—Ondine; Hommage a S. Pickwick Esq; Dec. 20063—Pagodes; Valse Romantique; 25427—La Plus que Lente; Mazurka; 25428—La Puerta del Vino; General Lavine; 20179—Arabesques Nos. 1 & 2; 20107—Ballade; 20092.
Gaillard, Slim & O: **Vocalion for all Nos:** A-Well, A-Take Um-A Joe; 5138—Boot-Ta-La-Ze; 5488—Chicken Rhythm; 5138—Chitlin' Switch Blue; 5341—Early in the Morning; 5220—Huh Uh-Huh; 5341—It's You Only You; 5301—Matzoh Balls; 5301—Swinging in the Key of C; 5388—That's A Bringer; 5220—Beatin' the Board; Look Out; 5483—Fitzwater Sweet; Windy City Hop; 5557.
Gaite Parisienne (Offenbach): *London Phil. O, Kurtz,* Cond; (alb) Col. 69401-2.
Galeffi, Carlo, bar: Traviata, La (Verdi); (alb) Col. OP. 2.
Gal from Joe's The: *Ellington & O;* Bru. 8108—*Barnet & O;* Dec. 10153.
Galimir Stg. Quar. of Vienna: Suite Lyrique (Berg); (alb) BP. 2.
Gall, Yvonne, sop: Amour l'ardente flamme, D' (Berlioz); Col. 9117.
Galla-Rini, Anthony, acd: Gavotte; Serenade (Schubert); Vic. 26250—Guarany Overture; Martha-M'Appari; Vic. 25413—Morning Noon and Night in Vienna; Waltz Dream; Vic. 25696—Relicario; Two Guitars; Vic. 25412.
Galliard (Byrd): *Amer. Soc. of Ancient Inst;* Vic. 7873.
Galli-Curci, Amelita, Sop; **Victor for all Nos:** Parla Valse (Arditi); Serenade (Tosti); 26568—Barbiere di Siviglia—Una voce poco fa (Rossini); 7110—Capinera, La (Benedict); 1338—Clavelitos (Valverde); 1440—Dinorah—Obra leggiera (Meyerbeer); 1174—Don Pasquale—Notturno—Tornami a dir (Donizetti); 1755—Estrellita (Little Star) (Ponce); 1440—Etoile du Nord—Aria (Meyerbeer); 7655—Filles de Cadix, Les (Delibes); 1524—Home, Sweet Home (Payne-Bishop); Last Rose of Summer (Moore); 1355—Lo! Hear the Gentle Lark (Shakespeare-Bishop); 6924—Lucia—Sextette 10012—Lucia Sextette 10000—*Mignon*—Polonaise—Io son Titania (Thomas); 7110—Paloma, La (Yradier); 1338—Peer Gynt—Solvejg's Song (Grieg); 6924—Rigoletto—Caro nome (Verdi); 7655—Rigoletto—E il sol dell' anima (Verdi); 1755—Rigoletto Quartet, 10012—Rigoletto Quartet; 10000—Russian Nightingale Song (Alabieff); 1440—Song of India (Rimsky-Korsakov); 1524—Traviata—Un di felice (Verdi); —Traviata—Parigi o cara (Verdi); 1754—Trovatore—D'amor sull' ali hosee (Verdi); Trovatore—Tacea la notte placida (Verdi); 7652.
Galop (Offenbach): *O. Raymonde, Walter,* Cond; Col. 386.
(Galuppi): Eviva Rosa Bella; (Fr. alb) Col. M-393, 17174—Sonata in D Major; Tim. 1313—Largo & Allegro Giocoso; Dec. 25728.
Gamla, Du (Stenhammer): *Stor Sym. O, Jarnefelt,* Cond; Dec. 20454.
(Ganne): Pere de la Victoire; Marche Lorraine; Vic. 26566.
Gang zum Liebchen (Brahms): *Thibault,* bar; (Fr. alb) Vic. M-175, 1611.
Ganz, Rudolph, Cond: see *St. Louis Sym. O.*
(Ganz, Rudolph): Capering Kittens; Monkey Shines Around the Organ Grinder; Dec. 23106.
Ganz, Rudolph, pf: Liebestraum (Liszt); Valse Brillante (Chopin); Vic. 7290.
Garber, Jan & O: **Decca for all Nos. unless otherwise indicated:** My Dear; If You Love Me, Say So; Blu. 6336—Gotta Get Home; It's A Wonderful World; Var. 8216—It Happened in Kaloha; Var. 8224—Love Song of Renaldo; The Creaking Old Mill On the Creek; Var. 8207—Your Kiss; Var. 8224—Boulevard of Broken Dreams; Temptation; Vic. 24498—Avalon; Stardust; Bru. 8039—Do You Ever Think of Me; Rose Room; Bru. 7879—I Love to Whistle; Romance in the Dark; Bru. 8102—Love Walked In; Ten Pretty Girls; Bru. 8060—I Haven't Time to Be a Millionaire; April Played the Fiddle; Var. 8296—Bon Voyage Little Dream; I'd Love to Call You My Sweetheart; Voc. 5400—Bonnie With the Big Blue Eyes; Seventeen; Voc. 5114—A Brown Bird Singing; Chloe; Voc. 5196—I Wonder What's Become of Sally; I'll Take You Home Again Kathleen; Voc. 5144—I'll See You In My Dreams; Somebody Loves Me; Voc. 5319—I've Got My Eyes On You; One Morning in May; Voc. 5253—Blue Room; Home on the Range; Voc. 5484—Poor Ballerina; So Far, So Good; Var. 8276—It's A Lovely Day Tomorrow; What Chance Have I With Love; Var. 8289—Address Unknown; 4968—After We Say Goodnight; 5038—All The Time; 4649—An Old Fashioned Tune Always Is New; 4900—Boom; 4861—Bring Your Roses to Her Now, w; 4724—By An Ivy Covered Wall; 4889—Concert in the Park; 4889—Don't Look Now; 4873—For Ev'ry Lonely Heart; 4816—Funny Old Hills, The; 4644—I Can't Get You Out of My Mind; 4644—I Poured My Heart Into a Song; 4900—I Want The Waiter; 5012—It must Have Been Two Other People; 4940—It's an Old Fashioned Locket; 4687—It's Never Too Late; 4687—Let's Disappear; 4873—Love With A Capital "You"; 4994—My Heart Has Wings; 4968—My Wild Irish Rose, w; 4668—Old Mill Wheel; 4940—Quote and Unquote; 4832—Roller Skating on a Rainbow; 4832—Runnin' Down; 5038—Shabby Old Cabby; 4952—Snug as a Bug in a Rug; 4816—That's Right—I'm Wrong; 4861—There's Only One in Love; 4952—This Is It; 4649—When Irish Eyes Are Smiling, w; 4668—When the Bloom Is On the Sage; 4724—World's Fair Waltz, w; 5012—You Meet the Nicest People in Your Dreams; 4994—Afterglow; 851—Ah! Sweet Mystery of Life, w; 1232—Among My Souvenirs; 1007—Basin Street Blues; 803—Beautiful Lady in Blue, w; 651—But Where Are You?; 699—Did I Remember; 859—Empty Saddles; 872—Every Once in a While; 802—Girl in the Garden; 913—Hickory-Dickory-Dock; 868—Hills of Old Wyomin'; 738—Honolulu Stars and Hawaiian Guitars; 761—I Feel Like a Feather in the Breeze; 647—If You Love Me; 733—I'm Grateful to You; 860—I'm Just Beginning to Care; 859—I'm Putting All My Eggs in One Basket; 699—I'm Shooting High; 647—Is It Love or Infatuation; 922—I Adore You, w; 867—Just a Memory; 1423—Kiss in the Dark, w; 1294 Kiss Me Again, w; 1096—Let Me Call You Sweetheart, w; 1096—Little Rendezvous in Honolulu; 693—Lost; 739—Love Came Out of the Night; 693—Love or Infatuation; 1423—Melody from the Sky; 761—Mexicali Rose, w; 792—Misty Islands of the Highlands; 717—Moonlight on the Water; 1042—Moon Over Miami; 651—My Buddy, w; 1008—My Dear, w; 733—My Wonderful One, w; 1008—Old New England Moon, w; 1171—Old Oak Tree; 738—Quicker than You Can Say Jack Robinson; 646—Rendezvous with a Dream; 867—Rhythm Saved the World; 803—Shine on Harvest Moon; 1007—Siren's Song; 1294—Sleep, w; 1069—Small Town Girl; 802—Stars Weep; 913—Summer Holiday; 821—Sweet Dreams Sweetheart; 796—Take My Heart; 851—There's Always a Happy Ending; 796—Through My Venetian Blind, w; 872—Touch of Your Lips; 739—Until the Real Thing Comes Along; 891—We'll Rest at the End of the Trail; 792—Wheel of the Wagon is Broken; 717—When a Great Love Comes Along; 646—When is a Kiss Not a Kiss; 922—When You're Away, w; 1232—Where the Mountains Meet the Sea, w; 1042—Where There's You There's Me; 821—Whispering; 1171—Why Do I Lie to Myself About You?; 860—Will I Ever Know; 732—Without a Shadow of a Doubt; 868—Your Eyes Have Told Me So, w; 1069—You Turned the Tables on Me; 891—Za-Zoo-Za; 732.
Garcia, Louis & O: Swing Mr. Charlie; Sweet Girl; Blu. 10043.
Garden Where the Praties Grow; *McCormack,* Ten; Vic. 1553—*Irwin,* voc; Vic. 25680.
Garde Republican Band: Marche Lorraine; Marseillaise; Vic. 22053—Pere de la Victoire; Sambre et Meuse; Vic. 21456.
Gardiner, Reginald, mon: Trains; Dec. 23022.
Garland, Judy, voc: Embraceable You; Swanee; (Fr. alb) Dec. 97, 2881—Oceans Apart; Figaro; Dec. 2873—Dear Mr. Gable; You Made Me Love You; Dec. 1463—In Between; Sweet Sixteen; Dec. 15045—All God's Chillun Got Rhythm; Everybody Sing; Dec. 1432—Cry Baby Cry; Sleep My Baby Sleep; Dec. 1796—Jitterbug; Over the Rainbow; Dec. 2672—Stompin' at the Savoy; Swing Mister Charlie; Dec. 848—You Can't Have Ev'rything; You Made Me Love You; Dec. 1463—Wizard of Oz-songs; (alb) Dec. 74—Gershwin Songs; (alb) Dec. 97—Souvenir Album; Dec. 76.
Garr, Glenn & O. Down by the Ohio; Dream Train; Dec. 3238—It's the Last Time I'll Fall in Love; Sh! Baby's Asleep; Dec. 3219—Sailor with the Navy Blue Eyes; You Little Heart Breaker You; Dec. 3168—Saturday's Children; That Red Head Gal; Dec. 3169.
(Gartner): Viennese Danse; Dec. 20246.
Gartner, Der (Wolf): *Lehmann,* sop; (Fr. alb) Vic. M-419, 1860.
Gary, Sid. Ens: Carry Me Back to Green Pastures; Refugee; Voc. 4790.
Gaspard De La Nuit (Ravel): *Gieseking,* pf; (alb) Col. X-141, 69658-59.
(Gasparini, Francesco): see Adoremus Te Christe.
Gatz, F, Cond: Te Deum-excerpts (Bruckner); Dec. 25159.
(Gaubert, Philippe): Madrigal; Dec. 20535—Chants de la mer, Les; (alb) Col. X-109.
Gaubert, Philippe, Cond: L'Apprenti Sorcier (Dukas); (alb) Col. X-75—Ballade (**Faure**); (alb) Col. X-62—Carmen (Bizet); (**alb**) Col. OP. 1—Chanson de la Meule (**Saint-Saens**):

Col. 9121—Concerto in D Minor for Cello & Orchestra (Lalo); (alb) Col. M-185—Concerto No. 2 in F Minor for Piano & Orchestra (Chopin); (alb) Col. M-143—Concerto No. 23 in A for Piano & Orchestra (Mozart); (alb) Col. M-261—Daphnis et Chloe (Ravel); (alb) Col. X-23—Death of Valentine (Gounod); Col. 9091—Minuet-Tombeau de Couperin (Ravel); (Fr. alb) Col. M-121, 67637—Prison Scene (Gounod); Col. 9091—Scheherazade (Rimsky-Korsakov); (alb) Col. M-136—Shylock (Faure); (Fr. alb) Col. X-75, 68960—Sylvia Ballet Excerpts (Delibes); Col. 69006—Symphony in D Minor (Franck); (alb) Col. M-121—Symphony No. 6 in B Minor (Tschaikovsky); (alb) Col. M-277.

Gaucho, El: *Schipa*, ten; Vic. 1372.

Gauthier, Jeanne, vio: Rondino on a Theme by Beethoven (Kreisler); Tambourin (Leclair); Dec. 20270.

Gavotte:
(Bach): in G Minor; *Landowska*, hschd; Vic. 1599—E Major; *Segovia*, gtr; Vic. 6766—In E; *British Sym. O, Wood*, Cond; Col. 7324—In D; *National Sym. O;* Vic. 7322—G Major; *Ehlers*, hschd; Dec. 23089—en Rondeau: see Partita No. 3 in E Major—
(Corelli): *Decca Little Sym. O;* Dec. 23118—
(Beethoven): in F Major; *Kreisler*, vio; Vic. 1136—F Major; *Bauer*, pf; Vic. 6592—
(Lully): *Radisse*, cel; *Doyen*, pf; Dec 20523—
(Campion): *Oyanguren*, gtr; Col. 17110—
(Mozart): *Kersey*, vio; Dec. 20222—*Reitz*, xn; Vic. 20440—
(Thuille): *Taffanel Woodwind Ens;* (Fr. alb) Vic. M-137, 7578—
(Gossec): *Galla-Rini*, acd; Vic. 26250—No. 43; *Locatelli O*: Col. 338—
(Prokofieff): No. 2, *Prokofieff*, pf; Vic. 15031—No. 3; *Prokofieff*, pf; (Fr. alb) Vic. M-477, 15032—*Szigeti*, vio; Col. 17130—
(Rameau): *Oyanguren*, gtr; Col. 17118—A Minor; *Kartun*, pf; Dec. 25943—
(Gretry): D Minor; *Senatra*, vio; Dec. 20644—*Reitz*, xn; Vic. 20440—
(Thomas): *Clinton & O;* Vic. 25805—
See also: English Suite in G Minor (Bach); Suites Nos. 5 & 6 (Bach); Piano Music (Prokofieff); Anthologies: Gavottes.

Gazing on this August Assembly: see Tannhauser.

Gazza Ladra, La (Rossini): *Milan Sym. O, Albergoni*, Cond; Dec. 25111—*London Phil O, Beecham*, Cond; Col. 68301—*National Opera O, Meyrowitz*, Cond; Roy. 565.

Geczy, Barnabas von & O: The Student Prince (Romberg); Dec. 25006—None But the Lonely Heart (Tschaikovsky); Traume (Wagner); Dec. 20233.

(Geehl): Zinetta: Dec. 23012.

Geheimes (Schubert): Vic. 1933——

Geheimnes (Schubert): *Lehmann*, sop; Dec. 20281.

Geisternahe (Schumann): *Ginster*, sop; Vic. 14025.

Geistliches Wiegenlied (Brahms): *von Basilides*, mez-sop; Dec. 25257.

(Geminiani): Sonata in C Minor; (alb) Col. X-55.

Gene & Glenn: They Cut Down the Pine Tree; Whippoorwill; Vic. 22385.

General Lavine-Eccentric (Debussy): *Gaillard*, pf; Dec. 20179—*Gieseking*, pf; (Fr. alb) Col M-382, 17165—*Copeland*, pf; Vic. 1644.

General Pershing (Vandersloot): *Pryor's Band:* Vic. 20303—*American Legion Band;* Dec. 1858—*Ambrose & O;* Dec. 637.

Gene's Merrymakers: Seven Years With the Wrong Woman; Wheezy Anna; Dec. 4347.

Gentle Annie: see Foster.

Gentry's Triumphal March (Jewell): *Barnum & Bailey Band*; Vic. 22671.

George, Don, ogn: Irish Air; Trees; Vic. 25155—My Isle of Golden Dreams; Song of the Islands; Vic. 25066.

George, Florence, voc: Alice Blue Gown: Indian Love Call; Dec. 3129—Italian Street Song; (alb) Dec. 38, 2317—Kiss Me Again, (alb) Dec. 72, 2682—see also Herbert.

(Georges. Alexander): La Pluie; Vic. 1652.

Georgia On My Mind: *Quintet of Hot Club of France:* Vic. 26578—*Carmichael & O*; Vic. 25494—*Bailey*, voc; Blu. 6945—*Hinett Trio;* Blu. 10339—*Gray & O;* Dec. 2399.

Geraldo & O: see Anthologies: Tangos.

Gerard, Genevieve, hp: Bourree (Bach, J.); La Source (Hasselmans); Dec. 20638.

Gerhardt, Elena, mez-sop: **Victor for all Nos:** Erlaube mir, Feinsliebchen (Brahms); 7795—Feinsliebchen, du sollst mir nicht barfuss geh'n (Brahms); 7795 — Feldeinsamkeit (Brahms); 7793—Immer leiser wird mein Schlummer (Brahms); 6755—Mein Madel hat 'nen Rosenmund (Brahms); 7795—Nachtigall (Brahms); 7793—Standchen (Brahms); 7793—Von ewiger Liebe (Brahms); 6755—Wie komm' ich denn zur Tur herein (Brahms); 7795—Winterreise—Fruhlingstraum (Schubert); 6881—Winterreise—Leiermann, Der (Schubert); 6838—Winterreise—Wasserfluth (Schubert); 6881—Winterreise—Wegweiser, Der (Schubert); 6838.

Gerlin, Ruggero, hschd: Concerto G Major (Soler); Col. 69842.

Gerlin, Ruggero, Cond: Sonata in C for Organ & Orchestra (Mozart); Sonata in F for Organ & Strings (Mozart); Col. 69625.

(German, Edward): Henry VIII Dances; Dec. 25645, Col. 17045—Welsh Rhapsody; Romeo and Juliet-Pavane; Dec 25715-16—Merry England Dances; Col. 317—Nell Gwynn; Vic. 9009.

German Requiem (Brahms): *Irmler Ch;* Dec. 25336-37—*Bettendorf*, sop; Dec. 25282.

(Gerschefski, Edwin): New Music for Piano; NMQ. 1312.

Gerschefski, Edwin, pf: New Music for Piano (Gerschefski); NMQ. 1312.

(Gershwin, George): Rhapsody in Blue; Dec. 25768. 25062; Col. 7192; Roy. 1861-2; Vic. 22343, 35822, 36123, (alb) M-358, M-517—Songs of Gershwin-Medley; Dec 25584—Concerto in F; (alb) Dec. 57; Col. M-280—Gershwin Collection; (alb) Col. X-95 — Gershwin Memories; Col. 7346—Let's Call he Whole Thing Off; Col. 296 — Preludes Nos 1, 2, 3; Col. 7192 — They Can't Take That Away From Me; Col. 296 — Bess You Is My Woman Now, I Got Plenty of Nuttin'; I'm On My Way; Summertime; Col. 7362 — American in Paris; Vic. 35963-64—Oh Lady Be Good, Vic. 25333, 25724—Porgy and Bess; (alb) Vic. C-25, 1878-81—Strike Up the Band; Vic. 11823—Gershwin Songs; (alb) Dec. 96 & 97—Gershwin Memorial Album; (alb) Vic. C-29, 12332-36—Gershwin Medley; (Fr. alb) Vic. C-29, 12335—Gershwin Tunes; (Fr. alb) Dec. C-29, 12336—Gershwin Medley; Dec. 1118, 1872.

(Gervaise, Claude): Six Danses de la Renaissance; Vic. 4325.

Gesegnet sei Durch den die Welt Entstund (Wolf): *Raphael*, sgr; (Fr. alb) Col. M-234, 1234.

(Gesualdo): Dolcissima mia vita; Mus. 215—see also Anthologies: Music History — 2000 Years of Music.

(Gevaert): Le Sommeil de L'enfant Jesus; Roy. 1856.

Geyer, Stefi, vio: Fugue in A Major (Tartini); Suite in A Minor (Reger): Dec. 25763.

Geyer, Vernon, ogn; **Bluebird for all Nos:** You Turned the Tables on Me; Sweet Sue; 6652—Nobody's Sweetheart; Dinah; 6736—The Mood That I'm In; I'll Never Tell You I Love You; 6864—12th Street Rag; Apple Blossoms; 6899—Some of These Days; Limehouse Blues; 6958—Alla en el Rancho Grande; Lady of Spain; 6991 — Casa Loma Stomp; After You've Gone; 7188—St. Louis Blues; Study in Brown; 7207—Jealous; Dance of the Blue Danube; 7231—Sheik; Let 'er Go; 7286—Basin Street Blues; I Ain't Got Nobody; 7308—Ragging the Scale; My Marie; 7335—Rigamarole; Dardanella Blues; 7359 — Siboney, ta; El Choclo, ta; 7382 — Ti-Pi-Tin, w; Sissy; 7532—Hot Lips; A Kiss for Cinderella; 7584—Basin Street; Sugar Blues; 7609—Serenade; I'll See You In My Dreams; 7637—Good Fellows Medley; Jingle Bells, Jingle Bells; 7688—Sleepy Time Gal; Avalon; 7713—Whispering; Honeysuckle Rose; 7738 — My Reverie; Ya Got Me; 10023—Heart and Soul; My Own; 10024—All Ashore; Day After Day; 10032—Giannia Mia, w; The Sweetheart of Sigma Chi, w; 10060—Goodbye Little Lady, ta; Cielito Lindo, w; 10067—Stormy Weather; Frankie and Johnny; 10076—Star Dust; A Fox Trot Serenade; 10108—Lullaby in Rhythm; Humorous; 10123—My Melancholy Baby; I Ain't Got Nobody; 10147.

(Geyter, De): L'Internationale; Dec. 20611.

Ghione, Franco, Cond: see *Scala Opera Co.*

Ghost Trio (Beethoven): see Trio in D Major.

(Ghys): Gavotte in E Major; (Fr. alb) Dec. 99.

Gia Nella Notte Densa (Verdi): *Muzio*, sop; Col. 9100.

Giannina Mia (Friml): *Friml*, pf; (Fr. alb) Sch. 2—*Jones*, ten; Vic. 4380—*Crawford*, ogn; Vic. 25332—*Geyer*, ogn; Blu. 10060—*Fio Rito & O;* Dec. 1452—*Dragonette*, voc; Bru. 7444—*King & O;* Bru. 7963.

Giannini, Dusolina, sop: Aida-Fuggiam gli ardori (Verdi); Vic. 11898—Carmela (Hague-Ross); Cielito Lindo; Vic. 1195—I Love You Truly; Just a Wearyin' For You; Vic. 1168—Madame Butterfly (Puccini); Vic. 8921.

Giara, La (Casella): see Danza Finale; Tarantella.

Gibbons, Orlando: Ah Dear Heart; Vic. 4317—Silver Swan, The; (Fr. alb) Col. M-231, 5717.

Gib Mir Dein Herz (Melartin): *Thorborg*, mez-sop; Dec. 23030.

Gibson, Archer, ogn: **Victor for all Nos:** Abide with Me; 36222—At Rest; 25018—Aus der Tiefe rufe Ich; 36165—Beautiful Dreamer; 25018—Bells of St. Mary's; 35999—Canto Amoroso; 25312—Evening Song; 36166—I Cry to Thee Lord Jesus Christ; 25095—Largo; 35972—Minuet; 25312—'Neath Death's Shadow; 25095—Old Irish Air; 35999—Old Refrain; 36019—Panis Angelicus; 36176—Perfect Day; 36019—Prelude in C Minor; 35972—Prelude in E Flat Minor; 36176—Prelude to Cantata; 25059—Song Without Words; 36222—Träume; 36166.

Giddy Girl, A, Histoires No. 3 (Ibert): *Dennery*, pf; Dec. 20625.

Gielgud, John, actor: Importance of Being Earnest; Vic. 4445.

Giesen, Hubert, pf: see Menuhin and Giesen.

Gieseking, Walter, pf: **Columbia for all Nos. unless otherwise indicated:** L'Ile Joyeuse (Debussy); Pagodes (Debussy); 69841—Arabesques (Debussy): Dec. 25118—Wedding Day at Troldhaugen; To Spring; Butterfly (Grieg); Dec. 25283—Freundlich Vision (Strauss, R.); Standchen (Strauss, R.); Dec. 20053—Alborado del Gracioso (Ravel); 17137—Alla Turca (Mozart); 68595—An der Weige (Grieg); 69090 (Fr. alb) M-313; Arabesque No. 1 in E (Debussy); 17145—Arabesque No. 2 in G (Debussy); 17145—Bagatelle in E-flat (Beethoven); (Fr. alb) M-353, 69578—Cathedrale Engloutie (Debussy); 17077—Children's Corner (Debussy); (Fr. alb) M-314, 17088, 68962—Concerto in A minor (Grieg); (alb) M-313—Concerto in E-flat (Mozart); (alb) M-291—Concerto No. 1 in C (Beethoven); (alb) M-308—Concerto No. 1 in E-flat (Liszt); (alb) X-17—Concerto No. 5 in E-flat (Beethoven); (alb) M-243—Estampe No. 3 (Debussy); (Fr. alb) M-352, 17127—Französische Serenade (Grieg); (Fr. alb) M-313, 69090—Gaspard de la Nuit (Ravel); (alb) X-141—Gigue, Fifth French Suite (Bach); 17150—Gigue Partita No. 1 in B-flat (Bach); (Fr. alb) M-243, 68399—Harmonious Blacksmith (Handel); 68595—Intermezzo in C (Brahms); 17079—Jesu, Joy of Man's Desiring (Bach); 17150—Menuets 1 and 2, Partita No. 1 (Bach); (Fr. alb) M-243, 68399—Moment Musicale in F minor (Schubert); 17079—Ondine (Ravel); 69020—Partita No. 6 in E minor (Bach); (alb) X-135—Poissons D'Or (Debussy); 69020—Prélude in F (Chopin); 17079—Préludes, Book 1 (Debussy); (alb) M-352—Preludes, Book II (Debussy); (alb) M-382—Réflets dans L'Eau (Debussy); (Fr. alb) M-314, 68575—Rêverie (Debussy); 17138—Serenade (R. Strauss); 17138—Soirée Dans Grenade (Debussy); (Fr. alb) M-314, 68575—Sonata in B-flat (Mozart); (alb) X-79—Sonata No. 14 in C minor (Mozart); (alb) X-93—Sonata No. 17 in D minor (Beethoven); (alb) X-39—Sonata No. 21 in C (Beethoven); (alb) M-358—Sonata No. 23 in F minor (Beethoven; (alb) M-365—Suite Bergamasque (Debussy); (alb) X-8—Suite Bergamasque (Debussy); (Fr. alb) M-314, 68034, 68033—Symphonic Variations (Franck); (alb) X-10—Waltz in D-flat (Chopin); 17079.

Gifford, Gene & O: New Orleans Twist; Nothing but the Blues; Blu. 10704.

Gifford, Gordon, bass: Ernani-excerpts (Verdi); (alb) Roy. 32

Gigge (Bull, J.): *Linde*, hschd; Dec. 25036.

Gigli, Beniamino, ten: **Victor for all Nos:** Tosca (Puccini): (alb) M-540 — Mattinata (Leoncavallo); Torna a Surriento (de Curtis); 26574—Addio bel sogno (Murolo-de Curtis); 1686 — Africana — O Paradiso! (Meyerbeer); 7109—Agnus Dei (Bizet); 1786—Arlesiana, L'—Romanza di Federico (Marenco-Cilea); 14312—Attila—Te sol quest' anima (Verdi); 8194—Ave Maria (Bach-Gounod); 1786—Bohême—Ah, Mimi, tu più; 8069—Bohême—Che gelida manina (Puccini); 8769—Canta pe' me (Bovio-de Curtis); 1403—Carmen—Il fior che avevi a me tu dato (Bizet); 14030—Cavalleria Rusticana — Brindisi (Mascagni); 8222 — Elisir d'Amore — Una furtiva lagrima (Donizetti); 7194 — Faust — Salve, dimora, casta e pura (Gounod); 8769 — Forza del Destino — Solenne in quest' ora (Verdi); 8069 — Gioconda — Cielo e mar! (Ponchielli); 7194—Gioconda—Enzo Grimaldo, Principe di Sanatafior; 8084—Lombardi—Qual voluttà trascorrere; 8194—Love's Nocturne (Fucacci-Drigo); 6610—Lucia—Giusto cielo! Rispondete; 8096—Lucia—Sextette; 10012—Lucia—Tu che a Dio spiegasti l'ali; 8096—Manon Lescaut—Donna non vidi mai (Puccini); 1213—Manon—O dolce incanto (Massenet); 1656—Maria, Mari (Russo-di Capua); 1134—Marta (Gilbert-Simons); 1570—Martha—M'appari (Flotow); 7109—Mignon—Addio, Mignon (Thomas); 6905—Mignon—Ah! non credevi tu (Thomas); 6905—Mille cherubini in coro (Senatra-Schubert-Melichar); 1842—Non ti scordar di me (Furno-de Curtis); 1842—Occhi turchini (Pagliara-Denza); 8222—O sole mio (Capurro-di Capua); 1678 — Panis Angelicus (Gazzera-Grossi-Franck); 14312—Paride ed Elena—O del mio dolce ardor (Gluck); 14030—Pescatore di Perle—Del tempio al limitar; 8084—Pescatore di Perle (Bizet); 1656—Pietà, Signore! (Stradella); 8768—Plaisir d'Amour (Florian-Martini); 15348—Quanno 'a femmena vo' (Ingenito-De Crescenzo); 1134—Rigoletto—La donna è mobile (Verdi); 1704 — Rigoletto—Quartet; 10012—Santa Lucia (Cottrau); 15348—Senza nisciuno (Barbieri-de Curtis); 1678—Serenade (Silvestri-Toselli); 6610—Solo per te, Lucia (Cherubini-Bixio); 1686—Song of India (Rimsky-Korsakow); 1570—Stabat Mater—Cujus animam (Rossini); 8768—Stornelli Marini (Menasci-Mascagni); 1403—Tosca—E lucevan le stelle (Puccini); 1704 — Tosca — Recondita armonia (Puccini); 1213.

Gigue:
(Bach): Partita No. 1 in B Flat; *Grainger*, pf; Col. 7134—*Gieseking*, pf; (Fr. alb) Col. M-243, 68399—Fifth French Suite in G; *Hess* pf; Col. 4084—*Gieseking*, pf; Col. 17150—see also English Suite in G Minor; Partita No. 2; Partita No. 3; Suites Nos. 5 and 6——
(Handel): see Sarabande and Gigue——
(Byrd, W.): *Philadelphia O, Stokowski*, Cond. Vic. 1943——
(Campion): *Oyanguren*, gtr; Col. 17110——
(Loeillet): *Ehlers*, hschd; Dec. 23090——
(Mozart): G Major; *Long*, pf; Mus. 1052.

(Gilbert & Sullivan): Gems from Gilbert-Sullivan Operas; (alb) Vic. C-23; Dec. 20049-51; 20059-60—Selections From Gilbert & Sullivan; Roy. 1705-09—Gilbert & Sullivan Medley; Dec. 15029—Trial by Jury-excerpts; (alb) Roy. 42; (alb) Vic C-4—The Gondoliers-ex-

cerpts; Bru. 20085-86; Col. 300-1; (alb) Vic. C-16—Iolanthe-excerpts; Bru. 20080-01; Col. 302; (alb) Vic. C-10—The Mikado-excerpts; Bru. 20072-74 Col. 300; Vic. (alb) C-26; Dec. 25202—Patience-excerpts; Bru. 20078-79; (alb) Vic. C-14, 12550 — Pinafore-excerpts; Bru. 20075-77; Dec. 25315; (alb) Vic. C-13, 35386—Pirates of Penzance; Bru. 20084-85; (alb) Vic. C-6—Ruddigore-excerpts; Col. 300; (alb) Vic. C-19—Utopia Limited-excerpts; Col. 301 — Princess Ida; (alb) Vic. C-20—Sorcerer; (alb) Vic. C-19—Yeomen of the Guard; (alb) Vic. C-17; Dec. 25712. See also titles of operas.

Gingold, Josef, vio: Sonatine (Francaix); FkM. 25—Sonate (Bloch); (alb) Vic. M-498, AM-498.

Ginster, Ria: sop; **Victor for all Nos. unless otherwise indicated:** excerpts from the Creation and The Seasons (Haydn); Dec. 25705—Et Incarnatus (Mozart); Allelujah (Mozart) Dec. 25167 — Abendempfindung (Campe-Mozart); 14824—Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (Baumberg-Mozart); 14824—An Chloë (Jacobi-Mozart); 1869—Botschaft (Brahms); 8763—Entführung aus dem Serail—Martern aller Arten (Mozart); 7822—Geisternähe (Schumann); 14025—Hört doch der Sanft en Flöten Chor (Bach); 14385—In der Fremde (Schumann); 14025 — Mainacht, Die (Brahms); 7821—Maria Wiegenlied (op. 76, No. 52) (Reger); 8763—Meine Rose (Schumann) 14025—Nozze di Figaro—Voi che sapete (Mozart); 7822—Rastlose Liebe (Schubert); 7821—Schafe Können Sicher Weiden (Bach); 14385—Schone Fremde (Schumann); 14025—Seligkeit (Schubert); 7821 — Treue Liebe (Brahms); 8763—Veilchen, Das (Goethe-Mozart); 1869—Wiegenlied (Brahms); 8763—Zauberer, Der (Weisse-Mozart); 14824.

Gioconda (Ponchielli):
Barcarola: *Met. Opera Ch. & O;* Vic. 8174——
Cielo e mar: *Gigli,* ten; Vic. 7194—*Bjoerling,* ten; Vic. 12150——
Dance of the Hours: *Boston Pops O, Fiedler,* Cond; Vic. 11833—*White,* ogn; Vic. 36225—*Victor Sym. O;* Vic. 35833—*Clinton & O;* Vic. 25805—*Italian National Military Band;* Dec. 15008—*Phil. O, Weismann,* Cond; Dec. 25162——
Enzo Grimaldo, Principe di Santafior: *Gigli,* ten; Vic. 8084——
see also: Suicido; Col. 9127.
Gioia la nube leggera: see Secret of Suzanne.

(Giordani, Giuseppe): Caro mio ben; Dec. 20519, 23047; Col. 224—Amor Ti Vieta; Vic. 2063.

(Giordano): Andrea Chenier: Complete (alb) Col. OP. 21—excerpts: Vic. 6707, 14400, 7153; Col. 9107——Fedora; Vic. 1735.

(Giorni, Aurelio): Trio in C Major; Minuet in G Major; (alb) Mus. 33.

Giovanna D'Arco (Verdi): Overture; *Milan Sym. O, Molajoli,* Cond; Col. 68983.

Girl Crazy-Gems (Gershwin): *Victor Salon Gr* with *Froman & Knight,* voc; Vic. 12332—Bidin' My Time; *The Foursome,* voc; (Fr. alb) Dec. 97, 2880—Embraceable You; *Garland,* voc; (Fr. alb) Dec. 97, 2881.

Girl of the Golden West: see Fanciulla del West (Puccini).

The Girl on the Train (Fall): *Bela & O;* Dec. 25034.

Girl With the Two Left Feet, The: *The Revuers:* (alb) Mus. 2, 1133-35.

Gitana, La (Kreisler): *Decca Salon O, Horlick,* Cond; Dec. 2714—*Kreisler,* vio; Vic. 1950.

Git on Board, Lil' Chillun: *Robeson,* bar; Vic. 22225.

Giunse al fin il momento: see Marriage of Figaro.

Giuseppini, Renato, gtr: Funiculi Funicula; Marcia Militaire; Maria Mari; Mazurka Di Papa; O Sole Mio; Santa Lucia; Spagnola, La; Torna A Surriento; (alb) Dec. 124.

Giusto cielo! Rispondete: see Lucia di Lammermoor.

Give Praise to Him (Wolf): see Gesegnet, Sei Durch Den Die Welt Enstund.

Glacier Park Indians: Medicine Song; White Dog Song; Vic. 17611.

Glaser, Al & O: Jewish Folk Dances; (alb) Dec. 103.

Glasunoff Stg. Quar: String Quartet in E Flat Major-Canzonetta (Mendelssohn); String Quartet in E Minor (Beethoven); Dec. 25793.

Glatz, Hetha, con: Seligkeit (Holty-Schubert); Wehmut (Schubert); Vic. 1949.

(Glazounow, Alexander): Concerto in A Minor; (alb) Vic. M-218, AM-218—— Interludium in modo antico; Vic. 7838; Col. 67812——The Seasons-Ballet; (alb) Col. M-284; Vic. 11442; Dec. 25423-25——Stenka Razin; Col. 7202-03——From the Middle Ages; Troubador's Serenade & Scherzo; Dec. 25824——Etude de Concert in C Major; BP. 35038——Danse Orientale; Vic. 1335——Marionettes; Vic. 20914——Meditation; Vic. 14323——Orientale; (Fr. alb) Vic. M-255, 8612——Pas d'Action; Vic. 7309——Serenade Espagnole; Vic. 1504——Valse de Concert; Vic. 6826——see also Add-A-Part Records.

Gleich und Gleich: see Lieder (Franz).

Glenn, Wilfred, bass: Asleep in the Deep; Rocked in the Cradle; Vic. 20244.

(Gliere, Reinhold): Yablochko; Vic. 1675.

(Glinka, Michael): Kamarinskaya; Dec. 25499·Vic. 11482—Doubt; Vic. 15422—Russlan & Ludmilla-Overture; Dec. 29042, 20023; Vic. 4427, 7123, 7704—Midnight Review; Vic. 6619—Northern Star; Dec. 29046.

Gloire A Dieu (Milhaud): *Singher,* bar; Col. 4214.

Gloomy Sunday: *Shaw & O;* Vic. 26563—*Kemp & O;* Bru. 7630—*Robeson,* bar; Vic. 25362—*Whiteman & O;* Vic. 25274—*King & O;* Dec. 743.

Gloria (Cain-Tschesnokoff): *Augustana Ch;* Vic. 15214.

Gloria From Twelfth Mass (Mozart): *Trinity Ch;* Vic. 35768.

Gloria in Excelsis Deo (de Angelis): *Kennedy,* ten; Dec. 23109.

Gloria in Excelsis (Bortniansky): *Ch. of Russian Cathedral;* Vic. 26081.

Glory Road, De: *Southern Male Quar;* Bru. 8475—*Tibbett,* bar; Vic. 7486.

Glory to God: see Messiah.

Gloucester's Soliloquy: see Shakespeare-Henry VI.

Glow Worm (Linke): *Young & O;* Dec. 134—*Provol's Golden Birds;* Dec. 187—*Green,* bell solo; Dec. 1932—*Brunswick Salon O;* Bru 8458—*H. M. Guards Band;* Roy. 1745—*Block & O;* Voc. 4166—*O. Raymonde, Walter,* Cond; Col. 305—*Victor Salon O;* Vic 19758—*Victor Concert O;* Vic. 35922.

(Gluck):
Orpheo et Eurydice: Complete; (alb) Col. OP. 15—Ballet Music; (Fr. alb) Vic. M-65, 7138; 6834; Dec. 23029; Col. 69250—I Have Lost My Eurydice; Dec. 23029—Melody; Col. 69153——
Iphigenie en Tauride: Gebet, Leih aus deines Himmels Hohen; Dec. 25829—Unis Des Ma Plus Tendre Enfance; Col. 9116——
Alceste-Overture; Vic. 2041; Dec. 25571——Armide; Air de Renaud; Col. 4127——
Musette; Vic. 20563——
Airs de Ballet; Vic. 7321-22——
Minuet; Vic. 20440——
see also: Add-A-Part-Records.

Glyndebourne Festival Opera Co; Busch, Cond: Don Giovanni-complete (Mozart); (alb) Vic. M-423, AM-423; M-424, AM-424; M-425, AM-425—Marriage of Figaro (Mozart): (alb) Vic. M-313, AM-313; M-314, AM-314; M-315, AM-315.

Gnomenreigen (Liszt): *Joyce,* pf; Dec. 20048—*von Sauer,* pf; Dec. 25110.

Gnossienne (Satie): *Copeland,* pf; Vic. 1629.

Goberman, Max, Cond: see *N. Y. Simfonietta.*

(Godard, Benjamin): Au Village; Dec. 25440—Courante; Dec. 20625—Berceuse; Dec. 2591, Col. 4212—Florian's Song; Vic. 24789.

God Bless America: *Cassel,* bar; Var. 8091—*Wood,* voc; Bru. 8347—*Smith,* voc; Vic. 26198—*Crosby,* voc; Dec. 2400.

Godfrey, Arthur, voc: Back Home on Sunday Night; I'd Love to Live in Loveland; Dec. 2958—Lay Beneath a Rose; Dec. 3014—Old Folks; There's No Place Like Your Arms; Bru. 7829—Indiana Moonlight; A Song of Old Hawaii; Blu. 7842.

Go Down Moses: *Southern Male Quar;* Bru. 8479—*Bledsoe,* bar; Roy. 1703—*Anderson,* con; Vic. 1799—*Tuskegee Quar;* Vic. 20518—*The Southernaires;* Dec. 2855.

God Hear My Prayer (Archangelsky): *Don Cossack Ch;* Col. 7352.

Godowsky, Leopold, pf; Gondoliera (Liszt); If I Were a Bird (Henselt); Col. 7024—Nocturnes (Chopin); (alb) Col. M-112.

God Rest Ye Merry Gentlemen: *BBC Ch, Lewis,* Cond; Col. 245—*Decca Ch, Goldsbrough,* Cond; Dec. 20215—*Luther & Layman,* voc; Dec. 2863.

God Save The King: *BBC Sym. O;* Vic. 4352.

Gods! Brethren in High Olympus (Strauss, R.): *Teschemacher,* sop; (Fr. alb) Vic. M-660.

Gods Go A-Begging, The (Handel): *London Phil. O, Beecham,* Cond; (Fr. alb) Col. M-360, 69472—see also: Musette; Musette and Tambourine.

God So Loved the World (Stainer): *Trinity Ch;* Vic. 21254.

God Will Take Care of You: *Talley,* sop; Vic. 1248.

Goehr, Walter, Cond: Karelia Suite: Intermezzo & Alla Marcia; Vic. 12830—Concerto No. 2, C Minor (Rachmaninoff); (alb) Vic. M-666, AM-666; DM-666 — Facade, Four Dances (Walton); Col. 69834 — Concerto in A Minor (Schumann); (alb) M-473, AM-473 — Boutique Fantasque (Rossini-Respighi); Col. 69212 — Carnaval (Schumann-Douglas); Col. 69461 — Concerto in B Minor for Viola & Orchestra (Handel-Casadesus); (alb) Col. M-295—Concerto in D Minor for Two Violins & Orchestra (Bach); (alb) Col. X-90—Concerto No. 1 In B Flat for Piano & Orchestra (Tschaikovsky); (alb) Col. M-318—Concerto No. 1 in G Minor for Piano & Orchestra (Mendelssohn); (alb) Col. X-124—Concerto No. 1 in G Minor for Violin & Orchestra (Bruch); (alb) Col. M-332—Dance of the Young Maidens-Prince Igor (Borodin); Gopak (Moussorgsky-Liadow); Col. 69154—Introduction & Rondo Cappriclo for Violin & Orchestra (Saint-Saens); Col. 69640—Sospori (Elgar) (Fr. alb) Col. M-361, 69640—Sylphides, Les (Chopin-Douglas); Col. 69281—see also: *O. Raymonde & London Phil. O.*

Goin' Home (Dvorak): *Decca Concert O, Spitalny,* Cond; Dec. 23005—*Newman,* hca; Dec. 2897—*Cloister Bells;* Dec. 2174—*Edisoneers,* voc; (Fr. alb) Var. 38, 8314—*Decca Little Sym. O. Mendoza,* Cond; (Fr. alb) Dec. 91, 23121—*Tibbett,* bar; Vic. 15549—*Menuhin,* vio; Vic. 15369—*Green Bros.,* hp. & chimes; Vic. 36106, 25669 — *Eveready Group;* Vic. 35823—*Curtis,* Syt; Vic. 25729—*T. Dorsey & O;* Vic. 25600.

Goin' to Ride Up in de Chariot: *Robeson,* bar; Vic. 26251.

Gold and Silver Waltz (Lehar): *Viennese Sym. O, Grosz,* Cond; (Fr. alb) Roy. 2, 503—*Eugene's O;* Col. 324—*Horlick & O;* Dec. 1946—*Reid & Acd. O;* Dec. 1028—*Kunz,* pf; Dec 2669—*International Novelty O;* Vic. 35919—*Weber & O;* Vic. 25199—*Anton's O, London;* Vic. 26324.

Goldberg, Simon, vio: Sonata No. 5 in F Major (Beethoven); Sonata No. 9 in A Major (Beethoven); (alb) Dec. 2—Sonata No. 2 in A Major (Beethoven); Sonata No. 6 in A Major (Beethoven); (alb) Dec. 3—see also: Duet in B Flat (Mozart).

Golden Gate Quar: What's New; My Prayer; Blu. 10569—Ol' Man Mose; Change Partners; Blu. 10154.

Golden Gate March (Goldman): *Goldman Band;* Vic. 26103.

Golden Jubilee (Sousa): *Sousa's Band;* Vic. 22020.

Golden Memories Boys, voc: Auld Lang Syne; Happy Birthday to You; Sweet Adeline; Blu. 10632.

Golden Slippers: *Dalhart-Robison:* Vic. 20539—*Tuskegee Quar;* Vic. 20843.

Golden Sonata (Purcell): see Anthologies: Early Music: Classical—English Music Soc.

Goldkette, Jean & O: Clementine; My Pretty Girl; Vic. 25283—I'm Gonna Meet My Sweetie; Slow River; Vic. 25354.

Goldman Band; **Victor for all Nos. unless otherwise indicated:** American Patrol; 26292—Anchors Aweigh; 26293—Beatrice and Benedict Overture; 25757—Builders of Youth Overture; 25758—Calif of Bagdad Overture; 25759—Capitan, El; 26290—Children's March; 26052—Fairest of the Fair; 26191—Golden Gate March; 26103—Happy-Go-Lucky March; 26052—High School Cadets; 26191—Jubilee March; 26103—King Cotton; 26169—Lights Out; 26290—Manhattan Beach March; 26216—National Emblem March; 26048—Officer of the Day March; 26048—On the Campus; 19763—On the Go; 19763—On the Mall; 26292—Our Director; 26293—Second Connecticut March; 26216—Semper Fidelis; 26291—Stars and Stripes Forever; 26169—Washington Post; 26291—Boston Commandery; Bru 7301—Cheerio; Bru. 6878—Children's March; Bru. 6879—Cuckoo March; Bru. 6879—El Capitan; Bru. 7346—High School Cadets; Bru. 7367—Jolly Coppersmith; Bru. 6878— King Cotton; Bru. 7367—National Emblem; Bru. 7539—On Parade; Bru. 7556—On the Alert; Bru. 7593—On the Campus; Bru. 7346—On the Mall; Bru. 6899—Onward—Upward; Bru. 6900—On Wisconsin; Bru. 6978—Semper Fidelis; Bru. 7556—Shenandoah; Bru. 7301—Stars and Stripes Forever; Bru. 6899—Stepping Along; Bru. 7539 — Thunderer, The; Bru. 6900—U. S. Field Artillery March; Bru. 7593.

(Goldmark): Trio in E Minor; Dec. 25137—— In the Springtime-Overture; Vic. 6576—— Queen of Sheba; Vic. 7474——Rustic Wedding Symphony; (alb) Vic. M-103; (alb) Col. M-385——Sakuntala; Vic. 22535-36, 12610.

Goldsbrough, Arnold, ogn: Toccata and Fugue in D Minor (Bach, J. S.); Dec. 25643.

(Goller): O Quam Suavis; Dec. 25467.

Golliwogg's Cakewalk (Debussy): *Opera-Comique O, Paris, Cloez,* Cond; Dec. 20117—*H. M. Grenadier Guards Band, Miller,* Cond; Col. 395—*Fray & Braggiotti,* duo-pf; Dec. 23085—see also: Children's Corner Suite.

Golondrina, (La Serradell): *De Gogorza,* ten; Vic. 1141—*Boston Pops O, Fiedler,* Cond; Vic. 4434—*Crawford,* ogn; 24758—*Victor Salon O;* Vic. 21055—*Cugat & O;* Vic. 25831—*The Troubadours;* Vic. 21235—*King & O;* Vic. 25410—*Horlick & O;* Dec. 2162—*Katzman & O;* Dec. 289.

Golschmann, Vladimir, Cond: Symphony No. 103 in E Flat (Haydn); (alb) Col. 221—Triptyque for String Orchestra (Tansman); (alb) Col. X-47.

Golubox, Grisha, vio: Fille aux Cheveux de Lin, La (Debussy); Hungarian Dance No. 1 (Brahms); Col. 17078.

Gomberg, Robert, Cond: see *Royale Sym. O. Philadelphia.*

Gombox, Viktor, Dir: see *Vienna Ch. Boys.*

Gomez, Vincente, gtr: Spanish Folk Dances; (alb) Dec. 129—Guitar Recital Vol. I; (alb) Dec. 17—Guitar Recital Vol. 11; (alb) Dec. 60. (Gomolka, Mikolaj): Dokad mnie chcesz za pomniec; Ira. 2R-29-05.

Gondoliera (Liszt): *Hofmann,* pf; Col. 7024.

Gondoliers (Gilbert-Sullivan): *D'Oyly Carte Opera Co;* (alb) Vic. C-16, AC 16—Gems; *Light Opera Co;* (Fr. alb) Vic. C-23, 36146—excerpts; *International Opera Co;* (Fr. alb) Roy. 18. 1706-08—*British Light O, Moore,* Cond; Col. 300-01—*Brunswick Light Opera Co;* Bru. 20085-86.

Gonella, Nat, trp: I Heard; Sing; Dec. 492—Rockin' Chair; When You're Smiling; Dec. 546.

Gonna Shout All Over God's Heaven: *The Southernaires;* Dec. 2859—*Armstrong & Ch;* Dec. 2085.

Gonzalez, Aaron & O: A Solas-Son; Tropicana; Dec. 1515—Chino Say; Perdoname; Dec. 1515.
Goodbye (Tosti): *Schmidt,* ten; Dec. 23046—*Crooks,* ten; Vic. 8869—*Titterton;* ten; Dec. 20188.
Good-bye (Rosetti Gabrilowitsch): *Crooks,* ten; Vic. 1912.
Goodbye My Lover Goodbye: see Anthologies: American Folk Songs.
Good Christian Men Rejoice: *BBC Ch, Lewis,* Cond; Col. 245.
Good Friday Music (Wagner): *Kipnis,* bass; (Fr. alb) Col. M-337, 67370-71.
Good Humored Ladies-Ballet (Scarlatti): *London Phil. O, Goossens,* Cond; (alb) Vic. M-512-12377-78—*London Sym. O, Goossens,* Cond; Vic. 11425.
Gooding, Sally & O: It Must Be Love; Dec. 4169.
Good King Wenceslas: *BBC Ch, Lewis,* Cond; Col. 244—*Luther & Layman,* voc; Dec. 2864.
Goodman, Al & O: Waltzes (Strauss, J.); (alb) Col. C-13—Carmen Sylva; Count of Luxembourg; Estudiantina Waltz; Merry Widow Waltz; Sari Waltz; Skaters Waltz; Waltz Dream; You and You; (alb) Col. C-17, 35503-06.
Goodman, Benny, clar: Quintet for Clarinet and Strings (Mozart); (alb) Vic. M-452.
Goodman, Benny & O: **Victor for all Nos. unless otherwise indicated:** What's the Matter With Me; What'll They Think of Next; Col. 35374—The Fable of the Rose; How High the Moon; Col. 35391—Be Sure; Shake Down the Stars; Col. 35426—Beyond the Moon; Night and Day; Col. 35410—It Never Entered My Mind; The Sky Fell Down; Col. 35420—Basin Street Blues; Beale Street Blues; Bru. 7645—Bugle Call Rag; Dixieland Band; Bru. 7644—Wolverine Blues; HRS. 7—If I Could Be With You; Dear Old Southland; Blu. 10458—Japanese Sandman; I Know That You Know; Blu. 10459—Devil and the Deep Blue Sea; Christopher Columbus; Blu. 10460—Madhouse; Get Happy; Blu. 10461—Can't We Be Friends; Sing Me A Swing Song; Blu. 10462—Someday Sweetheart; Who; Blu. 10463—Board Meeting; Let's All Sing Together; Col. 35396—Blue Orchids; What's New; Col. 35211—Bluebirds in the Moonlight; Faithful Forever; Col. 35289—Boy Meets Horn; Let's Dance; Col. 35301—Busy as a Bee; Zaggin' With Zig; Col. 35356—Comes Love;. Rendezvous Time in Paree; Col. 35201—Darn that Dream; Peace Brother; Col. 35331—Heaven in My Arms; That Lucky Fellow; Col. 35308—Honeysuckle Rose; Spring Song; Col. 35319—I Didn't Know What Time It Was; Love Never Went to College; Col. 35230—I Thought About You; Make With the Kisses; Col. 35313—Jumpin' at the Woodside; There'll Be Some Changes Made; Col. 35210—One Sweet Letter From You; Scatter-brain; Col. 35241—Opus Local 802; Stealin' Apples; Col. 35362—Down by the Old Mill Stream; Yours Is My Heart Alone; Col. 35445—Devil May Care; Every Sunday Afternoon; Col. 35461—Blue Skies; Remember; Blu. 10680—Buds Won't Bud; I'm Nobody's Baby; Col. 35472—I Can't Love You Anymore; Moon Won't Talk; Col. 35487—Mister Meadowlark; Crazy Rhythm; Col. 35497—Board Meeting; Let's All Sing Together; Col. 35396—Afraid to Dream; 25627—Alexander's Ragtime Band; 25445—Always; 25024—Always and Always; 25808—And the Angels Sing; 26170—Anything for You; 25350—Bach Goes to Town; 26130—Ballad in Blue; 25081—Basin Street Blues; 25258—Big John Special; 25871—Blue Interlude; 26021—Blue Room; 26088—Blue Skies; 25860—Bob White; 25683—Breakin' in a Pair of Shoes; 25247—Bugle Call Rag; 25467—Bumble Bee Stomp; 26087—Camel Hop, f.t; 25717—Can't We Be Friends?; 25621—Changes; 25634—Chlo-e; 25531—Christopher Columbus; 25279—Ciribiribin, f.t; 25087—Could Pass in Love?; 26000—Cuckoo in the Clock; 26175—Devil and the Deep Blue Sea; 25268—Dixieland Band; 25009—Don't Be That Way; 25792—Don't Wake Up My Heart; 25867—Down South Camp Meetin'; 25387—Estrellita; 26187—Farewell Blues; 26095—Feelin' High and Happy; 25840—Flat Foot Floogee; 25871—Gee, But You're Swell; 25486—Get Happy; 25279—Get Rhythm in Your Feet; 25081—Good-Bye; 25215—Good for Nothin' But Love; 26159—Goodnight; 25461—Goody-Goody; 25245—Home in the Clouds; 26175—House Hop; 25350—Hunkadola; 25009—I Can't Give You Anything; 25678—Ida, Sweet as Apple Cider; 25531—If Dreams Come True; 25726—If I Could; 25290—I Had to Do It; 26082—I Have Eyes; 26071—I Know That You Know; 25290—I Let a Song Go; 25840—I'll Always Be in Love; 26187—I Must See Annie Tonight; 26110—In a Sentimental Mood; 25351—I Never Knew; 26089—Is That the Way to Treat a Sweetheart?; 26082—It Had to Be You; 26125—It's Been So Long; 25245—It's Wonderful; 25727—I've Found a New Baby; 25355—I've Got a Date with a Dream; 26000—I Want To Be Happy; 25510—Jam Session; 25497—Japanese Sandman; 25024—Jingle Bells; 25145—Kinda Lonesome; 26110—King Porter; 25090—Lady's in Love with You; 26211—Life Goes to a Party; 25726—Little Kiss at Twilight; 25878—Loch Lomond; 25717—Louise; 26125—Love Me or Leave Me; 25406—Lullaby in Rhythm; 25827—Madhouse; 25268—Make Believe; 26088—Margie; 26060—Minnie the Moocher's Weddin' Day; 25683—My Honey's Lovin' Arms; 26095—My Melancholy Baby; 25880—One O'Clock Jump; 25792—oooOO—Oh Boom!; 25808—Organ Grinder's Swing; 25442—Peckin'; 25621—Peter Piper; 25442—Pick Yourself Up; 25387—Please Be Kind; 25814—Remember; 25860—Riffin' at the Ritz; 25445—Roll 'Em; 25627—Rose of Washington Square; 26230—Rosetta; 25510—Russian Lullaby; 26060—Sandman; 25215—Saving Myself for You; 25867—Sent for You Yesterday; 26170—Show Your Linen; 26211—Shut-Eye; 26159—Sing for Your Supper; 26099—Sing Me a Swing Song; 25340—Sing, Sing, Sing; 25796, 36205—Siren's Song; 26230—Smoke Dreams; 25486—Smoke House; 26107—Somebody Loves Me; 25497—Sometimes I'm Happy; 25090—Star Dust; 25320—St. Louis Blues; 25411—Stompin' at the Savoy; 25247—Sugarfoot Stomp; 25678—Sweet Sue—Just You; 26089—Swing Low, Sweet Chariot; 25492—Swingtime in Rockies; 25355—'Taint No Use; 25461—Thanks for the Memory; 25727—That Feeling Is Gone; 25827—There's a Small Hotel; 25363—These Foolish Things; 25351—This Can't Be Love; 26099—Ti-Pi-Tin; 25814—Topsy; 26107—Undecided; 26134—We'll Never Know; 26134—What Goes on Here; 25878—What Have You Got That Gets Me?; 26053—When Buddha Smiles; 25258—When I Go a-Dreamin'; 26021—When It's Sleepy Time; 25634—When You and I Were Young; 25492—Whispering; 26130—Who'll Buy My Bublitchki?; 26263—Wrappin' It Up; 25880—You and Your Love; 26263—You're a Sweet Little Headache; 26071—You're Lovely, Madame; 26053.
Goodman, Benny, Quar: **Victor for all Nos:** Avalon; 25644—Bei mir bist du Schon; 25751—Blues in My Flat; Blues in Your Flat; 26044—Dinah; 25398—Dizzy Spells; 25822—Handful of Keys; 25705—I'm a Ding Dong Daddy; 25725—Liza; 25660—Man I Love; 25644—Moon Glow; 25398—My Melancholy Baby; 25473—Opus ½; 26091—Opus ¾; 26240—Runnin' Wild; 25529—Smiles; 25660—Stompin' at the Savoy; 25521—Sugar; 26240—Sweet Georgia Brown; 26091—Sweet Sue; 25473—'S Wonderful; 26090—Tea for Two; 25529—Tiger Rag; 25481—Vibraphone Blues; 25521—Vieni, Vieni; 25705—Whispering; 25481.
Goodman, Benny, Quintet: I Cried for You; Vic. 26139—Pick a Rib; Vic. 26166.
Goodman, Benny, Sextet: Flying Home; Rose Room; Col. 35254—Memories of You; Soft Winds; Col. 35320—Seven Come Eleven; Shivers; Col. 35349—Poor Butterfly; The Sheik; Col. 35466—Gone With What Wind, Till Tom Special; Col. 35404—Boy Meets Girl; I Surrender Dear; Col. 35482.
Goodman, Benny, Trio: **Victor for all Nos. unless otherwise indicated:** After You've Gone; 25115—All My Life; 25324—Body and Soul; 25115—China Boy; 25333—Exactly Like You; 25406—I Know that You Know; 26139—I Must Have that Man; 26090—More Than You Know; 25345—Nobody's Sweetheart; 25345—Oh Lady Be Good; 25333—Somedav Sweetheart; 25181—Sweet Lorraine; 25822—Tiger Rag; 25481—Too Good To Be True; 25324—Where or When; 25725—Who; 25181—More Than You Know; Nobody's Sweetheart; Blu. 10723.
Good News: *Tuskegee Quar;* Vic. 20520—Hall *Johnson Negro Ch;* Vic. 36020.
Goodnight Ladies: *Kostelanetz & O;* Bru. 7873.
Goodnight Sweetheart: *Smeck,* voc; Var. 8044—*Columbo,* voc; Vic. 22826—*Noble & O;* Vic. 25016—*Hylton & O;* Vic. 36048—*King & O* Vic. 22825—*Paradise Island Trio;* Dec. 2357.
Goossens, Eugene, Cond: see also: *Hollywood Bowl, London Sym., New Sym, Roy. Opera O. London Phil* — Peer Gynt Suite-excerpts (Grieg); Vic. 9327-28—En Saga (Sibelius); Vic. 9925—En Saga (Sibelius); Valse Triste; Vic. 9926.
Goossens, Leon, oboeist: Concerto No. 1 (Handel); Vic. 12605—Three Romances for Oboe (Schumann); Piece (Franck); (alb) Col. X-160, 69816-17—Quartet in F (Mozart); (alb) Col. X-21—Sinfonia-Church Cantata (Bach); (Fr. alb) Col. M-232, 506.
Gopak (Moussorgsky): *London Phil. O, Goehr,* Cond; Col. 69154.
Gordon, Gray & O: **Victor for all Nos. unless otherwise indicated:** I Was Watching a Man Paint A Fence; Blu. 10648—No More Rain; Blu. 10648——Kitten With the Big Green Eyes; Blu. 10664—You Gorgeous Dancing Doll; Blu. 10664—Ain't You Ashamed; I Love Me; Blu. 10591—Gone With the Wind; Way Back in 1939 A.D.; Blu. 10575—I Can't Resist You; My Enchantress of the Night; Blu. 10739—Clear Out of This World; It Wouldn't Be Love; Blu. 10711—Blackout-Hold Me Tight; I Love to Watch the Moonlight; Blu. 10718—We've Come a Long Way Together; Tell Me and I'll Tell a Million: Blu. 10135—It's All So New to Me: The Moon is a Silver Dollar; Blu. 10142—Bless You: 26404—Ding-Dong! the Witch Is Dead; 26357—Goody Goodbye; 26396—If I Only Had a Brain; 26328—If I Were King of the Forest; 26357—I Like to Recognize the Tune; 26404—It's All Over Town; 26365—It's Funny to Everyone but Me; 26350—Just for a Thrill; 26345—Ling'ring on Your Doorstep; 26350—Mexiconga; 26365—Off to See Wizard of Oz; 26328—Old Mill Wheel; 26345—To You Sweetheart, Aloha; 26396—Beer Barrel Polka; 26232—But It Didn't Mean a Thing; 26232—Chopsticks; 26184—Cinderella; 26270—Especially for You; 26295—Hang Your Heart; 26193—I Can't Get You Out of My Mind; 26200—If I Didn't Care; 26253—It Seems Like Old Times; 26309—I'm in Love with Mr. So and So; 26242—It's Never Too Late; 26184—Lady Needs a Change; 26242—Last Trip on the Old Ship; 26284—Old Fashioned Tune; 26282—Rumpel-Stilts-Kin; 26295—Sing a Song of Sunbeams; 26193—Song of the Metronome; 26282—Start the Day Right; 26309—That's Right—I'm Wrong; 26284—Why Don't You Try Your Love on Me; 26253—You Are My Dream; 26270—You're So Desirable; 26200.
Gordon, Jacques, vio: Nocturne (Copland); (Fr. alb) Col. X-48, 68321.
Gordon, Ralph & O: Arabian Nightmare; Twelve O'Clock in Jolopi; Vic. 26041.
Gordon Stg. Quar: String Quartet in A Minor (Carpenter); (alb) Sch. 4—String Quartet in E Minor (Kroll); (alb) Sch. 6.
(Gorlin): Caucasian Melody; Vic. 4337——Molitva; Vic. 4328.
Gorin, Igor, bar: **Victor for all Nos:** Collection of Songs; (alb) Vic. M-636—Barbiere di Siviglia—Largo al factotum (Rossini); 12437—Beatitudes. The (Malotte); 12245—Blind Ploughman, The (Hall-Clarke); 4436—Caucasian Melody (Gorin); 4337—Hopak (Moussorgsky); 4414—Kasbek; 4337—Molitva (Gorin); 4328—Non è ver (Mattei); 12437—None But the Lonely Heart (Tschaikowsky); 4436—Over the Steppe (Gretchaninoff); 4414—Pagliacci—Prologue (Leoncavallo); 4409—Twenty-Third Psalm, The (Malotte); 12245—Viut Vitre (Gorin); 4328.
Goss-Custard, Reginald, ogn: Fugue a la Gigue (Bach); Toccata (Widor); Vic. 4086.
(Gossec): Gavotte in D Major; (Fr. alb) Dec. 99—Hymne a la Victoire; Dec. 20614.
Gossips (Dubensky): *Philadelphia Chamber Stg. Simfonietta;* Vic. 4186.
Gotterdammerung (Wagner): complete opera; *Wagnerian singers & O;* (alb) Vic. M-60, AM-60——
excerpts: Hore mit Sinn, was ich dir sage; *Heink,* sop; Vic. 7107——In Leid zu dem Wipfeln; *Melchior-Helgers,* sgrs; Vic. 7659——Mime hiess ein murrisches Zwerg; *Melchior-Helgers,* sgrs; Vic. 7659——Siegfried's Journey to the Rhine; *Sym. O, Coates,* Cond; Vic. 9007—*Sym. O, Walter,* Cond; Col. 68101—*Phil. O,* Morike, Cond; Dec. 25377——Siegfried's Funeral March; *Sym. O, Coates,* Cond; Vic. 9049—*National Opera O, Kleiber,* Cond; Roy. 545——Brunnhildes Tod; *Philadelphia O, Stokowski,* Cond; Vic. 6625—*Flagstad,* sop; (alb) Vic. M-644—*Larsen-Todsen,* sop; Dec. 25054—*Phil. O, Schillings,* Cond; Dec. 25107——Zu Neuen Thaten; *Baumer, Kirchoff,* sgrs; Dec. 20055-6——Hagen's Watch; *Weber,* bass & *London London Phil. O, Beecham,* Cond; (alb) Col. X-83, 69047-8—*List,* bass; Dec. 25795, 25368——Hagen's Watch; *Weber,* bass & *London Phil. O, Beecham,* Cond; Col. 69048——Prelude, Act 3 & Song of the Rhine-daughters; *Kuhnlein, Petzet, Lindberg,* sgrs; Dec. 25215-6—*Queen's Hall O, Wood,* Cond; Dec. 25616-7——Siegfried's Death; *Knote,* ten; Dec. 25267
selections: Siegfried's Rhine Journey & Death; Brunnhildes Immolation; *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-188, AM-188——miscellaneous; *Berlin State Opera O, Muck,* Cond; (alb) Vic. M-37——Dawn and Siegfried's Rhine Journey; *Phil. Sym. O, Toscanini,* Cond; (Fr. alb) Vic. M-308.
Gottlieb, Henriette, sop: Lohengrin-excerpt (Wagner); BP. 95060.
Gould, Morton, pf: Bolero (Ravel); Satirical Dance; Vic. 24205.
(Gounod):
Faust: Complete; (alb) Vic. M-105, AM-105; Dec. 20510-13, 25857-64——Jewel Song; Vic. 2050, 15821, 14725, 7179; Col. 69813——Il Etait un Roi De Thule; Vic. 2050, 14725——Salut, Demeure; (Fr. alb) Vic. M-585, 15542. 7389——Faust Trio-Then Leave Her; Vic. 36235——Soldiers' Chorus; Vic. 19783, 26129; Bru. 8498——Death of Valentine; Col. 9091——Prison Scene; Col. 9091——Waltz; Col. 69031; Vic. 9697; Dec. 25045, 20360, 25274——Ballet Music; Dec. 25340-41; Vic. 9646-47——Kermesse-Vin ou biere; Vic. 9697——Avant de quitter ces lieux; Vic. 8452——Dio possente; Vic. 7086—Veau d'or; Vic. 7600, 1753——Salve dimora casta e pura; Vic. 8769——Vous qui faites l'endormie; Vic. 7600——
Ave Maria: Dec. 25827, 20277, 20019, 25257; Vic. 6599, 1786, 8032, 21216. 36029; Col. 9143
Mireille: La Valse; Dec. 23016——Overture; Dec. 20093, Col. 69065——Angus du Paradis; Col. 9147——
Romeo et Juliette: Amour son ardeur, L'-Ah! Leve-toi soleil; (Fr. alb) Vic. M-585, 15542; Dec. 29002—Juliet's Waltz Song; Vic. 9206, 14742——Ballade de la Reine Mab; Que l'hymne nuptial succede aux cris d'alarme; Dec. 25892——
Ou voulez vous aller; Col. 4225; Dec. 20328——
Funeral March of a Marionnette; Dec. 25323——
Gounod in Vienna; Col. 238——
Medje; Col. 7326——
Messe Solennele; Col. 4141-42——
There is a Green Hill Far Away; Dec. 18037.
Goupil, Augie & O: **Decca for all Nos:** Au-

thentic Tahitian Rhythms; (alb) 34—Faa Navenave-Tah; 1133—Marcelle Vahine; 1326—Maruru a Vaw; 1326—Mokihana; 1327—Momi Pele Chant; 2245—My Tiare Song; 2244—One Finger, Two Finger Poi; 2544—Otea Dance; 2545—Papio Tah Swing; 1133—Tahitian Lullaby; 1325—Tahiti O Tera Song; 1327—Tropic Moon; 2245—Vahine Veve Au; 2544—Vana Vana; 1325

Gower Wassail Song, f.t: *Tanner,* sgr; Col. 372.

Goyescas (Granados): Intermezzo: *Hubert,* cel; (Fr. alb) Col. M-225, 68346—*Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-331—*La Argentina,* cst; Dec. 20524—*Casals,* cel; Vic. 6635—*Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-554, 12429——No. 4: *Iturbi,* pf; Vic. 11562——*Joyce,* pf; Dec. 25746.

Grace, Teddy, voc: **Decca for all Nos:** Blues; (alb) Dec. 59—Crazy Blues; 2050—Dispossessed by You; 1419—Down Hearted Blues; 2128—Good-bye Jonah; 1524—I'll Never Let You Cry; 1602—I'm Losing My Mind Over You; 1398—I'm So in Love With You; 1419—I've Taken a Fancy to You; 1602—Love Me Or Leave Me; 2050—Monday Morning; 2128—Rock It for Me; 1398—Tears in My Heart; 1524.

Gradh Geal Mo Chridh, f.s: *London Gaelic Ch, McIntyre,* Cond; Col. 357.

Graefin Mariza (Kalman): *Lorand & O;* Dec. 20204-05—*Tauber,* ten; Dec. 20217.

Grail Scene (Wagner): *Bayreuth Festival O, Muck,* Cond; (Fr. alb) Col. M-337, 67367.

(Grainger): Handel in the Strand; Dec. 25609—Mock Morris; Dec. 25609; Col. 7338—Molly On the Shore; (Fr. alb) Dec. 90, 23119; Col. 7338; Vic. 4165, 8734, 11569—Country Gardens; Vic. 1666—Londonderry Air; Vic. 4186, 8734—Shepherd's Hey; Vic. 1666, 4165, 20802—Sheep and Goat Walkin'; Col. 7134.

Grainger, Percy, pf: Gigue-Partita No. 1 in B flat (Bach); Liebestraum (Liszt); Col. 7134.

Gramatte, Sonia, vio: Chaconne (Bach, J.S.); Dec. 25820-21.

Granada (Albeniz): *Odeon O, Godes,* Cond; Dec. 20372—*Locatelli O;* Col. 363—*Supervia,* mez-sop; Dec. 25873—*Horlick & O;* Dec. 2160.

Granada Arabe: *Gomez,* gtr; (alb) Dec. 17, 23069.

Granadinas (Barrera): *Schipa,* ten; Vic. 1182.

(Granados): Goyescas-excerpts: Vic. 6635, 11562, 12429; Col. (Fr. alb) Col. M-225, 68346, (Fr. alb) Col. M-331, 68923; Dec. 20524, 25746——Spanish Dances; Vic. 35977; (alb) Col. M-331; Dec. 20216, 25873, 25016, 25085, 20653-58, 25743-44——La Playera; Vic. 1823——Rondolla Argonesa; (Fr. alb) Col. M-331, 68923——Jota Valenciana; Dec. 20529——Tonadillas-excerpts; Dec. 20545——see also: Anthologies: Spanish Dances.

Granda, Allesandro, ten: Madame Butterfly (Puccini); (alb) Col. OP. 4—Tosca (Puccini); (alb) OP. 6.

Grand Opera O, Milan: Pagliacci-Vesti la giubba (Leoncavallo); Cavalleria Rusticana-Siciliana O Lola (Mascagni); Dec. 20383—Aida-Celeste Aida (Verdi); Cavalleria Rusticana-Brindisi (Mascagni); Rigoletto-Questa o quella & La donna e mobile (Verdi); Dec. 20384-85—The Daughter of the Regiment-overture (Donizetti); Dec. 25082.

Grand O. Des Festivals Debussy: see *Inghelbrecht, Desire.*

Grand O. Phil. de Paris: A Faust Symphony (Liszt); (alb) Col. M-272—Hungarian Fantasia, (Liszt); (alb) Col. X-120—Norwegian Dance No. 1 in D Minor (Grieg); Norwegian Dance No. 4 in D (Grieg); Col. 69409—Peer Gynt-Suite No. 1 (Grieg); (alb) Col. X-110—Les Preludes (Liszt); (alb) Col. X-82—La Rosiere Republicane (Gretry); Col. 17067-68—Siegfried Idyll (Wagner); (alb) Col. X-73.

Grand O. Sym: Le Cid-Ballet-excerpts (Massenet); Col. 17116-17—Minuet-Quartet in E (Boccherini); Musette-Les Fetes d' Hebe (Rameau); Col. 17131—Overture-Phedre (Massenet); Col. 69395—Sylvia-Ballet Excerpts (Delibes); Col. 69006.

Grande Piece Symphonique (Franck): *Philadelphia O, Stokowski,* Cond; Vic. 14947—*Courboin,* ogn; Vic. 14279.

Grand Sonate (Sor): *Oyanguren,* gtr; (alb) Col. X-84, 69045-46.

Grand Canyon Suite (Grofe): *Whiteman & O;* (alb) Vic. C-18, AC-18—see also On the Trail.

Grand Gigue (Haessler): *Loesser,* pf; FRM. 22.

Grande Duchesse De Gerolstein, La (Offenbach): *Phil. O, Minssart,* Cond; Dec. 20584—see also Galop.

Grand Military O: March of the Cadets (Sousa); Florence March (Fucik); Roy. 1731—Yorkshire March (Beethoven); Roy. 1745.

Grand Fantasia in C Major (Schubert): *Busch,* vio; *Serkin,* pf; (alb) Vic. M-132, 7562-64; AM 132, 7565-67.

Grande Paque Russe-Overture (Rimsky-Korsakov): *Philadelphia O, Stokowski,* Cond; Vic. 7018-19.

Grandfather's Clock (Trad.): *BBC Male Ch, Lewis,* Cond; Col. 319—*Crumit,* voc; Vic. 19945.

Grand Galop Cromatique (Liszt): *Porzky, Norman, Rhode,* pf-trio; Dec. 20360.

Grandjany Marcel, hp; Rapsodie; Vic. 2060.

Grand March (Handel): *British Light O, Moore,* Cond; Col. 333, 331.

Grand March-Tannhauser (Wagner): *London Phil O, Beecham,* Cond; (Fr. alb) Col. X-107, 69327.

Grand Sym. O, Paris, Cloez, Cond: **Decca for all Nos:** Rouet d'Omphale-Symphonic Poem (Saint-Saens); Marche Militaire (Schubert); 25419-20—March Militaire Francaise (Saint-Saens); 20176—Etienne Marcel-Ballet Music (Saint-Saens); 20077—Symphony No. 3 in D Major Allegretto & Scherzo (Schubert); 25378—Scheherazade (Rimsky-Korsakov); 25561-66—Rugby-Symphonic Movement (Honegger), 25389—Prelude to The Tempest (Honegger), 20072—Pacific 231 (Honegger); 25206—Pastorale d'Ete (Honegger); 25199—La Muette de Portici (Auber); 25127 — Hamlet-excerpts (Thomas); 25200-01—Light Cavalry-Overture (von Suppe); 25046—Bimalla-Pantomime (Halevy); Fatme-Overture (Flotow); 25477—Herodiade Ballet-excerpts (Massenet); Pagliacci-Intermezzo (Leoncavallo); 25354, 20111—Manon-Overture (Massenet); Menuet (Massenet); Dec. 20088—Scenes Alsaciennes-excerpts (Massenet); 25500—Madama Butterfly-Intermezzo (Puccini); 20571—Marouf-Ballet (Rabaud); 25946—Le Roi Malgre Lui-Fete Polonaise (Chabrier); 25931—Impressions d'Italie Suite-Serenade, A la Fontaine, A Mules, Sur les Cimes (Charpentier); 25429-30—La Vida Breve-Interlude & Danza No. 1 (de Falla); 25299—Sevilla-Le Jeudi Saint a Minuit ou Procession de la Semaine Sant a Seville (Turina); 20054 — Coppelia Ballet-excerpts (Delibes); 20070-71—Lakme-Prelude (Delibes); 20094 — El Amor Brujo-Introduction (De Falla); 20075-76—Zampa-Overture (Herold); 25172—Mireille-Overture (Gounod); 20093—Louise-Prelude (Charpentier); 20089—Suite Algerienne-Prelude Rapsodie Mauresque, Reverie du Soir (Saint Saens); 20079-81—In a Monastery Garden (Ketelbey); In a Persian Market (Ketelbey); 25190—In a Chinese Temple Garden (Ketelbey); By the Blue Hawaiian Waters (Ketelbey); 25243.

(Granier-Dole): Hosanna; Dec 18038.

Grant, Allen, pf: Gramercy Square; Serenity; Dec. 664.

Gras y Elais (Granada): *Caruso,* ten; Vic. 26571.

Graveure, Louis, ten: Lohengrin Narrative; Roy. 568.

Gray, Glen: see *Casa Loma O.*

Grayson's Campus O: I Love You California; Fight On; Vic. 22437.

Great is Jehovah (Schubert): *Mormon Tabernacle Ch;* Vic. 35760.

Great Waltz, The-Selections (Hammerstein-Strauss): *Anton's O, London;* Vic. 26323.

Greef, Arthur de, Cond: see *Royal Albert Hall O*

Greek Byzantine Ch, Vrionides, Cond: Sea Calm (Green); NMQ. 1014—Lilacs and Toys (Ruggles); NMQ. 1013.

Green (Debussy): *Pons,* sop; Vic. 1905.

Green Bros. O: **Decca for all Nos. unless otherwise indicated:** Aloha; 123—Beautiful Ohio; 1857—Blue Hawaii; 122—Drifting and Dreaming; 120—Don't You Remember the Time; 2573—Garland of Old Fashioned Roses; 1719—I Love You Best of All; 2203—I'm Forever Blowing Bubbles; 1720—Ka-Lu-A; 212—Land of My Sunset Dreams; 2130—Lonesome That's All; 1720—Loves Ship; 2203—Mammy's Lullaby; 2037 — Missouri Waltz; 2037 — Monastery Bells; 450—My Little Grass Shack in Kealakekua Hawaii; 121—Never Break a Promise; 2572—Old Fashioned Locket; 2443—One, Two, Three, Four; 123—On the Beach of Waikiki; 212—Say You'll Be Mine; 2443—Shine On Harvest Moon; 122—Silver Sands of Love; 121—Song of the Islands; 120—Sweet Hawaiian Moonlight; 450—That Little Boy of Mine; 2130—That Naughty Waltz; 1719—Underneath the Mellow Moon; 1857—Beautiful Isle of Somewhere; Vic. 25669, 36106—Elegie (Massenet); Swan (Saint-Saens); Vic. 36107—Face to Face; Nearer My God to Thee; Vic. 25670—Goin' Home (Dvorak); Vic. 25669, 36106—Bunch of Roses; Wedding of the Winds; Vic. 22315.

Green Carnations: *Coward,* voc; Vic. 36239.

Green Eyed Dragon (Newman-Charles): *Thomas,* bar; Vic. 1655.

Green Hills of Ireland: *Crooks,* ten; Vic. 1805.

Green, Joe, Chimes: **Victor for all Nos:** Hark the Herald Angels Sing; Silent Night; 26361—Abide With Me; Lead Kindly Light; 26143—Adeste Fideles; O Little Town of Bethlehem; 26079—Home Sweet Home; Sweet and Low; 26276—My Old Kentucky Home; Old Black Joe; 26190.

Green, Joe & O: El Choclo; La Rosita; Var. 8048—Tom Thumb's Drum; Wooden Soldier and the China Doll; Var. 8036.

Green, Johnny & O: **Roy. for all Nos:** Sweet Potato Piper; Too Romantic; 1839—How High the Moon; A House With a Little Red Barn; 1846—Katie Went to Haiti; It Was Written in the Stars; 1783—I Shoulda Stood in Bed; The Wind at My Window; 1786—Music in My Heart; All the Things You Are; 1775—I Didn't Know What Time It Was; Give It Back to the Indians; 1777—I Walk With Music; Irene; 1848—It'll Come to You; It's a Lovely Day Tomorrow, 1878—You Can't Brush Me Off; You're Lonely and I'm Lonely; 1880—Body and Soul; Out of Nowhere; 8036.

Green, Joseph, bell and xn: **Decca for all Nos:** Bunch of Roses; 2170—Dancing Stars; 1932—General Boulanger March; 2061—Glow Worm; 1932—Intermezzo; 2061—Lady of Madrid; 2171—Lady of Spain; 2026—My Toreador; 2171—Whirlwind; 2170—Zylophonia; 2026.

(Green, Ray): Sea Calm for A Capella Men's Chorus; NMQ. 1014.

Green, Harry & O: Alexander's Ragtime Band, Glory; Blu. 5519.

Gregorian Chants: Kyrie; Gloria; Credo; Preface; Sanctus and Benedictus; Pater Noster; Agnus Dei; Ite Missa Est; *Pius X. Ch, College of the Sacred Heart, Ward,* Dir; (alb) Vic. M-69, 7180-81—*Monks Ch. of Saint-Pierre de Solesmes Abbey;* (alb) Vic. M-87, 12538-49—see also Anthologies: Music History—2000 Years of Music.

Gregorian Mass for the Dead: *Ch. of Pius X School;* (alb) Vic. M-177, 11528-32.

Grenadier Guards Band: see *H. M. Grenadier Guards Band.*

Grenadiers, The: In a Persian Market (Ketelbey); Hungarian Rhapsody No. 2 (Liszt); Var. 1741.

Gresle, Magdeleine, sop: Songs (Debussy); Dec. 20225-8.

(Gretchaninov, Alexander): The Captive; Vic. 15894; Dec. 20578——Lullaby; Dec. 25468; (Fr. alb) Col. M-396, 17182——Over the Steppe; Vic. 4414——My Native Land; Vic. 1893——The Mournful Steppe; Snowflakes; Rain; Dec. 29049——Dobrynja Nikitisch-excerpt; Col. 7342——Kossaken-Wiegenlied; Col. 7226——Responsory XI; Col. 7325——Zwei alte Hochzeitlieder; Col. 7220.

Gretchen Am Spinnrade (Schubert): *Williams,* bar; (Fr. alb) Col. M-233, 836—*Alsen,* sop; (Fr. alb) Col. M-39, 7177—*Petri,* pf; (Fr. alb) Col. M-362, 69554—*Maynor,* sop; Vic. 15752—*Seinemeyer,* sop; Dec. 25832—*Schumann,* sop; (Fr. alb) Vic. M-497, 1935—*Lehmann,* sop; (Fr. alb) Vic. M-419, 1856—*Glatz,* con; Vic. 15247—*Jeritza,* sop; Vic. 6704.

Gretel (Pfitzner): *Lehmann,* sop; (Fr. alb) Vic. M-419, 1858.

(Gretry, Andre): Gavotte in D Minor; Dec. 20644—Cephale et Procris-Ballet Suite; Col 69002—Danses Villageoises; (alb) Col. X-126—Rosiere Republicane, La-Suite de Ballet; Col. 17067-68—Serenade-L'Amant Jaloux; Col. 17144.

(Grever, Maria): Alma Mia; Col. 17192——Jurame; Dec. 2160——My Margarita; Dec. 1877—Ti-Pi-Tin; Dec. 1703, 1692, 1739; Vic. 25814, 25876——Tu-Li-Tulip Time; Dec. 1974, 1975, 2015; Vic. 26013.

Grevillius, Nils, Cond, *Sym. O:* En Fermant Les Yeux (Massenet); Avais Jetee (Bizet); Le Reve (Massenet); Vic. 12635—The Jewels of the Madonna-Intermezzo (Wolf-Ferrari); Apache Dance (Wolf-Ferrari); Dec. 20238.

Grey, Franklyn, bar: The Lost Chord; Abide With Me; Var. 8078.

Gridiron Club March (Sousa): *Sousa's Band;* Vic. 20276.

Grief (Chopin): *O. Raymonde, Walter,* Cond, Col. 7353.

(Grieg):
Concerto in A Minor, op. 16; (alb) Vic. G-6, 36269-72, (alb) M-204, AM-204; (alb) Col. M-313——
Nocturne, op. 54, No. 4; Vic. 9073-74; Dec. 20249; Ira. 2R-29-04——
An der Wiege; (Fr. alb) Col. M-313, 69090
Franzosiche Serenade; (Fr. alb) Col. M-313, 69090——
Ich Liebe Dich; Col. 4143; Vic. 1804, 1882, 24789; Dec. 20251, 25360——
Norwegian Bridal Procession; Dec. 20230; Col. 7345; Vic. 20805——
Norwegian Dances; Col. 69409; Vic. 11456-67——Two Elegiac Melodies; Dec. 25286; Col. 68024——
Butterfly; Dec. 23102, 20615, 25283——
Sonata: No. 2, G Major, op. 13; Roy. 589-91——in C Minor; (alb) Vic. M-45——
To Spring; Dec. 25283, 20616; Vic. 22153, 25777——
Four Symphonic Dances, op. 64; Dec. 25241-42——
Wedding Day at Troldhaugen, op. 65, No. 6; Dec. 25283——Et Hab; Vic. 1816——
Gynger en bat pa Bolge; Im Kahne; Vic. 1813——
In the Boat; Vic. 24789——
Last Spring; Vic. 9129——
Lys Nat; Ein Schwan; Vic. 1814——
Med en Vandlilje; Vic. 1653——
Monte Pincio; Vic. 15180——
Vaaren; Vic. 15180——
Native Land; Vic. 11829——
Puck; Vic. 6848——
Quartet in G Minor; (alb) Vic. M-465, AM-465——
Scherzo-Impromtu; Vic. 6622——
En Svane; Vic. 2007——
Ein Traum; Vic. 1804——
Triumphal March; Vic. 35763——Way of the World; Vic. 24791——
Peer Gynt: Suite-excerpts; Dec. 25254-55; (alb) Col. X-110; (alb) Vic. M- 424, 11834-35, 6924, 4014, (Fr. alb) M-383, 1839; Vic. 35793, 20245,——Suite 2-excerpts; Dec. 25462, 25318, 25295; Roy. 1875; Vic. 9327-28, 4014.

Grier, Jimmie & O: **Decca for all Nos:** Bob White; 1497—Daydreaming; 1813—Everything You Said Came True; 1475—If It's the Last Thing I Do; 1475—Isle of Capri; 1812—I Wanna Go Back to Bali; 1813—More Power to You; 1486—Oregon State College; Hail to Old O.S.C.; Washington State College: The Fight Song; 1460—Out of the Blue; 1474—

Says My Heart; 1797—Something to Sing About; 1474—St. Mary's College: On to Victory; Univ. of Santa Clara: Fight for Santa Clara; 1461—Stranger in Paree; 1812—Univ. of California: Fight for California; Stanford Univ.: Come Join the Band; 1461—Univ. of Cal. at L. A.: Strike up the Band for UCLA; 1459—Univ. of So. Cal.: Fight on, All Hail; 1459—Univ. of Wash.: Bow Down to Washington, Univ. of Oregon: Mighty Oregon; 1460—Yankee Doodle; 1497—You Leave Me Breathless; 1797—You're My Dish; 1436.

(Griffes, Charles): The White Peacock; Col. 17140; Vic. 7384——By a Lonely Forest Pathway; Vic. 36224——Pleasure Dome of Kubla Khan; Vic. 7957——Two Sketches; (alb) Vic. M-558——Piano Sonata; FRM. 10-11——First Indian Sketch; FRM. 5——Lament of Ian the Proud; FRM. 5.

Griggs, Hazel, pf: Sonatinas, op. 36, No. 2 & 3; Sonatina, op. 36, No. 1—1st mvt (Clementi); Gam. 5000—Musette in D (Bach, J. S.); Minuet in F (Handel); Variations on Ah Vous Dirai Je Maman (Mozart); Gam. 5001——Hunting Song (Schumann); Sicilienne (Schumann); First Loss (Schumann); Little Study (Schumann); Consolation (Mendelssohn); Curious Story (Heller); Gam. 5002——Run, Run (Pinto, O); March Little Soldier (Pinto, O); Sleeping Time (Pinto, O); Hobby Horse (Pinto, O); Ring Around the Rosy (Pinto, O); A Little Irish Tune (Bard); Johnny Went A-Hunting (Lehman); Whirligig (Grunn); Gam. 5003——Fur Elsie (Beethoven); Two Country Dances in D (Beethoven); Minuet-Sonata op. 49, No. 2 (Beethoven); Bagatelle in A Minor (Beethoven); Gam. 1000.

Griller Stg. Quar: see Anthologies: Early Music: Classical—English Music Soc.

Grinke, Frederick, vio: see Pougnet, Jean.

(Grofe): Grand Canyon Suite; (alb) Vic. C-18, AC-18——Metropolis; Vic. 35933-34——Mississippi Suite; Vic. 35859——On the Trail; Vic. 36095——Three Shades of Blue; Vic. 35952.

Grosse Attraktion, Die - excerpts (Kapel-Klupsch): *Tauber,* ten; Dec. 20436.

Groh, Ernst, ten: **Decca for all Nos:** Postillon de Lonjumeau-excerpt (Adam); Rosenkavalier-Italian Serenade (Strauss); 20001—Magic Flute-excerpts (Mozart); 25866—Stabat Mater-Cujus animam (Rossini); Caro mio ben (Giordani); 20519—Paganini-Abridged Operetta (Lehar); 20457—Der Zarewitsch-Abridged Operetta (Lehar); 20458—Preislied (Wagner); Fliegende Hollaender-Mit Gewitter und Sturm (Wagner); 20035—Liebesfeier (Weingartner); Liebeslied (Weingartner); 20520—La Forza Del Destino-Solenne in quest ora (Verdi); Contes D'Hoffmann-C'est une Chanson d'Amour (Offenbach); 20000—see also: Dubarry.

Grosz, Wilhelm, Cond: see *Mozart Sym. Soc; Vienna Sym. O.*

Groveman, Felix, bar: Soup Song; Tim. 528.

Grummer, Paul, va: Sonata in C Major for Viola da Gamba and Harpsichord (Handel); Dec. 25093-94.

(Gruenberg, Louis): Emperor Jones; Vic. 7959

Grundeis, Sigfrid, pf: Scherzo No. 3 in C Sharp Minor (Chopin); Dec. 20428—Mazurka in F Sharp Minor (Chopin); Valses in A Minor (Chopin); D Flat Major (Chopin); Dec. 20427—Wanderer Fantasia in C Major (Schubert); Impromtus in A Flat Major (Schubert); Dec. 25652-54—Legende No. 2, St. Francois de Paule marchant sur les Flots (Liszt); Dec. 20359—Liebestraum (Liszt); Venezia e Napoli, Gondoliera (Liszt); Dec. 20357—Chasses-Neige (Liszt); Feux Follets (Liszt); Dec. 25572—Hungarian Rhapsody No. 11 (Liszt); Dec. 20358.

Gruner, Wm., bass: Hungarian Fantasie; Vic. 20525.

(Grunn): Whirligig; Gam. 5003.

Gruppe aus dem tartarus (Schiller-Schubert): *Henschel,* bar; Col. 9111—*Frijsh,* sop; (Fr. alb) Vic. M-668.

Gruss (Mendelssohn): *Wolff,* bar; Col. 4186—*Lehmann,* sop; Dec. 20286.

G'schichten aus dem Wiener Wald Waltz (Strauss, J.): *Tauber,* ten; Dec. 20261.

Guarany (Gomez): Overture: *Creatore's Band,* Vic. 35935—*Galla,* pf; *Rini,* acd; Vic. 25413——Gentile di Cuore: *Sayao,* sop; Vic. 11561——Ballata-C'era una volta un principe: *Sayao.* sop; Vic. 11561.

Guarnieri, Antonio, Cond: see *Milan Sym. O.*

Guarneri Quar: Quartet No. 1 in G Minor-Finale; (Brahms); Dec. 20244.

Gui, Vittorio, Cond: Norma-Complete Opera (Bellini); Dec. 25900-17—see also: *E.I.A.R Sym. O.*

Guilbert, pf: Theme et Variations (Faure); (alb) Col. X-156—Nocturne (Faure): (Fr. alb) Col. X-156, 69757.

(Guion, David): Home on the Range; Vic. 1525, 21627, 24463—Sheep and Goat; Vic. 24532—Turkey in the Straw; Vic. 4390, 18743, 22131.

Guitarra (Moszkowski): *Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 93, 23128—*Piatigorsky,* cel; Dec. 20043—*Heifetz,* vio; Vic. 1694.

Guitarre, La (Dacquin): *Pessl,* hschd; Col. 17059.

Guitarrero (Drdla-Beale): *Aeolians Ens;* Vic. 12449.

Guitry, Sacha, actor & *Printemps,* sop: Selections from Repertoire of Sacha Guitry and Yvonne Printemps; (alb) Vic. C-8.

(Gumpelzhaimer): Jesus Unto Thee Be Praise; Roy. 1865.

Gunga Din: *Werrenrath,* bar; Vic. 6583.

Gunn, Jimmie & O: My Blue Heaven, Star Dust; Blu. 6469.

Gunsky, Maurice, ten: Lay My Head Beneath a Rose; Why Do I Always Remember; Vic 20051.

Gurre-Lieder (Jacobsen-Schonberg): *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-127, 7524-7537; AM-127, 7538-7551.

Gusikoff, Michel, vio: To a Wild Rose; Souvenir Poetique; Vic. 19892.

Gute Nacht (Franz): *Lehmann,* sop; (Fr. alb) Vic. M-419, 1861—see also Lieder (Franz).

Gut'n Abend, Meister: see Meistersinger.

Guyla, Jeanne, sop; & *Singher,* bar: Peasant Cantata No. 212 (Bach-Bret); (alb) Vic. M-360.

Gwendoline-overture (Chabrier): *O. of Concerts Colonne, Paris, Pierne,* cond: Dec. 25312-13.

Gwine to Hebb'n: *Thomas,* bar; Vic. 1544.

Gymnopedie No. 1 (Satie): *Philadelphia O, Stokowski,* Cond; Vic. 1965—*Boston Sym. O, Koussevitzky,* Cond; (Fr. alb) Vic. M-352, 7252.

Gynger en bat pa Bolge (Grieg): *Flagstad,* sop; (Fr. alb) Vic. M-342, 1813.

Gypsy, The (Kreisler): *Decca Salon O;* Dec. 2714.

Gypsy Airs: *Elman,* vio; Vic. 7574

Gypsy Airs (Sarasate): see Zigeunerweisen.

Gypsy Baron, The (Strauss, J.): *Sym. O Walter,* Cond; Col. 9083—*Lehmann,* sop; *Tauber,* ten; Dec. 29013—*Minneapolis Sym. O, Ormandy,* Cond; (Fr. alb) Vic. M-262, 8654—*Berlin State Opera O, Blech,* Cond; (Fr. alb) Vic. C-15, 9991—*Anton's O, London;* Vic. 26322—*International Concert O;* Vic. 36127—*Berlin State Opera O,* Bru. 20136—*Vienna Sym. O, Kleiber,* Cond; (Fr. alb) Roy. 20, 1724.

Gypsy Love (Lehar): *International Concert O;* Vic. 36127—*Bela & O;* Dec. 25024—*Lorand & O;* Dec. 20032—*Schmidt, sgr;* Dec. 23043—*Horlick & O;* Dec. 1947.

Gypsy Love Song (Herbert): *Crosby & Langford, voc;* Dec. 2316—*Horlick & O;* Dec. 2854—*Boswell,* voc; Dec. 1678—*Ring & O;* Dec. 231—*Kullman,* ten; Col. 17135—*Chemet.* vio; Vic. 1402—*Werrenrath,* bar; Vic. 1280—*White,* ogn; Vic. 26249—*Crawford,* ogn; Vic. 22333.

Gypsy Moon (Gorganoff): *Crooks,* ten; Vic. 1618.

Gypsy Princess, The (Kalman): *Great Sym. O.* Bru. 20131—*Horlick & O;* Dec. 1944—*Viennese Sym. O, Meyrowitz,* Cond; Roy 563—*Hungarian Sym. O, D'Abranyi,* Cond; Roy. 552—*Torch,* ogn; Col. 7356.

Gypsy Serenade (Valdez): *Selinsky,* vio; Bru. 8499.

— H —

(Haba, A): Duo for Two Violins in the Sixth-Tone System; (Fr. alb) Col. M-361.

Habanera (Sarasate): *Menuhin,* vio. Vic. 15823.

Habanera: see Carmen.

Hab' ich nur deine Liebe: See Boccaccio.

Hackett, Bobby & O: **Vocalion for all Nos:** Bugle Call Rag; Dardanella; 5375—I Surrender Dear; Ja Da; 5198—Clarinet Marmalade; Singin' The Blues; 5493—Ain't Misbehavin'; Embraceable You; 4877—At the Jazz Band Ball; If Dreams Come True; 4057—Blue and Disillusioned; Poor Butterfly; 4499—Doin' the New Low Down; Ghost of a Chance; 4565—Sunrise Serenade; That's How Dreams Should End; 4806—That Da-Da Strain; You, You and Especially You; 4142.

Hackett, Charles, ten: Quartet-Rigoletto (Verdi); Sextet-Lucia di Lammermoor (Donizetti); (Fr. alb) Col. M-89, 7180—Serenade (Schubert); Who is Sylvia (Schubert); (Fr. alb) Col. 89, 7183.

(Haessler): Grand Gigue: FRM. 22—see also Anthologies: 2000 Years of Music.

Haffner Symphony (Mozart): See Symphony in D.

Hagen's Call (Wagner): *Weber,* bass; *Janssen,* bar; *London Phil. O, Beecham,* Cond; (alb) Col. X-83, 19047-8.

Hagen's Watch (Wagner): *Weber,* bass; *London Phil. O, Beecham,* Cond; (Fr. alb) Col. X-83, 69048.

Hager, Mina, mez-sop: On a Screen; The Odalisque; Berceuse de la Guerre (Carpenter); Mus. 1016.

Haggart, Bob, stg. bass, with *Bauduc,* pcn: Big Noise from Winnetka; (Fr. alb) Dec. 32, 2208. (Hahn, R.): Songs, Dec. 20504-8—Cimetiere de Campagne; Heure Exquise, L'; Col. 17160.

Hahn, Reynaldo: see Pauvre Laboreur, Le; Retour du marin, Le; Col. 4124—see also *Pasdeloup O, Paris.*

Hain, William, ten: Coffee Cantata; Tobacco Song (Bach, J. S.); (alb) Mus. 5—Liebeslieder Walzer (Brahms); (alb) Mus. 14.

Haiti Chanson (Koger-Scotto): *Baker,* sop; Col. 4112.

Haley, Olga, sop: Semele-Where'er You Walk (Handel); Dec. 25258.

Halevy: Bimalla-Pantomime; Dec. 25477—La Juive-Cavatine, Si le rigeur et la vengeance; Dec. 25810.

Halka-excerpts (Moniusko): *Ladis,* ten, Dec. 20450.

(Hall): Wedding of the Winds; Dec. 25165.

Hall, Don, Trio, voc: Sidewalk Waltz; When It's Lamp Lightin' Time in the Valley; Vic. 24252.

Hall, George & O: **Vocalion for all Nos. unless otherwise indicated:** In the Valley of the Moon; Have You ever Been Lonely; Blu. 5021—Smoke Gets in Your Eyes; I Was in the Mood; Blu. 5328—The Champagne Waltz; The Moonlight Waltz; Blu. 5398—When I Grow Too Old to Dream; The Night is Young; Blu. 5781—Would You; It's a Sin to Tell A Lie; Blu. 6378—The One Rose; My Day Begins and Ends With You; Blu. 6506—When the Poppies Bloom Again; If My Heart Could Only Talk; Blu. 6801—Blue Hawaii; Sweet Leilani; Blu. 6859—At Sundown; Faithful to You; 5142—The Donkey Serenade; If What You Say Is True; 5142—Always and Always; 3943—At A Little Hot Dog Stand; 4766—Chopsticks; 4683 — Ding-Dong! The Witch is Dead; 5019—Do the Voodoo; 4536—Gypsy Told Me, A; 3991—Hang Your Heart on a Hickory Limb; 4723—I Fall in Love with You Every Day; 4018—I simply Adore You; 3943—I've Got a Date with a Dream; 4283—Let's Sail to Dreamland; 4004—My Own; 4297—Oh! Ma-Ma!; 4085—Only When You're in My Arms; 4766—Say it with a Kiss; 4510—Says My Heart; 4098—Sing a Song of Sunbeams; 4723—Sissy; 4004—South of the Border (Down Mexico Way); 5019—Sticks and Stones; 4683—Thanks for Ev'rything; 4510—They Say; 4523—This May Be the Night; 4283—Ti-Pi-Tin—Waltz; 3991—Why Not String Along with Me?; 4407—Will You Remember Tonight, Tomorrow?; 4085—With You on My Mind; 4407—You Leave Me Breathless; 4098—You're as Pretty as a Picture; 4297—You're Gonna See a Lot of Me; 4536—Your Eyes Are Bigger Than Your Heart; 4523.

Hall, Homer Glee Club: It Came Upon the Midnight Clear; Oh Come, All Ye Faithful; Vic 25479—Oh, Little Town of Bethlehem, Silent Night; Vic. 25480.

Hall, Sleepy & O: Sleepy Time Gal; That Old Oaken Bucket; Voc. 4287.

Halle O, Harty, Cond: **Columbia for all Nos:** Concerto for Bassoon (Mozart); (alb) M-71—Concerto in D (Brahms); (alb) M-117—Cossack Dance-Mazeppa (Tschaikowsky); 9076—Dream Children (Elgar); (Fr. alb) M-165, 68002—Enigma Variations (Elgar); M-165—Entr'acte No. 2-Rosamunde (Schubert); (Fr. alb) M-366, 69579—Entr-actes Nos. 1, 2 & 3-Rosamunde (Schubert); (Fr. alb) M-343, 69310-12—Flight of the Bumble Bee (Rimsky-Korsakov); 67743—Hungarian Rhapsody No. 12 (Liszt); 7243—Incidental Music-Rosamunde (Schubert); 68322—Prelude to Khovantchina; 67743 — Queen Mab's Scherzo-Romeo and Juliet (Berlioz); 67422—Rio Grand, The (Lambert); (alb) X-52—Royal Hunt and Storm-Les Troyens (Berlioz); 68043—Shepherd's Melody-Rosamunde (Schubert); (Fr. alb) M-343, 69312, (Fr. alb) M-366, 69579—Solemn Melody for Organ & Orch. (Davies); 7136—Symphony No. 4 in A (Mendelssohn); (alb) M-167—Symphony No. 5 in E Minor (Dvorak); (alb) M-77—Trumpet Voluntary for Brass & Organ (Purcell); 7136.

Hallelujah!; *Wilson & O;* Col. 35298—*Bradley & O;* Col. 35333—*Webb & O;* (Fr. alb) Dec. 131, 15039.

Hallelujah Chorus: see Messiah.

Hallett, Mal & O: **Decca for all Nos:** Alibi Baby; 1282—Big Boy Blue; 1163—Boo-Hoo; 1162—Cause My Baby Says It's So; 1281—Easy on the Eyes; 1270—Echo Valley; 1033—Good-Night My Love; 1047—Humoresque (Dvorak); 1190—I Adore You; 1162—I Can't Lose That Longing for You; 1111—I'd Love to Play a Love Scene; 1532—If I Were You, 2043—If My Heart Could Only Talk; 1110—In Any Language; 1898—In the Chapel in the Moonlight; 1033—It's the Little Things that Count; 1863—I've Got Rain in My Eyes; 1157—I Want a New Romance; 1532—Let's Have Another Cigarette; 1403—Life of the Party; 1403—Looney Little Tooney; 2043—Moonlight on the Chesapeake; 984—Moonlight on the Highway; 1384—Oh, Say Can You Swing?; 1111—One in a Million; 1116—One Never Knows, Does One?; 1047—Ridin' High; 1163—Rockin' Chair Swing; 1190—Roses in December; 1402—Sailing Home; 1522—Sweetheart. Let's Grow Old Together; 984—There's Something in the Air; 993—Timber; 1110—Trouble With Me Is You; 1167—True Confession; 1533—Turn Off the Moon; 1270—Turn on That Red Hot Heat; 1384—When the Organ Played O Promise Me; 1522—Where in the World; 1898—Where the Lazy River Goes By; 993—Who's Afraid of Love?; 1116—Yankee Doodle Band; 1402—You and Me; 1863—You & Me That Used to Be; 1281—You're Looking for Romance; 1282—You're Out of This World to Me; 1533.

Halt (Schubert): *Wolff,* bar; (Fr. alb) Col. M-317, 9137.

(Halvorsen): Entry of the Boyards; Dec. 25784—March of the Bojaren; Col. 7345.

(Hamblen): Day of Golden Promise; Dec. 2492.

Hamblen, Stuart, voc: My Brown-Eyed Texas Rose; My Mary; Vic. 23685.

Hamelin, Gaston, clar: Rhapsody for Clarinet & Orchestra (Debussy); Vic. 11433.

Hamilton, Bob, & Trio: In an 18th Century Drawing Room; Dinner Music for a Pack of Hungry Cannibals; Blu. 10362—Centipede Stomp; Honeysuckle Rose; Blu. 10425.

Hamilton College Ch, Fancher, Cond: **Royale for all Nos:** Ave Maria (Abt); 1864—O Reioice Ye Christians (Bach); 1865—Song of Bohemia; 1863—Le Sommeil de L'Enfant Jesus (Gevaert); 1865—Jesus Unto Thee Be Praise (Gumpeltzheimer); Adoremus te Christe (Palestrina) 1865—Introit & Sanctus-Mass for Men's Voices (Schubert); 1864—Were You There; 1863.

Hamlet-excerpts (Thomas): *Grand Sym. O, Cloez,* Cond; Dec. 25200-1—Scene de la Folie; *Norene,* sop; Dec. 25932—O vin, dissipe la tristesse; *Thomas,* bar; Vic. 1639.

Hamlet (Tschaikowsky) - Overture, Fantasia: *London Sym. O, Coates,* Cond; (alb) Vic. M-395, 12121-22.

Hamlet (Shakespeare): see Shakespeare.

Hamlin, Sally, nar: Little Kitten That Would Not; Vic. 21698—Our Hired Man; Raggedy Man; Vic. 20339 — Sugar-Plum; Wynken, Blynken and Nod; Vic. 20340.

Hammerklavier Sonata (Beethoven): see Sonata in B Flat Major.

Hamp, Johnny, & O: My Little Buckaroo; Moonlight on the Prairie; Mary; Blu. 6838—Falling in Love Again; Two Hearts; Vic 22638.

Hampton Institute Quartet: see Anthologies: Negro Spirituals.

Hampton, Lionel, & O: **Victor for all Nos:** Ain't Cha Comin' Home; 12th Street Rag; 26362—Early Session Hop; One Sweet Letter; 26393—Four or Five Times; I've Found a New Baby; 26447 — Gin for Christmas; Heebie Jeebies; 26423—Haven't Named It Yet; 26476—Hot Mallets; When Lights Are Low; 26371—I Can Give You Love; Johnny Get Your Horn; 26343—I Can't Get Started; Munson Street Breakdown; 26453—I'm On My Way From You; 26475—Dinah; Singin' The Blues; 26557—Flying Home; Save It Pretty Mama; 26595—My Buddy; Tempo and Swing; 26608—Till Tom Special; Shades of Jade; 26604—After You've Gone; 25674—Any Time at All; 26039—Baby, Won't You Please Come; 25674—Big Wig in the Wigwam; 26296—Buzzin 'Round; 25575—China Stomp; 25586—Confessin'; 25658—Denison Swing; 26233—Don't Be That Way; 26173—Down Home Jump; 26114—Drum Stomp; 25658—Everybody Loves My Baby; 25682—Fiddle Diddle; 26173—High Society; 26209—I Just Couldn't Take It; 25682—I Know That You Know; 25592—I'm in the Mood for Swing; 26011—I Surrender Dear; 25666—It Don't Mean a Thing; 26254—Jivin' the Vibres; 25535—Judy; 25699—Jumpin' Jive; Memories of You; 26304—Muskat Ramble; 26017—Object of My Affections; 25699—On the Sunny Side; 25592—Piano Stomp; 25666—Rhythm, Rhythm; 25586—Ring dem Bells; 26017—Rock Hill Special; 26114—Shoe Shiners Drag; 26011—Shufflin' at the Hollywood; 26254—Stand By! For Announcements; 26296—Stomp; 25535—Stompology; 25601—Sun Will Shine To-night; 25771—Sweethearts on Parade; 26209—Whoa, Babe; 25575—Wizzin' the Wizz; 26233—You're My Ideal; 25771.

Hanapi, Mike, & O: Hano Hano Hanalei; Hilo Hula; Vic. 24110—Lei e Hula; Song of the Islands; Vic. 22946.

(Handel):
Alcina Suite; Vic. 1435-6; (alb) Col. X-164——
Israel in Egypt: Arioso; Vic. 15365—But as for his People; Col. 68412—Moses and the Children of Israel; Col. 68412——
Ch'io mai vi possa lasciar d'amare; Vic. 1767——
Come Beloved; Vic. 7746, 15182——
Concertos: in B Flat; Vic. 4219-20, 4363-4; Dec. 20174-5—in D Major for Organ; Col. 68256—in B Minor for Viola; (alb) Col. M-295—No. 3 in G Minor for Oboe; Col. 69660—No. 12-Larghetto; Vic. 14231—in F Major, op. 4, No. 4; Dec. 25794—in D Minor for Organ; (alb) Vic. M-587——
Concerto Grosso; No. 5 in D Major; (alb) Col. X-142; Dec. 20044—op. Nos. 1-6; Dec. 25655-7—No. 10 in D Minor; Dec. 20045—No. 6 in G Minor; (alb) Col. X-154——
Dank sei dir, Herr; Vic. 12090——
Firework Music; Vic. 1716; Col. 331; (alb) Col. X-51——
Floridante; Vic. 14305——
Harmonious Blacksmith; Vic. 1193, 6752; Dec. 25819; (alb) Sch. 1; Col. 68595——
Joy to the World; Vic. 20246, 20250; Dec. 2867——
Julius Caesar: es blant die Nacht; Vic. 12090—Piangero, Piangero; Dec. 25359——
Menuet; Vic. 6609——
Minuet; Vic. 25321——in F; Gam. 5001——
Overture in D Minor; Vic. 1798——
Pensieroso, Il; Vic. 12328——
Sarabande & Gigue; Vic. 4364; (Fr. alb) Col. M-194. 68202——
Judas Maccabeus; the Conquering Hero Comes; Vic. 20620: Col. 333; Dec. 25337—Marche; Col. 333—How Vain is Man; Sound an Alarm; Dec. 25753——
Siciliana; Vic. 1939——
Sonatas: No. 6 in E Major; Vic. 14029; Vic. 16450——No. 5 in G Minor; Vic. 15378; Roy. 603——No. 4 in D for 2 pianos & Violin; Col. 17098-9——in C Major for Viola & Harpsichord; Dec. 25093-4——For 2 Flutes; Vic. 12492——in F Major for Violin & Bass; Mus. 1030-1——in A Major; Mus. 1082——
Suites: Nos. 2, 5, 7, 10, 14; (alb) Vic. M-592. AM-592—Orchestral; Dec. 25704—No. 5 in E Major for Harpsichord; (alb) Col. X-101—Eighth Harpsichord Suite; (Fr. alb) Col. M-232, 502——
Te Deum; Vic. 1767, 6951; Col. 17119——
Water Music Suite; complete; (alb) Col. X-13 — Movement in D; Vic. 4220, 8550-1 — Minuet; Col 331——
Where'er You Walk; Vic. 11829, 14305——
While Shepherds Watched; Vic. 35787——
Capriccio in G Minor; Col. 68592——
Chaconne in G Major; Col. 68592——
Fantasia in C Major; Col. 68592——
Acis & Galatea-O Ruddier than the Cherry; Col. 4144——
Andante-Al Son Te Stringo E Parto; Col. 7224——
Alceste; Grand March; Col. 333——
Xerxes: Largo; Col. 7331, 9143; Dec. 25059, 20227, 25017; Roy. 1714——
Atalanta-Like as the love-lorn Turtle; (Fr. alb) Col. M-232——
Hercules; March; Col. 332——
Scipio; March; Col. 331——
Berenice; Minuet; Col. 69407—Si, Tra Cepi; Col. 7224——
Ptolemy; Silent Worship; Col. 4144——
Solomon; Arrival of the Queen of Sheba, Col. 9077——
Overture; Dec. 25742 — May No Rash Intruder; (Fr. alb) Col. M-232, 503——
Saul: Dead March; Col. 7340——
Joseph: Grand March; Col. 331——
Occasional Oratorio: March; Col. 323——
Samson: Minuet; Col. 332—Overture; Dec. 25612——
Messiah, The: complete; (alb) M-271 — Every Valley Shall be Exalted; Dec. 25749—Hallelujah Chorus; Dec. 25717, 25196; Roy. 1714 — And the Glory of the Lord; Dec. 25717——
Gods Go a-Begging: Hornpipe; (Fr. alb) Col. M-360, 69472—Minuet; (Fr. alb) Col. M-360, 69472—Musette; (Fr. alb) Col. M-360, 69472; (Fr. alb) Col. X-60, 68475; Col. 68881—Tambourine; Col. 68881——
Origin of Design: Minuet; (Fr. alb) Col. X-60, 68475; Col. 68881, 68156—Sarabande; Col. 68881——
Tambourine; (Fr. alb) Col. M-194, 68202——
Larghetto; Dec. 25704; BP. 95046——
Passacaglia in G Minor for Harpsichord; Dec. 25012, 23091——
Largo-ombra mai fa; Dec. 2496——
David's Psalm No. 6; BP. 95049——
Semele: Whe'er you walk; Dec. 25749, 25258——
Secular Cantata; Mus. 1010——
See also Add-A-Part Records—Anthologies: 2000 Years of Music.

Handel in the Strand (Grainger): *Queen's Hall O, Wood,* Cond; Dec. 25609.

Hands Across the Sea (Sousa): *Sousa's Band;* Vic. 22940—*American Legion Band;* Dec. 2133—*Boston Military O;* Var. 8061

Handy, W. C., & O: Way Down South Where the Blues Begin; Loveless Love; Var. 8162—St. Louis Blues; Beale St. Blues; Var. 8163.

Hangman's Tree, The: *Summer,* voc; (Fr. alb) Col. M-408.

Haensel Und Gretel (Humperdinck): *Berlin State Opera O;* (alb) Vic. J-7, 25168-70——Overture: *N. Y. Phil. Sym. O, Mengelberg,* Cond; Vic. 7436—*BBC. Sym. O, Boult,* Cond; Vic. 11929—*Sym. O, Coates,* Cond; Vic. 9075——Abendsegen and Folk Lied; *Schumann,* sop; Vic. 1948——Dream Pantomine; *BBC Sym. O, Boult,* Cond; Vic. 11832——Prelude; *Phil. O, Paris, Minssart,* Cond; Dec. 25092——Dance Duet; *Supervia & Ferrais,* sgrs; Dec. 25872——Sandman's Song; Evening Prayer; Witch's Song; Gingerbread Waltz; *Seinemyer & Jung,* sgrs; Dec. 25431——Hexenritt and Knusperwalzer; *Phil. O, Weissmann,* Cond; Dec. 20434——Finale; *Schuster, Friedrich, & Gobel,* sgrs; Dec. 20435.

Hans Heiling (Marschner): Overture: *Sym. O, Haveman,* Cond; BP. 35011—excerpts: *Schlusnus,* bar; *Berlin State Opera O, Blech,* Cond; BP. 95053.

(Hanson): Merry Mount; Vic. 7959—Symphony No. 2; (alb) M-648.

Hanson, Howard, Cond: see *Eastman-Rochester Sym. O.*

Happy Birthday To You: *Golden Memory Boys:* Blu. 10632—*Thompson & O;* Var. 8192.

Happy Farmer, The: *Scott Quintet;* Bru. 8144.

Harawi: see Indian Melodies of Peru.

Harden, Happy Harry & O: Pizzicato Polka: Put Your Little Foot Right Out; Dec. 3131—Tavern Waltz; The Woodpecker Song; Dec. 3130.

Harding, Mathilde & Irene, pf. & ogn: By the Waters of Minnetonka; Oh, Susanna; Old Black Joe; Vic. 22949—Cygne, Le; Thais-Meditation; Vic. 24102.

Hardman, Glenn & O: China Boy; On the Sunny Side of the Street; Col. 35341—Jazz Me Blues; Upright Organ Blues; Col. 35263—Put on Your Old Grey Bonnet; Tiger Rag; Col. 35221—Exactly Like You; Who; Voc. 4971.

Hard Times Come Again No More (Foster): *Luther-Lyn Murray Quar,* voc; Dec. 2000—see also Foster.

Hark All Ye Lovely Saints (Weelkes): *Madrigal Sgrs, Engel,* Cond; (Fr. alb) Col. M-306-4166.

Hark! Hark, My Soul!: *St. Bartholomew's Ch.* Vic. 22692.

Hark, Hark, the Lark (Schubert): *Demetriescu,* pf; Dec. 20356—*Bettendorf,* sop; Dec. 20292—*Schumann,* sop; Vic. 1933—*Murphy,* ten; Vic 4008—*McCormack,* ten; Vic. 6926—*Spalding,* vio; Vic. 1667.

Hark! The Herald Angels Sing (Mendelssohn): *Trinity Ch;* Vic. 19823—*White,* ogn; Vic 26049—*Green,* chimes; Vic. 26361—*BBC Ch Lewis,* Cond; Col. 246—*Decca Salon O, Horlick,* Cond; Dec. 2784—*Baker,* voc; Dec. 2190—*The Chapel Quar;* Dec. 1055—*Paul,* ogn; Dec. 1551—*Luther, Layman & Century Quar.* Dec. 2866—*Jordon,* voc; Voc. 3387—*Black Dyke Mills Band;* Roy. 1752—*Van Amburg,* ten. Var; 8022.

Hark! 'Tis the Passing Bell: see Boris Godounow.

Harlem Speaks: *Ellington & O;* Bru. 6646; Dec. 800.

Harlequin's Serenade: see Pagliacci.

Harmonie in Der Ehe, Die (Haydn): *Madrigal Sgrs, Engel,* Cond; Gam. 10.100.

Harmonious Blacksmith (Handel): *Gieseking,* pf; Col. 68595—*Murdoch,* pf; Dec. 25819—*Bauer,* pf; (alb) Sch. 1—*Landowska,* hschd; Vic. 1193—*Cortot,* pf; Vic. 6752

Harp Quartet (Beethoven): see Quartet No. 10 in E Flat Major.

Harp That Once Throu' Tara's Halls (Moore): *McCormack,* ten; Vic. 1553.

Harrington, Pat, ten: Deer Old Donegal; Paddy McGinty's Goat; Dec. 2410—Tread on the Tail of Me Coat; Irish Jubilee; Dec. 2411—McSorley's Two Beautiful Twins; Finnigan's Ball; Dec. 2412.

Harris, Ace, and O: Hurly Burly; Who; Voc. 3864—One Little Word Led to Another; Rhythm 'Bout Town; Voc. 3935.

Harris, Jack & O: Alone Again; Stars in My Eyes; Dec. 996—Toy Trumpet; Vic. 25734.

Harris, Johana, pf: Chaconne (Bach-Busoni); (alb) Vic. M-506—Children's Suite (Harris); (Fr. alb) Vic. M-568—Sonata for Piano (Harris); (alb) Vic. M-568.

Harris, Phil & O: I'd Love to Take Orders from You; I'd Rather Listen to Your Eyes; Dec. 564—Just as Long as the World Goes 'Round and Around; Now You've Got Me Doing It; Dec. 565—Careless; Faithful Forever; Var. 8197—I Wanna Be a Brat; The Rhumba Jumps; Var. 8204—Whistlin' and Whittlin'; Var. 8266; My Kind of Country; Var. 8266—Buds Won't Bud; What's the Matter With Dixie; Var. 8272—Between the Devil and the Deep Blue Sea; Darktown Strutters' Ball; Voc. 3565—Constantly; Groove Song; Voc. 3583.

(Harris, Roy): Children's Suite; Vic. 12446—Chorale for String Sextette; Vic. 12537—Sonata for Piano; (alb) Vic. M-568—Symphony for Voices on Poems of Walt Whitman; (alb) Vic. M-427—Three Variations on a Theme; (alb) Vic. M-244, AM-244 — When Johnny Comes Marching Home; Vic. 1883, 8629—Four Minutes and Twenty Seconds for Flute and String Quartet; (Fr. alb) Col. M-191, 68186—Symphony 1933; (alb) Col. M-191—Symphony No. 3; (alb) Vic. M-651.

Harrison, Julius, Cond: see *Hastings Phil. O.*

Harry's Tavern Band: Holla Lady; Hot Pretzels; Vic. 26239.

(Hart-Blight): Ich Liebe Dich; Dec. 23010.

Hartley, Fred, Quintette: Traumerei (Schumann); Romance (Rubinstein); Roy. 1742.

Harty, Bill, & O: A Ducky Dish; The Varsity Drag; Voc. 4183.

Harty, Sir Hamilton, Cond: **Columbia for all Nos:** Concerto for Orchestra with Organ in D: (Handel) 68256—Concerto In A Minor for Cello and Orchestra; (Schubert) (alb) M-139—The Corsair Overture; (Berlioz) 68287—Divertimento No. 17 in D; (Mozart); (alb) M-207—Funeral March for the Last Scene of Hamlet (Berlioz); 68429—Marche Militaire (Schubert); 7322 — Overture-The Bartered Bride (Smetana); 7314 — Overture-Beatrice and Benedict (Berlioz); 68342—Overture-Rosamunde (Schubert); (Fr. alb) M-343, 69309—Polka and Fugue-Schwanda (Weinberger); 68311—Romeo's Reverie and the Fate of the Capulets; 1230-1—Romeo and Juliet (Berlioz); (Fr. alb) M-234—Royal Firework Music (Handel); (alb) X-51—Russia (Balakirev); (Fr. alb) M-234, 1236-7—Sinfonie Concertante (Mozart); (alb) M-188—Valse Triste (Sibelius); 7322—Water Music Suite (Handel); (alb) X-13—see also *London Sym. O. & Halle O.*

Harvard Glee Club, Woodworth, Cond: Fire, Fire. My Heart (Morley); Madrigal-Nusemmo tri dutter (Banchieri); Madrigal-Tutti venite armati (Gastoldi); Vic. 4334—Jagdlied (Mendelssohn); Jager Abschied. Der (Mendelssohn); Vic. 4335—Iolanthe-March of the Peers (Gilbert-Sullivan); Patience-The Magnet and the Churn-When I Go Out of Door-Finale; Vic. 12550.

Hary Janos-Suite (Kodaly): *Minneapolis Sym. O, Ormandy,* Cond; (alb) Vic. M-197, 7951-3; AM-197, 7954-6.

Hashkivenu: *Wolff,* bar; Col. 4132.

Haskill, Clara, pf: Variations in F Minor (Haydn); BP. 35035.

Hassan (Delius): see Serenade.
(Hasselmans): La Source; Dec. 20638.
Hasta Manana: *Crawford,* ogn; Vic. 25332—*Young & O;* Dec. 427.
Hastings Municipal O, Harrison, Cond: Berenice (Handel); Dec. 25590.
Hastings Philharmonic O, Harrison, Cond: **Decca for all Nos:** Fra Diavolo-overture (Auber); 25642—Marching Song (Holst); 25714—Morning, Noon and Night Overture (von Suppe); 20187 — Andante Cantabile (Tschaikowsky); 20221 — The Three Bears (Coates); 25646—Welsh Rhapsody (German); 25715-6—Henry VIII Dances (German); 25645—Slavonic Rhapsody (Friedmann); 25647—Raymond-overture (Thomas); 25644.
Hateful Color, The (Schubert): see Bose Farbe, Die.
Hat Gesagt, bleibt's nicht dabei (Strauss, R.): *Schumann,* sop; Vic. 7707.
Hat man mit dem Schuhwerk: see Meistersinger.
Hattemageren: *Folk Dance O, Olof,* Cond; Col. 392.
Haughty Roman: see Norma.
Hausegger, S., Cond: see *Munich Phil. O.*
(Hausmann): see Anthologies; 2000 Years of Music.
Havanaise (Saint-Saens): *Heifetz,* vio, *London Sym. O, Barbirolli,* Cond; Vic. 15347.
Havana Novelty O: Adios; Bonita; Vic. 22963—Cigarette; Cup of Sorrow; Vic. 24094—Lady, Play Your Mandolin; Mama Ines; Vic. 22597.
Havemann, Gustav, Cond: Hans Heiling-overture (Marschner) BP. 35011.
Have You Seen But A Whyte Lillie Grow: *Dragonette,* sop; Col. 4105.
Hawaiian War Chant: *Merry Macs,* voc; Dec. 2333—*Vallee & O;* Blu. 7667—*Courtney & O;* Voc. 5354—*The Three Suns,* voc; Var. 8220—*Dorsey & O;* Vic. 26126.
Hawkins, Coleman & O: Chicago; Netcha's Dream; Dec. 661—Meditation; What Harlem Is to Me; Dec. 742—Bouncing With Bean; When Day is Done; Blu. 10693—Body and Soul; Fine Dinner; Blu. 10523—She's Funny That Way; Blu. 10477—Crazy Rhythm; Honeysuckle Rose; Vic. 26219.
Hawkins, Erskine & O: **Bluebird for all Nos. unless otherwise indicated:** Carry Me Back to Old Virginny; Who's Sorry Now; Voc. 4072—I Found a New Baby; Red Cap; Voc. 3668—Dear Old Southland; 'Way Down Upon the Swanee River; Voc. 3567—If You Leave Me; Uproar Shout; Voc. 3545—I'll Get Along Somehow; I'll See You in My Dreams; Voc. 3689—Let Me Day Dream; Lost in the Shuffle; Voc. 4007—Baltimore Bounce; I Hadn't Anyone Till You; 10565—Cherry; You Can't Escape From Me; 10540—More Than You Know; Uptown Shuffle; 10504—Meet Dr. Foo; 10477—Gabriel Meets the Duke; Whispering Grass; 10671—Midnight Stroll; Fine and Mellow; 10709—I'm Madly in Love With You; Miss Hallelujah Brown; 7810—Let This Be a Warning to You Baby; Rockin' Rollers' Jubilee; 7826—Weary Blues; King Porter Stomp; 7839—What Do You Know About Love?; Strictly Swing; 10012—Because of You; Do You Wanna Jump, Children?; 10019—Easy Rider; A Study in Blue; 10029—I the Living I; Let the Punishment Fit the Crime; 10218—Swing Out; Raid the Joint; 10224—Big-Wig in the Wigwam; Polka Dotty; 10287—No Soap; Swingin' on Lenox Avenue; 10292—Hot Platter; Weddin' Blues; 10364—Gin Mill Special; Tuxedo Junction; 10409—Rehearsal in Love; Satan Does the Rhumba; 10456.
Hayden, Ethel, sop: Annie Laurie; Home Sweet Home; Col. 211—Coffee Cantata (Bach, J.S.); Tobacco Song (Bach, J.S.); (alb) Mus. 5.
(Haydn):
Andante Con Variazioni in F Minor; Col. 69876——
Creation; Vic. 15182, 11960, 9654; Dec. 25705, 25316——
Concertos: in F Major; Vic. 12042—in D Major for Cello; (alb) Col. M-262—in D Major for Piano; (alb) Col. X-118——
Die Beredsamkeit; Die Harmonie in Der Ehe; Gam. 10.100——
Divertimenti; for flute & Strings, op. 100; Mus. 1071-4—for Viola & Harpsichord; Dec. 25094—for Cembalo-Minuet; (Fr. alb) Dec. 62——
18th Century Dance; Vic. 7256——
Eloquence; Ira. 2R-29-05——
Fantasia in C Major; (Fr. alb) Tim. 5-CF——
Minuet; & Fugue; Col. 69687—in F Major; Dec. 2341—for Harpsichord; Dec. 23114—also Vic. 6609, 7501——
Quartets: Emperor; Vic. 6634; (alb) Col. M-246; Dec. 25013—In D Minor, op. 76, No. 2; Vic. 6701; (Fr. alb) Col. M-246, 68429——in D Major, op. 20, No. 4; Vic. 6702; (alb) Vic. M-527, AM-527——in D Major, op. 76, No. 5; (Fr. alb) Col. M-348, 69390; (alb) Col. M-125; (alb) Col. M-400——in F Major, op. 3, No. 5; in E Flat Major, op. 33, No. 2; in B Flat Major, op. 71, No. 1; (alb) Vic. M-525, AM-525——in F Major, op. 3, No. 5; Roy. 529——in F Minor, op. 20, No. 5; (Fr. alb) Vic. M-526, AM-526; (alb) Col. M-228; in E Flat Major; (Fr. alb) Vic. M-526, AM-526—in C Major, op. 1, No. 6; (alb) Vic. M-528, AM-528; (alb) Col. M-257——in D Major, op. 64, No. 5; Dec. 20181-2——No. 41-Scherzo; Col. 364——
Seven Compositions for Flotenhuren; Dec. 20424——
Seven Words of the Savior; (alb) Col. M-297——
Sonatas: in E Flat Major; Vic. 8489-90——No. 7 in D Major; (alb) Col. X-158——in F Major; FRM. 19——in C Major; in E Minor; in D Major; (alb) Tim. 6-M——
Symphonies: No. 102 in B Flat Major; (alb) Vic. M-529, AM-529——in C Major; (alb) M-140, AM-140——No. 94 in G Major; (alb) Col. X-14; (alb) Col. M-363; Vic. 8512; Dec. 25404-6; (alb) Vic. M-55, AM-55——No. 2 in D Major; Vic. 35981-3——No. 4 in D Major; (alb) Vic. M-57, AM-57——No. 86 in D Major; (alb) Vic. M-578, AM-578——No. 80 in D Minor; (alb) Vic. M-536, AM-536——No. 67 in F Major; (alb) Vic. M-536, AM-536——No. 13 in G Major; Vic. 4189-91——No. 100 in G Major; (alb) Vic. M-472, AM-472; Dec. 20038-41——in G Major, op. 66 No. 2; (alb) Vic. M-139, AM-139——No. 13 in G Major; (alb) Vic. M-454, AM-454——No. 93 in D Major; (alb) Col. M-336——No. 45 in F Sharp Minor; (alb) Col. M-205——No. 95 in C Minor; Dec. 25598-9——No. 98 in B Flat Major; (alb) Col. M-379——No. 99 in E Flat Major; (alb) Col. M-264; (alb) NCMA. 8——No. 103 in E Flat Major; (alb) Col. M-221——No. 104 in D Major; (alb) Col. M-409, AM-409, MM-409——Toy Symphony; Vic. 20215; Col. 7242; Dec. 25393——
Theme & Variations in F Minor; Vic. 14727; BP. 35035——
Trios: London No. 1 in C Major; Mus. 1024; (Fr. alb) Mus. 42——London No. 3 in G Major; Mus. 1025; (Fr. alb) Mus. 42——No. 1 in G Major; Dec. 20446——in D Major; (alb) Mus. 8——
See also Add-A-Part Records.
Haydn, Richard: Mr. Edwin Carp in Fish Mimicry; Lib. 285.
Hayes, Clifford, & O: Blue Guitar Stomp; Moten Stomp; Blu. 6204.
Hayes, Edgar & O: **Decca for all Nos. unless otherwise indicated:** Barbary Coast Blues; Meet the Band; 1940—Caravan; Edgar Steps Out; 1338—Fugitive from a Harem; Sophisticated Swing; 1748—Help Me; Without You; 2193—High, Wide and Handsome; Satan Takes A Holiday; 1382—In the Mood; Star Dust; 1882—Laughing at Life; Stompin' at the Renny; 1416—Let's Love; Swingin' in the Promised Land; 1665—Old King Cole; Queen Isabella; 1527—Shindig; You're My First Thought Every Morning; 2048—Blue Skies; Sweetheart; 1684—I Know Now; When You and I Were Young, Maggie; 1509—Love Me or Leave Me; So Rare; 1444—Manhattan Jam; Voc. 3773.
Hayes, Roland, ten: Were You There; Hear De Lambs a Cryin'; Plenty Good Room; 69812—Song Recital; (alb) Col. M-393.
Haymes, Joe, & O: Limehouse Blues; Shine On, Harvest Moon; Blu. 5133—The Lady in Red; My Melancholy Baby; Blu. 5918.
Hayton, Lennie & O: AC-DC Current; Times Square Scuttle; Voc. 5471—I Love You Much Too Much; One Cigarette For Two; Voc. 5421—Peg O' My Heart; As Long As I Live; Var. 8134—The Starlit Hour; At the Balalaika; Var. 8125—Can I Forget You; Dec. 1384—Carelessly; It Looks Like Rain in Cherry Blossom Lane; Dec. 1248—Folks Who Live on the Hill; Dec. 1348—I Know Now; You Can't Run Away from Love; Dec. 1267—Lady Who Couldn't be Kissed; Night Over Shanghai; Dec. 1268—Lovely One; That Old Feeling; Dec. 1354—Make a Wish; So Many Memories; Dec. 1437—Morning After; Once in a While; Dec. 1443.
Healy, Mary, voc: I'm Sorry for Myself; When Winter Comes; Bru. 8437—I Poured My Heart Into a Song; Song of the Metronome; Bru. 8436—I Concentrate On You; Between You and Me; Col. 35388—I Happen to Be in Love; I've Got My Eyes on You; Col. 35365.
Hear, De Lam's A-Crying (Brown): *Robeson;* bar; Vic. 20604—*Hayes,* ten; Col. 69812.
Hearken With Heed: see Gotterdammerung.
Hear Me, Norma: see Norma.
Hear My Prayer (Mendelssohn): *Choir Temple Church;* Vic. 35856.
Hearts and Flowers (Tobani): *Malneck & O;* Dec. 2060—*Reid Acd. Band;* Dec. 1028—*Victor Concert O;* Vic. 35922.
Hear Ye Israel: see Elijah.
Heart Beat Records: Col. 12001-9.
Heart Wounds (Grieg): *London Phil. O, Goossens,* Cond; Vic. 12611.
Heaven and Ocean: see Gioconda.
Heaven, Heaven (Burleigh): *Anderson,* con; Vic. 8958; Roy. 1765.
Heavenly Aida: see Aida.
Heaven Song: *Tuskegee Quar;* Vic. 20843.
Hebrew Folklore Sinfonietta, Schlein, Cond: Traditional Hebrew Melodies; (alb) Dec. 104.
Hebrew Melody (Achron): *Heifetz,* vio; Vic. 6695.
Hebrides Overture: see Fingal's Cave.
Hedge-Roses (Goethe-Schubert): *McCormack,* ten; Vic. 6926; *Small O;* Vic. 24789.
Heger, Robert, Cond: Donna Diana (Reznicek); Dec. 25772—Kaiser Waltz (Strauss, J.); Dec. 25764—Nutcracker Suite (Tschaikovsky); Dec. 25182-4—Rondo alla Turca (Mozart); Dec. 20453—Rosamunde Ballet (Schubert); Dec. 20551-2—Serenade No. 9 in D Major (Mozart); Dec. 25781—see also *London Sym O, Royal Opera O, Vienna Phil. O.*
Heidenroslein (Schubert): *Kipnis,* bass; Col. 9128—*Bettendorf,* sop; Dec. 20292—*Braslau,* con; (Fr. alb) Col. M-89, 67432.
Heidt, Horace & O: **Brunswick for all Nos. unless otherwise indicated:** Little Curly Hair in a High Chair; Lover's Lullaby; Col. 25446—Kerry Dance; Parade of the Wooden Soldiers, Col. 35462—Hear My Song, Violetta; The Breeze and I; Col. 35498—Clear Out Of This World; On The Old Park Bench; Col. 35509—Singing Hills; Girl With the Pigtails in Her Hair; Col. 35384—Love Song of Renaldo, Vocalizing Song; Col. 35397—Angel In Disguise; Tiny Old Town; Col. 35421—From Another World; Nothing But You; Col. 3544i—Missouri Waltz; That Naughty Waltz; Col. 35425—My! My!; Say It; Col. 35412—Address Unknown; 8441—Alouette; 8216—An Apple for the Teacher; 8445—An Old Fashioned Tune Always Is New; 8409—Beer Barrel Polka; 8354—Bells of St. Mary's, The; 7916—Blue Orchids; 8453—Bugle Call Rag; 7981—Carnival of Venice, The; 8305—Cathedral in the Pines; 8133—Chestnut Tree, The; 8360—Clarinet Polka; 8299—Dance of the Blue Danube, The; 8203—Dardanella; 8248—Dawn of a New Day; 8313—Donkey Serenade, The; 8107—Don't Worry 'Bout me; 8334—Drifting Down the River of Dreams; 8450—Dust; 8129—Ferdinand the Bull; 8138—Girl in the Bonnet of Blue, The; 8133—Green Grass Grew All Around; 8305—Gumbay Drums; 7920—Heigh-Ho; 8074—History of Sweet Swing, 8048—Hot Lips; 7916—How Strange; 8329—How Warm It Is The Weather; 8372—I Long to Belong to You; 8331—If I Were Sure of You; 8430—I'll Get By; 8368—I'll Love You in My Dreams; 7981—I'll Still Be Loving You, 8148—I'll Take You Home Again Kathleen; 8074—In a Mission by the Sea; 8003—In An Eighteenth Century Drawing Room; 8450—In the Good Old Summertime; 8248—Intoxicating Rhythm; 7946—John Peel; 8107—Juliana; 8192—Let's Make Memories Tonight; 8414—Let's Stop the Clock; 8309—Little Heaven of the Seven Seas; 7946—Little Sir Echo; 8309—Man With the Mandolin, The; 8430—Masquerade Is Over, The; 8329—Moon Love; 8414—My Margarita; 8129—New Moon and An Old Serenade; 8360—Oh! Ma-Ma!; 8138—Oh Marie—Oh Marie; 7920—Over the Rainbow; 8441—Penny Seranade; 8313—Pizzicati Polka; 8354—Pretty Girl Is Like a Melody; 8203—Rainbow Valley; 8331—Ridin' to Glory on a Trumpet; 8162—Rosalie; 8028—Sail Along, Silv'ry Moon; 8028—School Days; 8216—Shabby Old Cabby; 8409—Shack in the Back of the Hills, A; 8078—Shadows on the Moon; 8096—Shenanigans; 8021 — Sing for Your Supper; 8257—South of the Border; 8453—S'posin'; 8368—Strange Enchantment; 8343—Sugar Blues; 8162—Sunrise Serenade; 8372—That Sentimental Sandwich; 8343—There's a Gold Mine in the Sky; 8021—This Can't Be Love; 8257—Ti-Pi-Tin; 8078—Toy Trumpet; The; 8048—Tu-Li-Tulip Time; 8192—Up-Sy Down-Sy; 8445—Vieni, Vieni; 8003—What Goes Up Must Come Down; 8334—When They Played the Polka; 8184—Where Has My Little Dog Gone?; 8299—Who Are We to Say?; 8096—Are You Havin' Any Fun?; Col. 35244—Baby, What Else Can I Do?; Col. 35253—Can I Help It?; Col. 35250—Chimes of Notre Dame; Col. 35315—Down in the Alley and Over the Fence; Col. 35327—Flower of Dawn; Col. 35315—Give a Little Whistle; Col. 35351—God's Country; Col. 35239—Good Morning; Col. 35239—Goodnight, My Beautiful; Col. 35213—It's a Blue World; Col. 35359—Jiminy Crickets; Col. 35231—Last Night; Col. 35250—Lilacs in the Rain; Col. 35225—Make Love with a Guitar; Col. 35327—Mary Lou; Col. 35339—Melancholy Lullaby; Col. 35225—My Prayer; Col. 35231—Oh! What a Lovely Dream; Col. 35359—Our First Kiss; Col. 35213—Out of Space; Col. 35244—Piggy Wiggy Woo; Col. 35290—Shadows; Col. 35203—South of the Border; Col. 35253—Start the Day Right; Col. 35217—Stranger Things Have Happened; Col. 35217—Through the Years; Col. 35339—Tomorrow Night; Col. 35203—Two Hearts Are Better Than One; Col. 35290—When You Wish Upon a Star; Col. 35351.
Heinrich Der Vogler (Lowe): *Henschel,* bar; Vic. 9110.
Heifetz, Jascha, vio: **Victor for all Nos:** Polonaise Brillante in D (Wieniawski); 15813—Ronde des Lutins (Bazzine); 15813—Alt Wien (Godowsky-Heifetz); 1645 — An Einsamer Quelle (R. Strauss); 14369—Ave Maria (Schubert-Wilhelm); 6691—Caprice, Op. 1, Nos. 13, 20 (Paganini-Kreisler); 1697—Caprice, Op. 1, No. 24 (Paganini-Auer); 8828—Chant de Roxane (Szymanowski-Kochanski); 14625—Concerto in D Major for Violin and Orchestra (Brahms); with *Boston Sym. O;* (alb) M-581, AM-581—Concerto in A Minor (Glazounow); with *London Phil. O, Barbirolli,* Cond; (alb) M-218, AM-218—Concerto No. 5 in A Major (Mozart); with *London Phil. O, Barbirolli,* Cond; (alb) M-254, AM-254—Concerto No. 2 in G Minor, (Prokofieff); with *Boston Sym. O;* (alb) M-450. AM-450—Concerto in D Minor (Sibelius); with *London Phil. O, Beecham,* Cond; (alb) M-309, AM-309—Concerto in D Major (Tschaikowsky); with *London Phil. O, Barbirolli,* Cond; (alb) M-356, AM-356—Con-

certo No. 4, in D Minor (Vieuxtemps); with *London Phil. O, Barbirolli,* Cond; (alb) M-297, AM-297—Concerto No. 2 in D Minor (Wieniawski); with *London Phil. O, Barbirolli,* Cond; (alb) M-275, AM-275—Enfant Prodigue, L': Prelude (Debussy); 1694—Estrellita (Ponce-Heifetz); 1332—Fille aux Cheveux de Lin, La (Debussy-Hartmann); Scherzo; Impromptu (Grieg-Achron); 6622—Flight of the Bumble Bee (Rimsky-Korsakow); 1645—Guitarre (Moszkowski-Sarasate); 1694—Havanaise (Saint-Saens); with *London Sym. O;* 15347—Hebrew Melody (Achron); 6695—Holzapfel und Schlehwein (Korngold); 1864—Hora Staccato (Dinicu-Heifetz); 1864—Impromptu (Schubert-Heifetz); 8420—Introduction and Rondo Capriccioso (Saint-Saens); with *London Phil. O, Barbirolli,* Cond: 14115—Jota (de Falla); 6848—Largo on G String (Clerambault-Dandelo); 14369—Meditation (Glazounow); 14323—Meditation (Glazounow); (Fr. alb) M-218; 8298—On Wings of Song (Mendelssohn); 6846—Puck (Grieg-Achron); 6848—Rondo (Schubert-Friedberg); 6691—Rondo in A Flat (Hummel-Heifetz); 8420—Scherzo Tarantelle (Wieniawski); 14323—Scherzo Tarantelle (Wieniawski); (Fr. alb) M-257; 8759—Sea Murmurs (Castelnuovo-Tedesco-Heifetz); 1645—Sonata in E Flat (R. Strauss); (alb) M-200, AM-200—Suite in A Major-Preludio and Capriccio (Vivaldi-Busch); 1810—Tzigane (Ravel); 8411—Valse Bluette (Drigo-Auer); 1332—Vida Breve, La: Danse Espagnole (De Falla-Kreisler); 14625—Waltz (Debussy); 6622—Zapateado (de Sarasate); 6695—Zigeunerweisen (Sarasate); with *London Sym. O, Barbirolli,* Cond; 15246—Sonata in G Major (Beethoven); (alb) M-570, AM-570—Sonata in A Major (Opus 13) (Faure); (alb) M-328, AM-328—Sonatas No. 10 and No. 15 (Mozart); (alb) M-343, AM-343—Sonata in A Major (Franck); (alb) M-449, AM-449.

Heilige Josef Singt (Wolf): *Schumann,* sop; Vic. 1840.

Heimliche Aufforderung (Strauss, R.): *Melchior,* ten; Vic. 1853—*Tauber,* ten; Dec. 20252-3.

Heimweh (Wolf): *Lehmann,* sop; Vic. 2030—*Tauber,* ten; Dec. 20256,

(Heintz-Seitz): When Moonbeams Softly Fall; Dec. 23057.

He is Kind: see Herodiade.

Hejre Kati- Csardas (Hubay): *Sarkozi,* cymbalom; Vic. 20841—*Lorand,* vio; Dec. 20488.

Heldenfeier (Bruch): *Erk'scher Male Ch. & Ogn, Stange,* Cond; Dec. 25745.

Heldenleben, Ein (Strauss, R.): *Philadelphia O, Ormandy,* cond; (alb) Vic. M-610, 15661-5; AM-610, 15666-70—*Phil. Sym. O, Mengelberg,* Cond; (alb) Vic. M-44, 6982-6; AM-44, 6908-12.

Helgers, Otto, bass: Lohengrin-excerpt (Wagner); BP. 95060.

Helle Sonne Leuchtet, Die (Franz): see Lieder.

(Heller): Curious Story; Gam. 5002.

Helletsgruber, Louise, sop: The Marriage of Figaro-excerpt (Mozart); Dec. 20028.

Hen, The: *Small O;* Vic. 24788—*Landowska,* pf; Vic. 15179.

Henderson, Fletcher, & O: St. Louis Shuffle; Variety Stomp; Blu. 10246—Blue Rhythm; Var. 8052—Big John's Special; Happy as the Day is Long; Dec. 214—Down South Camp Meetin'; Tidal Wave; Dec. 213—Hotter than 'ell; Liza; Dec. 555—Limehouse Blues; Wrappin' It Up; Dec. 157—Memphis Blues; Shanghai Shuffle; Dec. 158—Rug Cutter's Swing; Wild Party; Dec. 342—Back in Your Own Back Yard; Rose Room; Voc. 3511—Blue Lou; Christopher Columbus; Voc. 3211—Don't Let the Rhythm Go to Your Head; Moten Stomp; Voc. 4180 — Great Caesar's Ghost; Stampede; Voc. 3534—It's the Little Things that Count; Saving Myself for You; Voc. 4154—It's Wearin' Me Down; Rhythm of the Tambourine; Voc. 3487—Sing You Sinners; Voc. 4125—There's Rain in My Eyes; What Do You Hear from the Mob in Scotland; Voc. 4167—Trees; What's Your Story; Voc. 3760—Sensation; UHCA. 21—Fidgety Feet; UHCA. 22—I'll Always Be in Love; Jangled Nerves; Vic. 25317—Sugar Foot Stomp; Hocus Pocus; Blu. 10247.

Henderson, Horace, & O: Kitty On Toast; Oh Boy. I'm In the Groove; Voc. 5433—They Jittered All The Time; Honeysuckle Rose; Voc. 5579—I Got Rhythm; Shufflin' Joe; Voc 5518.

Henke, Mel, pf: Henke Stomp; Oh, Lady Be Good; CI. 100 — It's Purely Coincidental; Mrs. Abernathy's Piano; CI. 103.

Hennlein weiss, Ein (Scandelli): *Trapp Family Ch; Vic.* 1962.

Henry VI: see Shakespeare.

Henry VIII (Saint-Saens): Introduction and Entrance of the Clans; *National Sym. O, Damrosch,* Cond; Vic. 7292—Dance of the Gypsy; *National Sym. O; Damrosch,* Cond. Vic. 7293.

Henry VIII Dances (German): Morris Dance; Shepherd's Dance; Torch Dance; *Hastings Phil. O;* Dec. 25645—Morris Dance; Shepherd's Dance; Torch Dance; *Bournemouth Municipal O;* Col. 17045.

Henschel, Sir George, bar: Die Beiden Grenadiere (Schumann); Col. 9111—Der Erlkonig (Lowe); Col. 9110—Gruppe Aus Dem Tartarus (Schubert); Col. 9111—Heinrich der Vogler (Lowe); Col. 9110—Ich Grolle Nicht (Schumann); Col. 4129—Lachen und Weinen (Schubert); Col. 4129—Der Leiermann (Schubert); Col. 4128—Lied Eines Schmiedes (Schumann); Col. 4129—Das Wandern (Schubert). Col. 4128

(Henselt): Si Oiseau J'Etais, A Toi Je Volerais; Dec. 25426.

Herbeck, Ray & O: **Vocalion for all Nos:** So Far So Good You Little Heart-Breaker You, 5495—The Nearness of You; When the Swallows Come Back to Capistrano; 5568—All's Well; We're All Together Now; *5225*—Apple Blossoms & Chapel Bells; Playmates; 5386—Chatterbox; Oh, Johnny; 5250—Good-Morning; My Heart Keeps Trying; 5115—Here Comes the Night; I Just Got a Letter; 5143—How's About It; You're Letting the Grass Grow Under Your Feet; 5305—My Fantasy; Palms of Paradise; 5398—Oh Dear! What Can the Matter Be;—Romance, Romance; 5197—Highways Are Happy Ways; In Old Hawaii; 5544—Angel In Disguise; Dance With A Dolly; 5470—Guilty; The Bathtub Ran Over Again; 5432—After All These Years; 4423 — Blue Tahitian Moonlight; 5089—Dream Rendezvous; 4586—Gotta Pebble in My Shoe; 4611—Home in the Clouds; 4876—Igloo; 4969—I Must Have One More Kiss Kiss Kiss; 4969—In Ole' Oklahoma; 4423—It Never Was You; 4551—It's Time to Say Aloha; 4459—Junior; 4586—Last Trip on the Old Ship, The; 4955—Let There Be Love; 4891—Little Man Who Wasn't There, The; 4983—Now and Then; 5089—Romance Runs in the Family; 4635—Rose of Washington Square; 4876—Sailing at Midnight; 4436—September Song; 4551—Simple and Sweet; 4611—Stand By for Further Announcements; 4891—Tell Me With Your Kisses; 4436—There's A Hole in the Old Oaken Bucket; 4635—What's New?; 5020—You Are My Dream; 5020—You Look Good to Me; 4459—You're the Moment in My Life; 4983—You've Got Me Crying Again; 4955.

(Herbert):
Ah! Sweet Mystery of Life; Vic. 4323, 4281, 1343, 12589, 24896, 22333, 35921, 21371; Col. 4107; Dec. 1678, 1232, 231——Gypsy Love Song; Vic. 1280, 1402, 22333, 26249; Col. 17135; Dec. 231——I'm Falling in Love with Someone; Vic. 1371, 4280; Col. 17141——Kiss in the Dark; Vic. 25249; Dec. 1294——Kiss Me Again; Vic. 1402, 12590, 20922; Dec. 178, 188; Bru. 15193——L'encore; Dec. 23123——Indian Summer; Dec. 2821——Italian Street Song; Dec. 145——Neapolitan Love Song; Vic. 7745——Natoma, dagger dance; Vic. 11932——'Neath the Southern Moon; Vic. 4281——Suite of Serenades; Vic. 35926——Thine Alone; Col. 17141——Tramp Along the Highway; Vic. 4280——When You're Away; Col. 17135; Dec. 1232——Melodies from Herbert Operas; Bru 20059——

Melodies: Babes in Toyland; March of the Toys; In the Toymaker's Workshop; Never Mind, Bo-Peep; Go to Sleep; Toyland; I Can't Do that Sum; Badinage; Fortune Teller; Gypsy Love Song; Romany Life; Czardas; Naughty Marietta Medley: Ah! Sweet Mystery of Life; 'Neath the Southern Moon; I'm Falling in Love; Italian Street Song; Red Mill Medley: For Every Day is Ladies' Day; Isle of My Dreams; When You're Pretty; Whistling Song; Moonbeams Shining; Because You're You; Streets of New York; Sweethearts Medley: While on Parade; For Every Lover Must Meet His Fate; The Angelus; Pretty as a Picture; Jeanette and Her Little Wooden Shoes; Sweethearts Waltz; (alb) Vic. C-33, 12589-93——

Babette selections; Eileen-selections; Fleurette; Under the Elms, Land of My Own Romance; Serenade; Natoma-Selections; Only Girl-selections; Pan Americana; Princess Pat-selections; Rose of Algeria selections; Yesterthoughts; Punchinello; (alb) Vic. C-11, 9903-07——

Ah! Sweet Mystery of Life; Sweethearts; I'm Falling in Love with Someone; Gypsy Love Song; Italian Street Song; The Fortune Teller-selections; Toyland; March of the Toys; Indian Summer Yesterthoughts; (alb) Dec. 38, 2315-9——

When You're Away; Thine Alone; A Kiss in the Dark; 'Neath the Southern Moon; Kiss Me Again; I Want You to Marry Me; Moonbeams; To the Land of My Own Romance; Punchinello; Pan Americana; (alb) Dec. 72, 2680-4——

Love is Best of All Miss Dolly Dollars; Badinage; Fleurette; Jeanette and Her Little Wooden Shoes; Habanera; Vaquer's Song; Al Fresco; Suite of Serenades: Spanish; Cuban; (alb) Dec. 73, 2685-9——

Herbert Waltzes: Kiss Me Again; Sweethearts; I'm Falling in Love With Someone; When You're Away; A Kiss in the Dark; 'Neath the Southern Moon; Ah! Sweet Mystery of Life; The Streets of New York; Gypsy Love Song; (alb) Dec. 82, 1850-4——

See also Indian Summer.

Herbert, Victor & O: Lohengrin-Wedding March (Wagner); Wedding March (Mendelssohn); Vic. 55048.

Herbstweisen (Waldteufel): *Locatelli O;* Dec. 25069.

Hercules (Handel): March; *British Light O. Moore,* Cond; Col. 332.

Herd Girl's Dream, The; *Neopolitan Trio;* Vic. 19872.

Herd Girl's Sunday (Bull-Munson): *Munson,* ogn; Vic. 35885—*Augustana Ch, Veld* cond; Vic. 2052.

Here I Am in Her Boudoir: see Mignon.

Here's to Romance: *Martini,* ten; Vic. 4296—*Crosby & O;* Dec. 615.

Hereu, L'-Danza Infantil (Siera): *Oyanguren,* gtr; Col. 69003.

Herman, Sam, xn: Al Fresco; Mighty Lak' A Rose; Vic. 20588.

Herman, Woody & O: **Decca for all Nos:** End of the Rainbow, The; 3231 — Mister Meadowlark; You Think of Ev'rything; 3217—I'll Pray for You; Where Do I Go From You; 3200—Get Your Boots Laced Papa; 3187—Peace Brother; Rhumba Jumps; 2939—Peachtree Street-Give a Little Whistle; 3008—Pick-a-Rib; Say Si-Si; 2979—Smarty Pants; Careless; 2955—Thank Your Stars; Do I Love You; 2971—This Changing World; It's My Turn Now; 2914—Blues on Parade; Love's Got Me Down; 2933—It's A Blue World; Would Ja Mind; 2970—On the Isle of May; East Side Kick; 2993—Blue Prelude; Sky Fell Down; 3017—Cousin to Chris; Fine and Dandy; 3140—Blue Ink; Can This Be Love; 3081—Better Get Off Your High Horse; 1079—Big Morning; 2664—Big-Wig in the Wigwam; 2440—Blue Dawn; 2772—Blue Evening; 2250—Broadway's Gone Hawaii; 1583—Blues Downstairs; 2508—Blues Upstairs; 2508—Caliope Blues; 1879—Carolina in the Morning; 1839—Casbah Blues; 2582—Dallas Blues; 2629—Doctor Jazz; 1307—Don't Wake Up My Heart; 1900—Don't You Know or Don't You Care; 1397—Double or Nothing; 1397—Dupree Blues; 1288—Farewell Blues; 2582—Flat Foot Floogee; 1879—For Tonight; 2862—Goose Hangs High; 1056—I Can't Pretend; 1057—I Double Dare You; 1523 — If I Knew Then; 2772 — I'm Comin' Virginia; 2817 — Indian Boogie Woogie; 2250 — It Happened in Dixieland; 1288 — I Wanna Be in Winchell's Column; 1583 — Jumpin' Blue; 2664—Lady from Fifth Avenue; 1385—Laughing Boy Blues; 1801—Let's Pitch a Little Woo; 1570—Love Me; 2728—Love With a Capital "You"; 2658—Loch Lomond; 1570—Love Me; 2728—Lullaby in Rhythm; 1900 — Midnight Echoes; 2817—Mr. Ghost Goes to Town; 1079—My Fine-Feathered Friend; 1535—Now That Summer Is Gone; 1064—Old Fashioned Swing; 1064—Paleface; 2539 — Put That Down in Writing; 2762—River Bed Blues; 2629—Rosetta; 2728—Saving Myself For You; 1839—Sheik of Araby; 2539—Someone to Care for Me; 1057—Stardust on the Moon; 1385—Still the Bluebird Sings; 2658—Trouble in Mind; 1307—Twin City Blues; 1801—Woodchopper's Ball; 2440—Why Talk About Love?; 1523—Wintertime Dreams; 1056—You're a Sweetheart; 1535.

Herodiade-excerpts (Massenet): *Thomas,* bar; (Fr. alb) Vic. M-645, 1639—*Jeritza,* sop; Vic 6604—*Grand Symphony O, Paris, Cloez,* Cond, Dec. 25354—*Endreze,* bar; Dec. 25880.

Hersh, Ralph, vio: Easter Cantata (Buxtehude); Mus 1009.

(Herold): Zampa-Overture; Dec. 25172; Roy. 1713.

Hero's Life, A: see Heldenleben, Ein.

Herr Cavalier: See Rosenkavalier.

Herr Cewahre (Tchesnokov): *Don Cossack Ch, Jarov.* Cond; Col. 7226.

Herr ist mein Hirte (Schubert): *Baumann,* sop; *Irmler Ch. & O;* Dec. 25830.

Hershmann, Cantor Mordechay, ten: Tikanto Shabos; Vic. 4012.

Herth, Milt Trio: **Decca for all Nos:** Blue Danube Swing; Hezikiah; 3032—After I Say I'm Sorry; Josephine; 1478 — Basin Street Blues; Twelfth Street Rag; 1344—How Come You Do Me Like You Do; Put On Your Old Grey Bonnet; 1300 — Madame Swings It; Stompin' at the Savoy; 911—Memphis Blues; Hell's Bells; 1183—Satan Takes a Holiday; Somebody Loves Me; 1445—Egyptian Ella; Shoot the Likker to Me, John Boy; 1868—Flat Foot Floogee; 1800—Home-Coolin' Mama With the Fryin' Pan; 2087—Jump Jump's Here; 2227—Le De Doody Do; 1966—Spider and the Fly; 2632—Bummel Petrus; Goofus; 3251—Georgia Camp Meeting; Monkey's Have No Tails in Pago Pago; 2964—Boy Scout In Switzerland; Peachtree Street; 2907—Honky Tonk Train Blues; Girl With the Light Blue Hair; 3158—Eep Ipe; Slow Slow Freight; 3171—Annabelle; 2336—Bei Mir Bist Du Schön; 1612 — Big Dipper; 1612 — Campbells Are Swinging; 1736—Church Mouse On a Spree; 2818—Copenhagen; 1966—Dipsy Doodle; 1553—Everybody Loves My Baby; 2632—Goblins in the Steeple; 2227—In An 18th Century Drawing Room (Scott); 2572—Jazz Me Blues; 1727—Josephine; 1699—Lambeth Walk; 2046—Looney Little Tooney; 1800 — Lost in the Shuffle; 1699—Minuet in Jazz (Scott); 2087—Pop Corn Man; 1736—Rockin' in Rhythm; 2046—Scatter-Brain; 2818—Shoemaker's Holiday; 2572—Sissy; 1727—That's a Plenty; 1553 — Three Blind Mice; 1816 — Toy Trumpet (Scott); 1816—Whistler and His Dog; 2336.

Hertz, Alfred, Cond: see *San Francisco O.*

Hertz, Sanford & Herman: My Buddy; The Air Battle; Var. 8320—Summertime; Train Ride, The ; Var. 8331.

Herzenwunden (Grieg): see Two Elegiac Melodies for String O.

Herzer, Clifford, pf: Carmen Fantasy; Roy. 585—Standchen (Strauss, R.): Ritmo (Infante); Roy. 1818 — Valse from Facade (Walton); Vcloce from Six Etudes (Babin); Roy. 1808—Rhapsody In Blue (Gershwin); Roy. 1861-62-Allegro Brilliante (Mendelssohn); Roy. 579—Three Waltzes (Brahms); Romance (Arensky); Roy. 1825.

Herzlick Tut Mich Verlangen (Bach): Bach Cantata Club; (Fr. alb) Col. M-232. 506.

Herz verzage nich Geschwind (Wolf): *Lohmann,* bar; Dec. 20448.

He Shall Feed His Flock: see Messiah.

Hess, Myra, pf: **Columbia for all Nos. unless otherwise indicated:** Carnaval Suite (Schumann); (alb) Vic. M-476, AM-476—Concerto in A Minor (Schumann); (alb) Vic. M-473, AM-473—A. D. 1620: Sea Pieces (MacDowell); (Fr. alb) M-234, 1235—Allegro: Toccata in G (Bach); 4085 — Bagatelle (Beethoven); 4083—Gigue: Fifth French Suite (Bach); 4084—Intermezzo (Brahms); 4083—Jesu, Joy of Man's Desiring (Bach); 4084—Nocturne in F-sharp (Chopin); (Fr. alb) M-234, 1232—Nocturne No. 4 in A (Field); (Fr. alb) M-234, 1232—Prelude and Fugue in C-sharp minor (Bach); 4085—Slavonic Dance No. 1 (Dvorak); (Fr. alb) M-234. 1235—Sonata in A for Cello and Piano (Beethoven); (alb) M-312—Trio in C (Brahms); (alb) M-266—Trio No. 1 in B-flat (Schubert); (alb) M-91—Two Little Sonatas (Scarlatti); 4083.

(Heuberger): Der Opernball-Overture; *Berlin State Opera O, Melichar,* Cond; BP. 35012.

Heure Espagnole, L' (Ravel): Complete opera; *Krieger,* sop; *Arnould,* ten; *Gilles,* ten; *Aubert,* bar; *Dufranne,* bass; (alb) Col. OP. 14, 68838-68844.

Heure Exquise, L' (Hahn): *Vallin,* sop; Col. 17160.

Heward, Lesslie, Cond: Concerto No. 2 in D for Piano & O. (Liszt); (alb) Col. M-362—Fantasia on Beethoven's "Ruins of Athens" (Liszt): (alb) X-136.

He, Watching Over Israel: see Elijah.

He Who Laughs Lives: see Vida Breve.

Hey Diddle Diddle: see Noah's Ark; Col. 7347.

(Heykens): Standchen; Dec. 20183.

Heyman, Katherine, pf; Klavierstueck (Schoenberg): Flammes Sombres (Scriabine); FRM. 9—Sonata No. 4 (Scriabine); FRM. 20.

Hicks, Curly & O: Hindustan; Limehouse Blues; Blu. 10715.

Higginbotham, J. & O: Higginbotham Blues; Give Me Your Telephone Number; HRS. 14.

Higginbotham Quintet: Basin Street Blues; BN. 7—Weary Land Blues; BN. 501.

Higgins, Rev. Father Edw. J.: Solemn High Mass; (alb) Dec. 86.

High Hatters: Anchors Aweigh; Vic. 24661, 22424—Mug Song; Vic. 22424.

High Jinks: see Friml.

High School Cadets (Sousa): *Sousa's Band;* Vic. 19871 — *Goldman Band;* Vic. 26191 — *American Legion Band;* Dec. 2135.

High Society: *Eldridge & O;* Var. 8154—*Crosby & O;* Dec. 2848—*Mound City Blue Blowers;* Dec. 1274—*Jenny & O;* Voc. 5223—*Armstrong & O;* Blu. 6771—*Morton & O;* Blu. 10434—*Hampton & O;* Vic. 26209—*Berigan & O;* Vic. 26068—*Oliver & O;* HRS. 12.

High Water: *Whiteman & O;* Vic. 36186.

Hijas Del Zebedeo, Las (Chapi): *Supervia,* mezsop; Dec. 20463.

(Hildach): Der Lenz; Dec. 20255, 25802.

Hildegarde, Voc: Coward Songs; (alb) Dec. 77—All the Things You Are; I Didn't Know What Time It Was; Dec. 23115—The Blue Room; Lover; Dec. 23134—Isn't It Romantic; With A Song In My Heart; Dec. 23135—My Heart Stood Still; Thou Swell; Dec. 231333 — C'Etait Ecrit; Col. 286; Quand un Vicomte; Col. 286—Darling, Je Vous Aime Beaucoup: For Me, For You; Col. 258—Gershwin Collection; (alb) Col. X-95—Let's Call the Whole Thing Off; They Can't Take That Away From Me; Col. 296.

Hill, Teddy & O: Twilight in Turkey; A Study in Brown; Blu. 6943—King Porter Stomp; San Anton'; Blu. 6988.

Hill, Tiny & O: **Vocalion for all Nos:** Ain't Cha Comin' Out; Doin' The Chamberlain; 4919—Angry; In Love with Love; 4957—Doodle doo doo; Dream Girl; 5060—Auld Lang Syne; I'll Keep on Loving You; 5275—Every Little Movement; Mama's Gone Goodbye; 5128—For He's a Jolly Good Fellow; Jingle Bells; 5248—I Get the Blues When It Rains; Skirts; 5340—My Best Girl; You've Gotta See Momma Ev'ry Night; 5387—I Get A Kick Outa Corn; Let's Have Another One; 5469—Mickey; Please Don't Talk About Me When I'm Gone; 5445—Dew-Dew-Dewy Day; Heartaches; 5530—He's a Curbstone Cutie; Yes Sir That's My Baby; 5567.

Hillebrand, Fred, voc: Drunkard Song: Dec. 216—Home James and Don't Spare the Horses; Dec. 215—Man on the Flying Trapeze; Dec. 217.

Hills of Anacapri: see Prelude No. 5 (Debussy).

Hills of Home (Calhoun-Fox): *Eddy,* bar; (Fr. alb) Vic. 4371—*Melton,* ten; Vic. 22336.

Hills, The (La Forge): *Peerce,* ten; Roy. 1850.

Hilo: *Royal Hawaiian Band;* Vic. 25033—*Kaonohi & O;* Vic. 25854—*Kane's Hawaiians;* Vic. 20702—*Paaluhi & Ferera,* gtr; Vic. 20028—*McIntire & O;* Dec. 2744.

Hilo Hawaiian O: Alohe Oe; Rosary, The; Vic. 20516—Aloma Hawaiian Nights; Vic. 21110—Along Miami Shore; Honolulu Sweetheart; Vic. 21558—Blue Hawaii; Sparkling Waters; Vic. 21985—Down the River of Golden Dreams; When It's Springtime; Vic. 22339—Hawaiian Dreams; Honolulu Moon; Vic. 20596—Hawaiian Sunset; Sweet Hawaiian Dreams; Vic. 20022—Sleepy Honolulu Town; Sweet Hawaiian Dream Girls; Vic. 21906.

Himber, Richard & O: **Victor for all Nos. unless otherwise indicated:** Between You and Me; I Happen to be in Love; Roy. 1812—Kiss in the Dark; I'm Falling in Love With Someone; Roy. 1779—Whose Theme Song; Roy. 1795—Swingin' a Dream; Darn That Dream; Roy. 1796—Ah Sweet Mystery of Life; March of Toys; Roy. 1776—Clear Out of This World; On the Old Park Bench; Roy. 1877—How Can I Ever Be Alone; Tennessee Fish Fry; Roy. 1876—I've Got My Eyes On You; I Concentrate on You; Roy. 1811—Parade of Bands; 25754, 26007—Are There Any More at Home; 26182—Blame It on My Last Affair; 26177—Day After Day; 26106—I'm a Lucky Devil; 26257—I Promise You; 26177—Jeannie Swings Out; 26146—Let's Stop the Clock; 26162—Minuet in Jazz; 26101—My Last Goodbye; 26257—Parade of Bands; 26164—Prelude to a Kiss; 26106—Pyramiding The Swan; 26142—Romance Runs in the Family; 26162—Step Up and Shake My Hand; 26182—Sweet and High; 26146—War Dance for Wooden Indian, 26101—You Call It Madness; 26142—Avalon; 24750—Blue Hawaii; 25538—Marines' Hymn; 24661—Tea For Two; 24750—Was It Rain?; 25538—Sail Along Silv'ry Moon; 25738—There's a Gold Mine in the Sky; 25738.

(Hindemith, P.): Quartet No. 3; (alb) Vic. M-524, AM-524—Sonata for Viola and Piano; (alb) Vic. M-547—Sonata No. 3 for Viola and Piano; (alb) Vic. M-572, AM-572—Scherzo for Viola and Cello; (Fr. alb) Col. M-361—Sonata, op. 25, No. 3; Col. 69001—Sonata for Viola, op. 25, No. 1; Col. 17083-5—Trio for Strings No. 2; (alb) M-209—Der Schwanendreher; (alb) Vic. M-659, AM-659—Kleine Kammermusik, op. 24, No. 2; (alb) Col. X-149.

Hindemith, P, va: Duet in B Flat (Mozart); (alb) Col. X-46—Sonata No. 3 for Viola and Piano (Hindemith); (alb) Vic. M-572, AM-572—Der Schwanendreher (Hindemith); (alb) Vic. M-659—Trauermusic; Vic. 15643—Sonata for Piano for Four Hands (Hindemith); Vic. M-637.

Hindemith, R, cel: 'Cello Concerto in D Major (Tartini); Dec. 25239-40—Sonata in F Major for 'Cello & Harpsichord (Marcello); Dec 20078.

Hindermann, Franz, cel: Trio in G (Mozart); (alb) Col. X-81.

Hindoolied (Rimsky-Korsakov): *Don Cossack Ch, Jarov,* Cond; Col. 7342.

Hindu Instrumental Music: *Lahiri & Todi,* lute and drums; Vic. 24548.

Hindu Music: *Shan-Kar & Co;* (alb); Vic. M-382, 14506-8, 1834, 1835.

Hindu Ragas: *Lahiri & Todi,* lute and drums; Vic. 24548.

Hines, Earl, pf: Body & Soul; Child of a Disordered Brain; Blu. 10642—Glad Rag Doll; Rosetta; Blu. 10555—Off Time Blues; A Monday Date; Panther Rag; Stowaway; Blues in Thirds; Chimes in Blues; Just Too Soon; Chicago High Life; (alb) HRS. 1—The Father's Getaway; Reminiscing at Blue Note; BN. 5.

Hines, Earl & O: Riff Medley; XYZ; Blue; 10531—Grand Piano Blues; Blue Nights; Blu. 6744—Good Little, Bad Little You; Beau-Koo Jack; Blu. 7768—Ridin' and Jivin'; Grand Terrace Shuffle; Blu. 10351 — Piano Man; Father Steps In; Blu. 10377—G. T. Stomp; Indiana; Blu. 10391—Me and Columbus; After All I've Been To You; Blu. 10467—Boogie Woogie on St. Louis Blues; Number 19; Blu. 10674—Deep Forest; Lightly & Politely; Blu. 10727—Dominick Swing; Jezebel; Voc. 4032—Good-night, Sweet Dreams, Good-night; Please Be Kind; Voc. 4008—Honeysuckle Rose; Inspiration; Voc. 3586—Jack Climbed a Beanstalk; Voc. 4272—Solid Mama; Tippin' at the Terrace; Voc 4143—Angry; Cavernism; Dec. 183—Blue; Bubbling Over; Dec. 714—Copenhagen; Rosetta; Dec. 337—Disappointed in Love; Rhythm Lullaby; Dec. 389—Fat Babes; Maple Leaf Rag; Dec. 218—Japanese Sandman; Julia; Dec. 654—Rock and Rye; Wolverine Blues; Dec. 577—Sweet Georgia Brown; That's a Plenty; Dec. 182.

Hinett, Art Threesome: Georgia on My Mind: Runnin' Wild; Blu. 10339—Bugle Call Rag; Rose Room; Blu. 10392.

Hirondelle (Daquin): *Landowska,* pf; Vic. 15186—*Renie,* hp; Dec. 2051.

Hirschfeld, William H., bar: Ernani (Verdi)-excerpts; (alb) Roy. 32, 605-9.

Hirt auf dem Felsen, Der (Chezy-Schubert): *Schumann,* sop; Vic. 14815.

Hirzel, Max. ten: Dalla sua Pace (Mozart); Dec. 25019.

His Dreame for Virginals (Farnaby): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5713.

His Majesty's Theatre O: Stately Homes of England; Vic. 26147.

His Rest for Virginals (Farnaby): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5713.

Histoire du Soldat, L' (Stravinsky): *Darrieux,* vio; *Boussgol,* stg. bass; *Godeau,* clar; *Dherin,* bas; *Fouveau,* ct; *Delbos,* trb; *Morell,* drums; (alb) Col M-184, 68123-25.

Histoires Pour Enfants (Stravinsky): *Kipnis,* bass; Vic. 15894.

Hiver, L' (Koechlin): *Frijsh,* sop; Vic. 1652.

H. M. Grenadier Guards Band, Miller, Cond: **Columbia for all Nos. unless otherwise indicated:** A Children's Overture (Quilter); Dec. 25648—Russian Easter Festival - Overture (Rimsky-Korsakov); Dec. 25649—Pomp and Circumstance Marches (Elgar); Dec. 25754—Abide with Me; Onward Christian Soldiers; Dec. 356—Jolly Fellows; My Hero (Straus O.); Dec. 436 — Glowworm's Idyll (Linke); Roy. 1745—The William Tell March (Rossini); Tannhauser Grand March (Wagner); Zampa Overture (Herold): Radetzky March (Strauss, J.); (Fr. alb) Roy. 19—Anchors Aweigh: 366—Belphegor March; 259—Blaze Away (Holzmann); 415—Colonel Bogey; 259—Czarine Mazurka, La (Ganne); 411—Dead March: Saul (Handel); 7340—Funeral March (Chopin); 7340—Golliwog's Cake Walk (Debussy); 395—Liberty Bell March; 366—March of the Knights of the Holy Grail; Parsifal (Wagner); 7349—March of the Little Fauns (Pierne); 395—Mattchiche, La; 411—Old Comrades (Teike); 415—Policeman's Holiday, The, 394 — Regiment de Sambre et Meuse, La; 424—Semper Fidelis (Sousa); 424 — Teddy Bears' Picnic, The; 394.

H. M. S. Pinafore: see Pinafore.

Hoagland, Everett & O: Bless You; It's All Over Town; Dec. 2773—Drifting Down the River of Dreams; Song of the Metronome, Dec. 2659—Each Time You Say Good Bye; Dec. 2766—Stop Kicking My Heart Around; Dec. 2766—Little Old Band of Gold; This Heart of Mine; Dec. 2668—Apple Blossoms & Chapel Bells; My Son, My Son; Dec. 2983—I'm Too Romantic; Moon & the Willow Tree; Dec. 3009.

Hobby Horse (Pinto, O): *Griggs,* pf; Gam. 5003.

Hobday, Alfred, 2nd va: Quintet in C Major, No. 2 (Mozart); (alb) Vic. M-270, AM-270—Quintet in D Major (Mozart); (alb) Vic. M-350, AM-350—Quintet in G Minor (Mozart); (alb) Vic. 190; AM-190—Sextet in B Flat Major (Brahms); (alb) M-296, AM-296—Sextet in G Major, No. 2 (Brahms); M-371, AM-371.

Hobday, Claude, stg bass: Serenade (Mozart); (alb) M-428

Hodes, Art, pf: Ross Tavern Boogie; South Side Shuffle; SA. 12007.

Hodges, Johnny & O: **Vocalion for all Nos:** Skunk Hollow Blues; Tired Socks; 5533—Dream Blues; I Know What You Do; 5353—Good Gal Blues; Savoy Strut; 5170—My Heart Jumped Over the Moon; Truly Wonderful; 5330—The Rabbits Jump; Rent Party Blues; 5100—Blues Serenade, A; 4309—Dance of the Goon; 4941—Dancing on the Stars; 4622—Dooji Wooji; 4849—Empty Ballroom Blues; 4213—Foolin' Myself; 3771 — Hodge Podge; 4573—Home Town Blues; 4941—I Let a Song Go Out of My Heart; 4046—If You Were in My Place; 4046—I'm in Another World; 4622—Jeep Is Jumpin', The; 4386—Jeep's Blues; 4115 — Jitterbug's Lullaby; 4309 — Kitchen Mechanic's Day; 4917—Krum Elbow Blues; 4351—Like a Ship in the Night; 4710—Lost in Meditation; 4242—Love in Swingtime; 4335—Mississippi Dreamboat; 4849—My Day; 3948—Prelude to a Kiss; 4386—Pyramid; 4242—Rendezvous with Rhythm; 4115—Sailboat in the Moonlight, A; 3773—Silvery Moon and Golden Sands; 3948—Swingin' in the Dell; 4335—Swingin' on the Campus; 4710—There's Something About an Old Love; 4351—Wanderlust; 4573—You Can Count on Me; 4917—You Walked Out of the Picture; 4213—You'll Never Go to Heaven; 3771.

Hodie Christur Natur Est (Palestrina): *Dayton Westminster Ch;* Vic. 20410.

Hoffman, Louis, voc: Star Dust; Trees; Var. 8047.

Hoffman, Lydia, pf: Sonata No. 2 (Antheil); NMQ. 1112.

(Hofheimer): Fantasia on On Freudt verzer; Mus. 1047.

Hofmann, Josef, pf: Venezia e Napoli-excerpt (Liszt); Col. 7024.

Hofman, Ludwig, bass: Jonny Spielt Auf (Krenek; Dec. 25003.

Hohn, Alfred, pf: Pastorale in D Minor (Scarlatti, D.); Dec. 25113—Barcarolle in F Sharp Major (Chopin); Dec. 25117.

Hoiriger Schottische: *Kaye & O;* Vic. 26337—*Three Suns,* voc; Var. 8237.

Holdt, Edna, Tap Dancing: Tap Dance Routine; Vic. 24288-93.

Hold the Fort: *Bauman,* bar; Tim; 1045.

Holiday, Billy, voc: **Vocalion for all Nos:** Body and Soul; 5481—The Man I Love; Night and Day; 5377—Our Love Is Different; Swing Brother Swing; 5129—You're a Lucky Guy; You're Just No Account; 5302—Back in Your Own Back Yard; 4029—Billie's Blues; 3288—Dream of Life; 4631—Everything Happens for the Best; 4786—Forget If You Can; 4151—Havin' Myself a Time; 4208—I Can't Get Started; 4457—I Wish I Had You; 4238—If I Were You; 4151—I'm Gonna Lock My Heart; 4238—I've Got a Date With a Dream; 4396—I've Got My Love to Keep Me Warm; 3431—

Moon Looks Down and Laughs, The; 4126—Now They Call It Swing; 3947—One Never Knows—Does One?; 3431—On the Sentimental Side; 3947—Says My Heart; 4208—Some Other Spring; 5021—Summertime; 3288—That's All I Ask Of You; 4631—Them There Eyes; 5021—Under a Blue Jungle Moon; 4786—Very Thought of You, The; 4457—When a Woman Loves a Man; 4029—Why Did I Always Depend On You?; 4834—You Can't Be Mine; 4396—You Go to My Head; 4126—You're Too Lovely to Last; 4834—Strange Fruit; Fine and Mellow; Com. 526.

Holiday in Seville: see Fete-Dieu a Seville.

Hollaender, Max, vio: Trio in C Major (Giorni); (alb) Mus. 333.

Holloway, Stanley, mon: **Columbia for all Nos:** Albert and the 'Eadsman; Jubilee Sovereign; 9009—Albert Comes Back; Marksman Sam; 9007—The Beefeater; With Her Head Tucked Underneath Her Arm; 9006—Jonah and the Grampus; The 'Ole in the Ark; 9011—The Lion and Albert; Three Ha'pence a Foot; 9000—Many Happy Returns; Sam's Medal; 9010—The Negro Preacher; The Parson of Puddle 17133—Old Sam-'Alt, Who Goes There; Old Sam-Pick Up Tha' Musket; 9004 — Sam Drummed Out; Sam's Sturgeon; 9008.

Hollywood Bowl O, Goossens, Cond: **Victor for all Nos:** Carneval Overture (Dvorak); 6868—Fantastic Symphony-March to the Scaffold (Berlioz); Fire Dance (de Falla); 6869—Islamey (Balakirew); 6870—Sleeping Beauty (Tschaikowsky)-excerpts; Vic. 6871-2.

Holmes, Taylor, nar: Casey at the Bat; (Fr alb) Dec. 120, 15048.

(Holst): Planets-Mars; Vic. 11808 — Carol-Diverus and Lazarus; Dec. 20215—Marching Song; Dec. 25714—St. Paul's Suite; Dec. 20171-2—Wassail Song & This Have I Done For My True Love; Dec. 25547—Mid-winter; Col. 321—The Planets; (alb) Col. M-359—St. Paul's Suite; Col. 17113-14.

Holy Child (Luther-Martin): *McCormack,* ten; Vic. 1281.

Holy City, The (Adams): *Crooks,* ten; Vic. 7854—*Seagle,* bar; Dec. 18036.

Holy Family Resting By The Wayside (Berlioz): *O. Sym. de Paris, Ruhlmann,* Cond; Col 69340.

Holy God We Praise Thy Name (Ritter): *Father Bracken;* Vic. 19912.

Holy Night (Adam): *Journet,* bass; Vic. 6559—*Trinity Ch;* Vic. 45519—*Victor Salon O,* Vic. 19820.

Holy Night (Schiller): *McCormack,* ten; *Victor Salon O;* Vic. 6926.

Holzapfel und Schlehwein (Korngold): *Heifetz,* vio; Vic. 1864.

Homage for Tomb of Debussy (de Falla): *Harris,* gtr; (Fr. alb) Col. M-361, 1305.

Home on the Range: *Crosby,* voc: Voc 2870; Dec. 2676; Bru 6663—*Crosby & Boswell,* voc; Dec. 1887—*Ranch Boys Trio;* Dec. 2646; 5405—*Boswell,* voc; Dec. 1600—*Texas Ranger;* Var. 5008—*Garber & O;* Voc. 5484—*Renan,* bar; Bru. 8504—*Thomas,* bar; Vic. 1525—*Allen,* voc; Vic. 21627—*Bestor & O;* Vic. 24463.

Homer, Louise, con: Banjo Song (Weeden-Homer); Oh, Promise Me (Scott-DeKoven): Vic. 1295 — Lucia-Sextette; Rigoletto-Quartet; Vic. 10012—My Heart at Thy Sweet Voice (Saint-Saens); Fierce Flames are Soaring (Verdi); Vic. 1422—Home to Our Mountains; At My Mercy Lay the Foe-Trovatore; Vic 8105.

Home, Sweet Home: *Talley,* sop; Vic. 1146—*Salvi,* hp; Vic. 4001—*Galli-Curci,* sop, Vic. 1355—*Dixon,* sgr; Vic. 21949—*Green,* chimes; Vic. 26276—*Durbin,* sop; Dec. 2758—*Downey,* ten; Dec. 1955—*Decca Band;* Dec. 1751—*Hayden,* sop; Col. 211.

Home to Our Mountains: see Trovatore.

Homing: *The Edisoneers;* (Fr. alb) Var. 38, 8315.

Hommage a S. Pickwick, Esq. P.P.M.P.C. (Debussy); Gieseking, pf; (Fr. alb) M-382, 17167—Gaillard, pf; Dec. 20063.

(Honegger): Chant De Nigamon; Dec. 25638—Pacific 231; Dec. 25205; Vic. 9276—Pastorale d'Ete; Dec. 25199—Prelude to The Tempest; Dec. 20072—Le Roi David; Dec. 25517-18—Rugby-Symphonic Movement; Dec. 25389—Concertino for Piano and Orchestra; Vic. 8765—Judith-Chorale & orchestral excerpts; (alb) Col. X-78.

Honegger, Robert, Cond: see *Grand Sym. O.*

Honegger, Blanche; vio. & va: see Moyse.

Honey (Van Alstyne): *Robeson,* bar; Vic. 25362.

Honeysuckle Rose: *Waller & O;* Vic. 25779, 36206, 24826—*Dorsey, Berigan, Waller, McDonough, Wettling;* Vic. 25559—*Hawkins & O;* Vic. 26219—*Goodman & O;* Col. 35319—*Wilson's Quar;* Bru. 7964—*Basie & O;* Dec. 1141—*Dorsey Bros. & O;* Dec. 296—*Quintet of Hot Club of France;* Dec. 23066—*Geyer,* ogn; Blu. 7738—*Hamilton Trio;* Blu. 10425—*H. Henderson & O;* Voc. 5579—*Hines & O;* Voc. 3586—*Sullivan,* pf; UHCA. 31.

Honky Tonk Train; *Haggart,* stg. bass; *Bauduc,* drums; Dec. 2208—*Zurke & O;* Vic. 26342—*Crosby & O;* Dec. 2208—*Rollini Trio;* Voc. 5582—*Lewis,* pf; Blu. 10175—*Trumbauer & O;* Var. 8236—*Herth Trio;* Dec. 3158—*Marlowe,* hschd; (Fr. alb) Gen. 13, 4006.

Hoopii & O: Aloha Oe Blues; Twilight Blues; Dec. 2560—Farewell Blues; Stack O Lee Blues; Dec. 2241 — Fascinating Rhythm; Twelfth Street Rag; Dec. 2280—Hula Blues; Wang Wang Blues; Dec. 2487—Don't Stop Loving Me; Orange Grove in California; Bru. 6752—Drifting and Dreaming; I Like You; Bur. 6787—King Kamehameha; The Lei Vendor; Bru. 6873—King's Serenade; There's Nothing Else To Do in Mala-Ka-Mo-Ka-Lu; Bru. 6950.

Hopak (Moussorgsky): *Gorin,* bar; Vic. 4414—*Rachmaninoff,* pf; Vic. 1161.

Hope, Bob, & Shirley Ross, Voc: Lady's In Love With You; Penthouse Serenade; Dec. 2568—Thanks For The Memory; Two Sleepy People; Dec. 2219.

Hopi Indian Chanters: Chant of the Eagle Dancers; Chant of the Snake Dancers; Vic. 20043.

Hopkins, Claude & O: Decca for all Nos: Chasing All The Blues Away; June in January; 441—Church Street Sobbin' Blues; June Night; 1286—Do You Ever Think of Me; Mandy; 353—Honey; My Kinda Love; 1316—In the Shade of the Old Apple Tree; King Porter Stomp; 184—Just You, Just Me; Who; 185—Love in Bloom; Trees; 374—Monkey Business; Zozoi; 674 — Sunday; Swingin' Down the Lane; 1153—Sweetheart o' Mine; Walkin' the Dog; 270.

Hora Colului: *Matthey & Gypsy O;* Dec. 2120.

Hora Staccato (Dinicu-Heifetz): *Heifetz,* vio; Vic. 1864—*Boston Pops O, Fiedler,* Cond; Vic 4413—*Dinicu & O;* Col. 348—*Candela,* vio, Col. 4194—*Matthey & Gypsy O;* Dec. 2119—*Elman,* vio; Vic. 2064.

Horch'el ciel e la Terra (Monteverde): *Vocal & Instru. Ensemble, Boulanger,* Cond; Vic. 12300.

Horch, Horst Du Nicht (Wolff): *Wolff,* bar: (Fr. alb) Col. M-268, 4150.

Hora mit Sinn: see Gotterdammerung.

Horer du (Jordan): *Melchior,* ten; Vic. 2007.

Horizon Chimerique, L' (Faure): *Panzera,* bar; Vic. 15037.

Horlick, Harry & O: **Decca for all Nos:** Favorite Melodies of Sigmund Romberg (alb) Dec. 98—Ramona; In A Little Spanish Town; 3249 — Masquerade; Three O'clock in the Morning; 3228—Hungarian Dances (Brahms); (alb) 89—Johann Strauss Waltzes; (alb) 5—Viennese Waltzes (Lehar-Kalman); (alb) 11—Waltzes (Waldteufel); (alb) 13—Salon Music; (alb) 14 — Russian and Hungarian Gypsy Music; (alb) 20—Beloved Spanish Melodies; (alb) 26—Famous Mexican Melodies; (alb) 27—Favorite Viennese Waltzes; (alb) 30—Ten Favorite Waltzes; (alb) 54—Victor Herbert Melodies; (alb) 73—More Viennese Waltzes; (alb) 81—Victor Herbert Waltzes, Vol. 4; (alb) 82.

Hornpipe (Purcell): *Pessl,* hschd; Col. 68592—*Linde,* hschd; Dec. 25036—*Barbirolli's Chamber O;* Vic. 9790.

Horn Trio: see Trio in E Flat Minor (Brahms).

Horowitz, Vladimir, pf: **Victor for all Nos:** Arabeske (Schumann): 1713—Capriccio (Scarlatti); 1353—Capriccio in F Minor (Dohnányi); 1455—Choral Prelude (Bach-Busoni); 1690—Concerto No. 3 in D Minor (Rachmaninoff): (alb) M-117, AM-117 — Danse Excentrique (Horowitz); 1468—Etude in C Sharp Minor (Chopin); 14140 — Etude in G Flat Major (Opus 10, No. 5) (Chopin); 14140—Etude XI pour les arpeges composes (Debussy); 8996—Funérailles (Liszt); 14515 — Mazurka in C Sharp Minor (Chopin); 1327, 14140—Mazurka in F Minor (Op. 7, No. 3, (Chopin); 1654 — Paganini Etude in E Flat Major (Liszt-Busoni); 1468 — Pastourel (Poulenc); 8996 — Prelude in G Minor (Rachmaninoff); (Fr. alb) M-117, 7466 — Scherzo No. 4, in E Major (Chopin); 14634—Sérénade à la Poupée (Debussy); 1353—Sonata No. 1, in E Flat (Hayn); 8489-90—Sonata in B Minor (Liszt); (alb) M-380, AM-380—Thirty-two Variations in C Minor (Beethoven); 1689-90 — Toccata (Poulenc); 8996 — Traumeswirren (Schumann); 1654 — Valse Oubliée (Liszt); 1455—Variations on Themes from Carmen (Bizet-Horowitz); 1327.

Horszowski, Mieczyslaw, pf: see Casals and Horszowski.

Hort doch der Sanft en Floten Chor: *Ginster,* sop; Vic. 14385.

Hosanna (Granier): *Trinity Ch;* Vic. 21254—*Seagle,* bar; Dec. 18038.

Hosslin, Franz Von, Cond: Entry of the Gods into Valhalla-Das Rheingold (Wagner); (Fr. alb) Col. M-338, 67373—Forest Murmers-Siegfried (Wagner); (Fr. alb) Col. M-337, 67371—Fire Music-Siegfried (Wagner); (Fr. alb) Col. M-338, 67372—Prelude-Act III-Siegfried (Wagner); (Fr. alb) Col. M-338; 67372—Ride of the Valkyries-Walkure (Wagner); (Fr. alb) Col. M-338, 67374.

Hotter, Hans, bar: see Walkure.

Hot Time in the Old Town Tonight: *Fisher & O;* Dec. 2168—*Luther & O;* Dec. 1627—see also Anthologies: Gay Nineties.

Houdini Bamboo O: Poor, but Ambitious; Resisting Temptation; Blu. 10619—Cousin, Cousin Scratch Here So For Me; Mama Call The Fire Brigade; Blu. 10647—Monkey Swing; He Had It Coming; Dec. 18005—The Welcome of Their Majesties; Hot Dogs Made Their Name; Dec. 18006—Roosevelt Opens World's Fair; Johnny Take My Wife; Dec. 18007.

Hour of Parting: *Nichols & O;* Blu. 10190.

House On a Hill, The (Charles): *Jagel,* ten; Vic. 1979—*Robertson & O;* Dec. 1599—*Martin & O;* Blu. 7408.

Houston, Elsie, voc: Mon Ami; The Cherry Tree; Lib. 263—Jonga; Fado; Lib 232.

How All Occasions: see Shakespeare-Hamlet

Howard, Bob & O: **Decca for all Nos:** Any Rags?; 2112—Baby and It Must Be Love; 1721—Beale Street Mama; 2056—Beat It Out; 1489—Best Things Happen At Night; 839—Bojangles of Harlem; 917—Breakin' the Ice; 407—Bundle of Love; 2356—Copper Colored Gal; 990—Corrine Corrina; 484—Dapper Dan; 1985—Easy Living; 1357—Ev'ry Day; 460—Fan My Brow; 1293—Formal Night in Harlem; 1306—Garbo Green; 722—Ghost of Dinah; 400—Give Me a Break, Baby; 627—He's a Gypsy From Poughkeepsie; 1306—Hop-Skip-Jump; 983—I Can't Dance; 484—I Can Tell By Looking in Your Eyes; 2356—If Love Is Blind; 862—If the Moon Turns Green; 504—If You're a Viper; 1698—I'll Never Change; 439—I'll Take the Key and Lock You Up; 1372—I'm Painting the Town Red; 524—I'm Sorry I Made You Cry; 1605—In a Little Gypsy Tea Room; 513—I Never Saw a Better Night; 524—In My Miz; 1869—It's Funny What a Kiss Can Do; 627—It's Unbelievable; 347—It's Written in the Stars; 598—I Used to Love You; 2056—Just About the Time; 1790—Keepin' Out of Mischief Now; 2730—Kentucky, Sure As You're Born; 2112—Let's Not Fall in Love; 839—Lost My Rhythm, Lost My Music, Lost My Man; 513—Lulu's Back in Town; 504—Me, Myself, and I; 1205—Mendel's Son's Swing Song; 927—Much Too Much; 722—On Revival Day; 2263—On the Night of June the Third?; 407—Pardon My Love; 400—Penny Wise & Pound Foolish; 1372—Porter's Love Song to a Chambermaid; 460—Public Weakness Number 1; 862—Raggedy But Right; 1698—She's Tall, She's Tan, She's Terrific; 1489—Sing and Be Happy; 1357—Sing, Baby, Sing; 917—Southern Casey Jones; 1958—Spreadin' Rhythm Around; 720—Spring Cleaning; 1195—Stay Out of Love; 439—Sugar Plum; 598—Sweet Emaline, My Gal; 2263—Swingin' On the Moon; 927—Talk to Me; 1790—That's What You Mean to Me; 990—There Ain't Gonna Be No Doggone Afterwhile; 1721—Throwin' Stones at the Sun; 343—Toodle-Oo; 1869—Wake Up and Sing; 720—What Do You Want to Make Those Eyes at Me For?; 1605—Whisper Sweet; 347—Whose Big Baby Are You?; 689—You Better Come Back; 2730—You Can't Take It With You; 1205—You Fit Into the Picture; 343—You Hit the Spot; 689—You're Giving Me a Song and a Dance; 983—You're Just a Little Diff'rent; 1195—You're Precious To Me; 1293.

Howard, Eddie, voc: I Concentrate On You; Between You and Me; Voc. 5442—Little Boy and A Little Girl; Voc. 5416.

Howard, Shirley, voc: After I Say I'm Sorry; Sky Fell Down; Blu. 10607—Japanese Sandman; Sleepy Head; Blu. 10654.

Howard, Eunice, pf: Concertino for Piano and Orchestra (Hadley); Vic. M-634.

Howard, Tex, & O: Let's Honeymoon Again; Somebody's Birthday; Dec. 417—Love Dropped in For Tea; Put On An Old Pair of Shoes; Dec. 416.

Howard, Willie, voc & nar: French Taught in a Hurry; Tyrone Shapiro; Impressions of Moscow Art Players; Imitations of Jessel, Jolson, Cantor; Comes the Revolution; (alb) Ga——.

How Can I Leave Thee: see Ach, wie ist's moglich dann.

How Can the Tree But Wither (Williams, R. V.): *Evans,* alto; Dec. 25752.

How Dry I Am: *Shaw & O;* Voc. 4182.

Howe Robert, bar: see Mikado; Gondoliers; HMS Pinafore; Pirates of Penzance; Yeomen of the Guard.

How Free and Fresh: see Wie froh und frisch.

How Glorious (Bortniansky): *Boyar Russian Ch. & Ogn, Swerkoff,* Cond; Dec. 25827.

How Goes It, Prince: see Prince Igor.

How Lovely Are the Messengers: *Victor Concert O;* Vic. 20620.

How Musical Are You: A Test Prepared by *D. K. Antrim;* Vic. 26367.

Ho-Yo-To-Ho: see Walkure.

(Hubay): Hejre Kati; Dec. 20488—The Violin-Maker of Cremona; Dec. 20222.

Hubermann, Bronislaw, vio: Concerto in D (Tschaikovsky); (alb) Col. M-131—Concerto No. 1 in A Minor (Bach); (alb) Col. X-45—Concerto No. 2 in E (Bach); (alb) Col. M-235—Concerto No. 3 in G (Mozart), (alb) Col. M-258—Symphonie Espagnole (Lalo); (alb) M-214—Waltz in A (Brahms); Air on the G String (Bach); Dec. 25305—Violin Concerto in D Major (Tschaikovsky); Dec. 25470—Melodie, Op. 42, No. 3 (Tschaikovsky); Dec. 25473—Romanza Andaluza (Sarasate); Mazurka in G Major (Zarzycki); Dec. 25748—Sonata Kreutzer in A Major (Beethoven); Dec. 25505-8—Valse in C Sharp Minor (Chopin); Hungarian Dance No. 1 (Brahms); Dec. 20363.

Hubert, Marcel, cel: Intermezzo (Goyescas); (Fr. alb) Col. M-225. 68346—Sonata in G Minor for Cello & Piano (Rachmaninoff); (alb) Col. M-225.

Hudson, Dean & O: Liebestraum; Stormy

Weather; Blu. 7433—Alma Mater, Washington & Lee Swing; Blu. 7458.
Hudson-DeLange O: Bugle Call Rag; Star Dust; Bru. 7997—Definition of Swing, Off Again, On Again; Bru. 8071—Goin' Haywire; Popcorn Man; Bru. 8007—Maid's Night Off, The; Sophisticated Swing; Bru. 7991—Organ Grinder's Swing; You're Not the Kind; Bru. 7656.
Hudson Sym. O: Valse Triste (Sibelius); Valse Caprice (Rubenstein); Var. 8012.
(Hue): L'Ane blanc; Dec. 20579.
Hufsmith, Fred, sgr: see Trial by Jury.
(Hughes): My Father Has Some Very Fine Sheep; Dec. 25468.
Hughes, Spike & O: Sirocco; Six Bells Stampede; Dec. 191.
Huguenots (Meyerbeer): *Onegin,* con; Vic. 7146.
Huguette: *Victor O, Shilkret,* Cond; Vic. 20512.
Huhn, Bruno: see Anthologies; Masonic Ritual Music.
(Hummel): Rondo; Vic. 8420—Rondo Favori in E Flat Major; Dec. 25228.
Humoresque (Dvorak): *Kreisler,* vio; Vic. 15217—*Elman,* vio; Vic. 6836—*Crawford,* ogn; Vic. 21250—*Venetian Trio;* Vic. 20130—*Barth,* pf; Vic. 20203—*T. Dorsey & O;* Vic. 25600—*Rosen,* vio; Dec. 15005—*Hallett & O;* Dec. 1190—*Malneck & O;* Dec. 2182—*Radio Sym. O;* Roy. 1756—*Tatum,* pf; (Fr. alb) Dec. 126, 18049—*Miller & O;* Voc. 4449—*Bluestone,* vio; Bru. 8465—*Rosen,* vio; Bru. 50110—*Queen's Hall O, Wood,* Cond; Dec 25613.
Humoresque (Tschaikovsky-Kreisler): *Kreisler,* vio; Vic. 1170.
Humoresque (Mendoza): *Decca Sym. O;* Dec. 23127
(Humperdinck): Weihnachten; Vic. 6723 —— Haensel und Gretel: Prelude; Dec. 25092—— Dance Duet; Dec. 25872——Sandman's Song; Evening Prayer, Witch's Song; Gingerbread Waltz; Dec. 25431——Hexenritt; Knusperwalzer; Dec. 20434——Erlost befreit fur alle zeit; Dec. 20435——Overture; Vic. 7436, 11929, 9075——Abendsegen; Folk Lied; Vic. 1948——Dream Pantomime; Vic. 11832.
Hundred Kisses (D'Erlanger): *London Phil. O Dorati,* Cond; (alb) Vic. M-511, 12375-6.
Hungarian Caprice (Ferraris): *Piramo;* Col. 280.
Hungarian Caprice (Zador): *Minneapolis Sym. O, Ormandy,* Cond; Vic. 14031.
Hungarian Dances (Brahms): No. 1; *Seidel,* vio; Vic. 4458—*Philadelphia O, Stokowski,* Cond; Vic. 1675—*Golubov,* vio. & *Newton,* pf; Col. 17078—*Spiwakowsky,* vio; Dec. 25272—*Huberman,* vio. & *Schultze,* pf; Dec. 20363—*Phil. O, Dobrindt,* Cond; Dec. 20455—*Deutsch's O;* Blu. 10340——
No. 4; *Menuhin,* vio; Vic. 14905—*Spiwakowsky,* pf; Dec. 20666——
No. 5: *San Francisco Sym. O;* Vic. 1296—*Boston Pops O, Fiedler,* Cond; Vic. 4321—*Victor Salon O, Bourdon,* Cond; Vic. 26307—*Galla-Rini,* acd; Vic. 26020—*Sarkozi,* cymbalom; Vic. 20841—*Phil. O, Weissmann,* Cond; Dec. 25097——
No. 6; *Menuhin,* vio; Vic. 8866—*Bachaus,* pf; (Fr. alb) Vic. M-202, 7990—*Phil. O, Weissmann,* Cond; Dec. 25097——
No. 17; *Kreisler,* vio; Vic. 6706—*Menuhin,* vio; Vic. 2010——
No. 18; *Minneapolis O, Ormandy,* Cond; Vic. 1796——
No. 19; *Minneapolis O, Ormandy,* Cond; Vic. 1796—*BBC Sym. O, Boult,* Cond; Vic. 11534——
Nos. 20 & 21; *BBC Sym. O, Boult,* Cond; Vic. 11534——
Nos. 1-7, 17; *Decca Concert O, Horlick,* Cond; (alb) Dec. 89, 18018-21——
selected; *Court Sym. O;* Roy. 1734.
Hungarian Fantasie (Weber): *Gruner,* bas; Vic. *O, De Greef,* Cond; Vic. 9110-11—*Kilenyi,* pf; *Grand Orchestre Philharmonique de Paris, Meyrowitz,* Cond; (alb) Col. X-120, 69458-59.
Hungarian Fantasie (Weber): *Gruner,* bas; Vic. 20525.
Hungarian Folksong Fantasy: *Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 91, 23122.
Hungarian Folk Tunes: *Szigeti,* vio; Col. 7247.
Hungarian Gypsy O: Blue Forget-Me-Not; Play Gypsy; Vic. V-90—Csardas; Poor Herder; Vic. 25182, 25221—I Never Stole; My Dream; Vic. 25221—Old Gypsy; Sweetheart Across River; Vic. 25182—Wooden Spoon; Vic. 25221.
Hungarian Lustspiel Overture (Keler-Bela): *Phil. O, Weissmann,* Cond; Dec. 25774.
Hungarian March (Berlioz): see Damnation of Faust.
Hungarian March (Schubert-Liszt): *Berlin State Opera O;* Vic. 11435.
Hungarian Pastoral Fantasie (Doppler): *Amadio,* fl; Vic. 9695.
Hungarian Rhapsodies (Liszt): No. 1: *Berlin State Opera O;* Vic. 4187-88——No. 2: *Philadelphia O, Stokowski,* Cond; Vic. 14422—*Cortot,* pf; Vic. 6626—*Banda di Chieti;* Vic. 24821—*Eight Piano Ens;* Vic. 36125—*Phil. O Weissmann,* Cond; Dec. 25074—*Imre & O;* Dec. 20024—*Kentner,* pf; Col. 69004—*Decca Little Sym. O;* Dec. 23128—*Rosenthal,* pf; Roy. 104—*Grenadiers;* Roy. 1741——No. 3: *Phil. O, Dobrindt.* Cond; Dec. 20553——No. 6; *Levitzki,* pf; Vic. 7276——No. 11; *Grundeis,* pf; Dec. 20358——No. 12:*de Greef,* pf; Vic. 11323—*Halle O, Harty,* Cond; Col. 7243—*Szreter,* pf; Dec. 25112——No. 13; *Sym. O, Newman,* Cond; Roy. 1758.
Hungarian Rhapsody O: Night in Budapest; Night in Vienna; Vic. 35886.
Hungarian Storm March (Liszt): *De Greef,* pf; (Fr. alb) Vic. M-169, 11471.
Hungarian Symphony O, D'Abanyi, Cond: Selections-Countess Maritza; Selections-Czardas Princess; Roy. 552—Valse Caprice (Rubenstein); Mazurka (Godard); Roy. 1728.
Hunger (Cui): *Rosing,* ten; Dec. 25188.
Hunkins, Sterling, cel: London Trio Nos. 1 & 3 (Haydn); (Fr. alb) Mus. 42, 1129-35—London Trio Nos. 1 & 3 (Haydn); Mus. 10245—Sonata in E Minor (Purcell); Mus. 1023—Trio in C Major (Giorni); Minuet in G Major (Giorni); (alb) Mus. 33—Secular Canata (Handel) Mus. 1010—Sonata in F Major (Handel); Mus. 1030-1—Sonata in A Major (Handel); Mus. 1082—Cantata (Buxtehude); Mus. 1008—Trio in A Minor (Brahms); (alb) Mus. 15.
Hunter and His Lass, The; see Jager und sein Liebchen, Der.
Hunting Song (Schumann): *Griggs,* pf; Gam 5002.
Hunt in the Black Forest, A (Voelker): *Victor O;* Vic. 35792.
Hurdy-Gurdy Man: see Schubert.
Husch, Gerhard, bar: **Decca for all Nos. unless otherwise indicated:** To the Distant Beloved-Song Cycle (Jeitteles-Beethoven); Vic. 12246-7—Hymn of Praise (Handel); Vic. 12090—Thy Little Hand (Mozart); Vic. 4374—The Night is Azure (Handel); Vic. 12090—Manly Heart (Mozart); Vic. 4374—Magic Flute (Mozart); (alb) Vic. M-541, AM-542—Madamina, il catalogo (Mozart); 20022—Finch 'han dal vino & Serenata (Mozart); 24248—Die Beiden Grenadiere (Schumann); Creation's Hymn (Beethoven); 20021—Era la notte (Verdi); Der Vogelfanger bin ich (Mozart); 20036—Song to the Evening Star; Wohl wusst' ich hier sie im Gebet zu finden (Wagner); 25106—Papageno's Air (Mozart); Blick' ich umher (Wagner); 25443—Archibald Douglas (Loewe); 25755—Se vuol ballare; Non piu andrai; (Mozart); 20009.
Huston, Walter, voc: September Song; The Sears; Bru. 8272.
Hutchinson, Leslie: The Greatest Mistake of My Life; In An Old Cathedral Town; Lib. 866.
Hylton, Jack & O; **Victor for all Nos. unless otherwise indicated:** Bitter Sweet-Selections; 36098—Body and Soul; 36027—Bolero; 25533—Goodnight Sweetheart; 36048—I Kiss Your Hand; 36172—Just a Gigolo 36031—King's Horses; 22619—My Sunshine is You; 36048—O Cara Mia; 22928—Rose Room; 25555—Solitude; 25555—Vienna City of My Dreams; 25533—Waltzes from Vienna-Medley; 25139—When Lilac Blooms; 36172—With a Song in My Heart; 36027—Yours is My Heart Alone; 36031—Praeludium (Jarnefelt); Poeme (Fibich); Dec. 25713—Goodnight Vienna; Bru. 20133—Paradise; You; Bru. 20111—Black and Blue Rhythm; Dec. 1324—Ca C'est Paris; Dec. 437—Hylton Stomp; Dec. 190—My Darling; Dec. 735—Relicario El Paso Doble; Dec. 437—Shadow Waltz; Dec. 481—Some of these Days; Dec. 411—Sousa Marches; Dec. 341—St. Louis Blues; Dec. 190—Tell Me Tonight; Dec. 735—Waltzing in a Dream; Dec. 481—Chocolate Soldier; Dec. 15030—Dinah; Ellingtonia; Dec. 189—Gilbert & Sullivan Medley; Dec. 15029—Grasshopper's Dance; Wedding of the Rose; Dec. 495—Kashmiri Song; Dec. 411—Merry Widow-Selections; Dec. 15030—Rhapsody in Blue; Dec. 442—Temple Bells; Dec. 1324.
Hylton Sisters, voc: Seven Little Oranges; The End of the Rainbow; Var. 8155—What Used to Was, Used to Was; Willie, the Chilly Troubadour; Var. 8146—Three Little Maids; Tin Roof Blues; Var. 8071—Piggie Wiggie Woo; Shoo Fly; Var. 8069.
Hymne a la Victoire (Gossec): *La Chorale Populaire de Paris;* Dec. 20614.
Hymne de Noel (Allemanoff): *Ch. of Russian Cathedral, Paris;* Vic. 26081.
Hymne des Cherubins-No. 7 (Bortniansky): *Ch. of Russian Cathedral, Paris;* Vic. 36223.
Hymn in Honor of St. John the Baptist: *Palestrina Ch;* Vic. 20897.
Hymn of Praise (Mendelssohn): see All Men, All Things.
Hymn to Apollo: *Palestrina Ch;* Vic. 20896, 24549.
Hymn to the Sun: see Coq d' Or.

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I Ain't Got Nobody: *Geyer,* ogn; Blu. 7308, 10147—*Roy & O;* Dec. 1343—*Webb & O;* Dec. 1513—*Bradshaw & O;* Dec. 456—*Tatum,* pf; Dec. 741—*Manone & O;* Blu. 7198—*Miller & O;* Blu. 6550—*Waller,* ogn; Blu. 5093—*Waller,* pf; Blu. 10133.
I Attempt from Love's Sickness to Fly (Howard-Purcell): *Dadmun,* bar; Vic. 4009.
I Believe (Gretchaninoff): *Russian Met. Ch, Paris;* Vic. 36040.
Iberia (Albeniz): *Madrid Sym. O, Arbos,* Cond; (alb) Col. 130, 67708-10—*Amido & Llobet,* gtrs; Dec. 20369.
Iberia (Debussy): *Paris Conservatory O, Coppola,* Cond; (alb) Vic. M-77, 11888-90; AM-77, 11891-93—*Phil. Sym. O, Barbirolli,* Cond; (alb) Vic. M-460, 14955-57; AM-460, 14958-60—*O. of Concerts Colonne, Paris, Pierne.* Cond; Dec. 25558-60.
(Ibert): A Giddy Girl; Dec. 20625 — Le petit ane blanc; Dec. 20615——Little White Donkey; Dec. 23107——Concertino da Camera; (alb) Vic. M-588——Divertissement; (Fr. alb) Vic. M-234, AM-324——Escales; (alb) Col. X-16 ——Piece for Solo Flute; Col. 17066.
I Breathed The Breath Of Blossoms Red (Mahler): *Kullman,* ten; (Fr. alb) Col. M-361, 1303.
I Bring a Love Song: *Crooks,* ten; Vic. 1500.
I Call Upon Thee, Jesus (Bach): *Philadelphia O, Stokowski,* Cond; Vic. 6786—*Gibson,* ogn; Vic. 25095.
I Can't Get Started: *Berigan & O;* Vic. 25728, 36208; Voc. 3225—*Holiday & O;* Voc. 4457—*McKenzie & O;* Dec. 790—*Hampton & O;* Vic. 26453—*Simms,* voc; Voc. 5456.
I Can't Give You Anything But Love: *Armstrong & O;* UHCA. 35; Dec. 2042—*Daniels & O;* Dec. 1594—*Mc Coy & O;* Dec. 1230—*Roy & O;* Dec. 1426—*Sullivan & O;* Voc. 5496—*Ellington & O;* Blu. 6280—*Reardon,* hp; Sch. 511—*Goodman & O;* Vic. 25678.
I Can't Stay Away: *Anderson,* con; Vic. 1966.
I Carry You in My Pocket: *Martini,* ten; Vic. 4296.
Icelanders, The: Waltz Medley; Vic. 24487, 24564—6/8 Time Medley; Vic. 24487.
Ich Bin Der Welt Abhanden Gekommen (Mahler): *Thorborg,* con; Col. 4201.
Ich denke dein (Schumann): *Lehmann-Melchior,* sgrs; Vic. 1906.
Ich Glaube: *Don Cossack Ch:* Col. 7355.
Ich Grolle Nicht (Schumann): *Henschel,* bar; Col. 4129.
Ich Liebe Dich (Grieg): *Kullman,* ten; Col. 4143—*Tauber,* ten; Dec. 20251—*Bettendorf,* sop; Dec. 25360—*Flagstad,* sop; Vic. 1804.
Ich Liebe Dich (Hart-Blight): *Crabbe,* bar; Dec. 23010.
Ich Liebe Dich (Beethoven): *Lehmann,* sop; Vic. 1995—*Flagstad,* sop; Vic. 1815.
Ich ruf' zu dir, Herr Jesu Christ: see Prelude to Cantata.
Ich sah das Kind: see Parsifal.
Ich schnitt' es gern in alle Rinden ein (Schubert): *Schmidt,* ten; Dec. 23037.
Ich Schwebe (R. Strauss): *Schumann,* sop; Vic. 14076.
Ich seh'l'swar nur: see Meistersinger.
Ich Spring' In Diesem Ringe: *Wolff,* bar; (Fr. alb) Col. X-168.
Ich Stand In Dunklen Traumen (C. Schumann): *Wolff,* bar; Col. 9126.
Ich wandte mich und sahe an (Brahms): *Bampton,* sop; Vic. 1610.
Ich weiss, dass mein Erloser lebt (Bach, J. M.): *Irmler Madrigal Ch;* Dec. 25706.
I Cried for You: *Smith,* voc; Vic. 26214—*Berigan & O;* Vic. 26116—*Goodman Quar;* Vic. 26139 — *Alexander & O;* Blu. 10049 — *Wilson & O;* Bru. 7729—*Bailey & O;* Voc. 4619—*Donahue & O:* Voc. 4587—*Crosby,* voc; Dec. 2273—*Robertson & O;* Dec. 2260—*Gray & O;* Dec. 1864—*J. Dorsey & O;* Dec. 15041—*Austin,* voc; Dec. 926.
I Dandsen du Mig Moder: *Frijsh,* sop; (Fr. alb) Vic. M-668.
Ida, Sweet as Apple Cider: *Crosby Quar;* Dec. 2494—*Busse & O;* Dec. 789—*Mills Bros,* voc; Dec. 165—*Nichols & O;* Voc. 4654—*Goodman Quar;* Vic. 25531—*Robertson & O;* Var. 8032.
Ideale (Tosti): *Bjoerling,* ten; Vic. 4379.
Idless for Violin and Piano: *Siegel,* pf; *Tucker,* vio; NMQ. 1414.
Idomeneo (Mozart): *Schwarz,* sop; Dec. 20361—*Oxford Ens;* (Fr. alb) Dec. 99—*Berlin State Opera O, Blech,* Cond; Vic. 11407.
I Don't Feel No-Ways Tired: *Anderson,* con; Vic. 1982.
I Don't Like No Railroad Man: *Railroad Men,* voc; (Fr. alb) Var. 41, 8323.
I Dream of Jeanie With the Light Brown Hair: *McCormack.* ten; Vic. 1700—*Murphy,* ten; Vic. 4010—*Crooks,* ten; (Fr. alb) M-354, 1828—*Victor Salon Group, Shilkret,* Cond; (Fr. alb) C-2, 9247—*Aeolians;* Vic. 12444—*Sullivan,* voc; Vic. 26260—*Clinton & O;* Vic. 26468—*Fields & O;* Blu. 10308—*Crosby,* voc; Dec. 3098—*Augustana Ch;* Vic. 2046—*Gray & O;* Dec. 3201—*Luther-Murray;* Dec. 1997 — *The Edisoneers;* (Fr. alb) Var. 38, 8314—*Plantation Sgrs;* Var. 8141—*Raye,* voc; Col. 35305.
I Dream Too Much: *Pons,* sop; Vic. 4304.
Idylle (Chabrier): *Boynet,* pf; (Fr. alb) Vic. M-549, 4419.
If I Am Dreaming: *Crooks,* ten; Vic. 1615.
If I Could Be With You One Hour Tonight: *Prima & O;* Dec. 2260—*Stabile & O;* Dec. 977—*Pollack & O;* UHCA. 103—*Armstrong & O;* Voc. 3059—*Basie & O;* Voc. 4748—*Teagarden & O;* Var. 8209—*Robertson & O;* Dec. 3141—*Goodman & O;* Vic. 25290, Blu. 10458—*Bechet-Spanier Big Four;* HRS. 2002.
If I Should Send a Rose: *Crooks,* ten; Vic. 1760.
If I Were A Bird: *Godowsky,* pf; Col. 7024.
If I Were King-Overture (Adam): *Victor Sym. O;* Vic. 22059—*Phil. O, Bodansky,* Cond; Dec. 25276.
If I Were Only A Swallow (Dell-Acqua); *Gloria Jean,* sop; (Fr. alb) Dec. 125.
If My Name You Would Know: see Barber of Seville.
If Thou Wouldst't Desire (Tosti): *Ponselle,* sop; Vic. 2053.
I Get A Kick Out of You: Walter, pf; Lib. 302—*Newman & O;* Dec. 2301—*Dorsey Bros. & O;*

Dec. 319—*M. Martin*, voc; (Fr. alb) Dec. 123, 23149—*Whiteman & O;* Vic. 24769.
I Give My Heart: *Moore*, sop; Vic. 1614.
I Got Plenty O'Nuttin': *Lombardo & O;* Blu. 10082—*Crosby*, voc; Dec. 806—*Reisman & O;* Bru. 7562—*Kostelanetz & O;* Col. 7362.
I Got Rhythm: *Miller & O;* Voc. 5051—*Armstrong & O;* Voc. 3643—*Freeman Trio;* Com. 502—*Rines & O;* Lib. 271—*Merry Macs*, voc; Dec. 2877—*J. Dorsey & O;* Dec. 1508—*Webb & O;* Dec. 1759—*Daniels & O;* Dec. 1240—*Norvo & O;* Dec. 779—*H. Henderson & O;* Voc. 5518—*Reardon* hp; Sch. 512.
Igualada (Zuera): *Copeland*, pf; (Fr. alb) Vic. M-178, 7781.
I Have A Garden: *Zirah*, sop; Col. 4199.
I Have Lost My Eurydice: see Orfeo ed Euridice.
I Have Lost My Stocking In The Brook: *Folk Dance O, Olof*, Cond; Col. 298.
I Have So Little to Give: *Crooks*, ten; Vic. 1760.
I Hear as in a Dream: see Pescatore di Perle.
I Heard a Forest Praying: *Thomas*, bar; Vic. 1940.
I Hear You Calling Me: *McCormack*, ten; Vic. 1293.
I Kiss Your Hand, Madame: *Kunz* sgr; Lib. 6732—*Hylton & O;* Vic. 36172—*Young & O;* Dec. 2058—*Whiteman Sax Socktette;* Dec. 2467.
I Know A Bank Whereon the Wild Thyme Blows: *Kline-Baker*, sgrs; Vic. 4085.
I Know Lord Laid His Hands on Me: *Anderson*, con; Vic. 1896.
I Know Not What I Am Doing: see Marriage of Figaro.
I Know That My Redeemer Liveth: see Messiah.
I Know That You Know: *Goodman Trio;* Vic. 26139—*Goodman & O;* Vic. 25290; Blu. 10459—*Hampton & O;* Vic. 25592—*Kansas City Five;* CMS. 510—*Krupa & O;* Bru. 8124—*Noone & O;* Dec. 1584—*Ellis & O;* Dec. 1322.
Il est doux: see Herodiade.
Il Est Tard Mon Amour (Freed): *Clement*, bar; Col. 330.
I Let a Song Go Out of My Heart: *J. Dorsey & O;* Dec. 1809—*Boswell*, voc; Dec. 1896—*Ellington & O;* Bru. 8108—*Page & O;* Blu. 7567—*Hodges & O;* Voc. 4046—*Bailey & O;* Voc. 4083—*Goodman & O;* Vic. 25840.
I'll Follow My Secret Heart: *Hildegarde*, voc; Dec. 23100—*Ambrose & O;* Dec. 246—*Wiley*, voc; Dec. 322—*Noble & O;* Vic. 24749.
I'll See You Again: *Reisman & O;* Vic. 24372—*Newman & O;* Dec. 2304—*Hildegarde*, voc; Dec. 23101—*Coward*, voc; Vic 36239.
I'll See You In My Dreams: *T. Dorsey & O;* Vic. 26012—*Lunceford & O;* Dec. 1318—*Garber & O;* Voc. 5319—*Mel-O-Fellows;* Voc. 5101—*Bullock & O;* 4583—*Hawkins & O;* Voc. 3689—*Nichols & O;* Bru. 20091—*Wilson & O;* Bru. 7816—*Lombardo & O;* Blu. 10093—*Geyer*, ogn; Blu. 7637.
I'll Take You Home Again, Kathleen: *Whitehill*, bar; Vic. 1275—*Burr & Quar;* Vic. 19888—*Luther & Quar;* Dec. 2297—*Malone*, voc; Dec. 12052—*Garber & O;* Voc. 5144—*Peerce*, ten; Roy. 1883—*Spencer*, voc; Var. 8006.
I Love a Lassie: *Lauder*, bar; Vic. 9012.
I Love Life (Manna-Zucca): *Colonna*, voc; Col. 35371—*Thomas*, bar; Vic. 1986—*Assoc. Glee Clubs of Amer;* Col. 422—*Peerce*, ten; Var. 1816.
I Love You Truly (Bond): *Parker*, ten; Dec. 2490—*Wolfe & O;* Dec. 2565—*Crosby*, voc; Dec. 100—*Tracy*, voc; Dec. 438—*Crawford*, ogn; Dec. 177—*Foort*, ogn; Dec. 1218—*Lombardo & O;* Voc. 2848—*Giannini*, sop; Vic. 1168—*Noble & O;* Vic. 24806—*Victor Novelty O;* Vic. 22324—*King & O;* Vic. 24018.
Il Pleut Dans La Ville (Kodaly): *Milstein*, vio; Col. 17111.
Im Abendrot (Schubert): *Lehmann*, sop; Vic. 1731—*Flagstad*, sop; Vic. 15645.
I Married an Angel: *Clark*, voc; Voc. 4191—*Kaye & O;* Voc. 4140—*Deutsch & O;* Bru. 8158—*Newman & O;* Dec. 1835—*Andrews Sisters;* Dec. 1912—*Walter & Bowers*, pf-duo; Lib. 234—*Clinton & O;* Vic. 25837.
I'm a Specialist: *Crumit*, voc; Vic. 22859.
I May Be Wrong: *Kirby & O;* Voc. 5048—*Gray & O;* Dec. 15035—*Webb & O;* Dec. 640—*Burke & O;* Voc. 5356.
I'm Comin' Virginia: *Bradley & O;* Col. 35345—*Herman & O;* Dec. 2817—*Whiteman & O;* Dec. 2145—*Shaw & O;* Blu. 10320—*Sullivan*, voc; Voc. 3654—*Trumbauer & O;* Bru. 7703—*Carter & O;* Vic. 26221.
I Mean to say I Love You: *Kiepura*, ten; Dec. 23008.
Im Entschlafen (Wolff): *Wolff*, bar; (Fr. alb) Col. M-269, 4147.
I'm Falling In Love With Someone: *Lyman & O;* Blu. 10572—*Himber & O;* Roy. 1779—*Horlick & O;* Dec. 2851—*Crosby & Langford*, voc; Dec. 2316—*Kullman*, ten; Col. 17141—*Melton*, ten; Bru. 15228—*Peerce*, ten; Roy. 1882—*Jones*, ten; Vic. 4446—*Crooks*, ten; Vic. 1371—*Eddy*, bar; Vic. 4280.
I'm Forever Blowing Bubbles: *Merry Macs* voc; Dec. 2506—*Green Bros. & O;* Dec. 1720—*Bailey & O;* Voc. 5086—*Logan*, voc; Bru. 8277—*Lopez & O;* Blu. 10318—*Rich & O;* Voc. 5507—*W. King & O;* Vic. 25501.
I'm Gettin' Sentimental Over You: *Three Sharps and a Flat*, voc; Dec. 2278—*Langford*, voc; Dec. 1577—*Dorsey Bros. & O;* Dec. 115—*Iona & O;* Dec. 2185—*T Dorsey & O;* Vic. 25236—*Ink Spots*, voc; Dec. 3077.
I'm Goin' to Tell God All o' My Troubles: *Robeson*, bar; Vic. 20793.
Im Herbst (Franz): *Flagstad*, sop; Vic. 15645—*Tauber*, ten; Dec. 20254.
Im Kahne (Grieg): *Flagstad*, sop; Vic. 1813.
Immer leiser wird mein Schlummer (Brahms): *Schumann*, sop; Vic. 1837—*Gerhardt*, mez-sop; Vic. 6755—*Anderson*, con; Vic. 15409—*Bettendorf*, sop; Dec. 25828—*Kipnis*, bass; Col. 7204.
Immer Nur Lacheln (Lehar): *Tauber*, ten; Dec. 23036.
Impatience: see Schubert and Ungeduld.
Importance of Being Earnest-excerpts (Wilde): *Evans-Gielgud;* Vic 4445.
Im Prater Bluh'n Wieder Die Baume (Stolz): *Tauber*, ten; Dec. 29011.
I'm Praying Humble: *Barnet & O;* Blu. 10119—*Crosby & O;* Dec. 2210.
Impresario-Overture (Mozart): *BBC Sym. O. Boult*, Cond; (Fr. alb) Vic. M-203, 11659.
Impressions de Music-Hall-excerpts (Pierne): *Concerts Colonne O, Pierne*, Cond; Dec. 25396-98.
Impressions D'Italie (Charpentier): *Planel*, ten; Col. 69734—*Lamoureux O, Wolff*, Cond: B.P. 95041-2—*Grand Sym. O, Cloez*, Cond; Dec. 25429-30.
Impressions of Old-Fashioned Italian Grand Opera: *Templeton*, pf; (Fr. alb) GSV. 1.
Impressions of Two German Lieder Singers: *Templeton*, pf; (Fr. alb) GSV. 1.
Impromptu:
(Chopin): No. 1, in A Flat Major; *Cortot*, pf; Vic. 8328—C Sharp Minor; *Cortot*, pf; Vic. 8239—No. 2, in F Sharp Major; *Cortot*, pf; Vic. 8238—No. 3 in G Flat Major; *Cortot*, pf; Vic. 8239—F-Sharp; *Friedman*, pf, Col. 69018—No. 1, in A Flat, major; *Kartun*, pf; Dec. 25942—*Kirby & O;* Voc. 5570——
(Faure): for harp; *Laskine*, hp; Vic. 12005—No. 5, in F Sharp minor; *Casadesus*, pf; Col. 68853——
(Aulin): *Zimbalist*, vio; Col. 7275——
(Schubert): *Heifetz*, vio; Vic. 8420—in A Flat; *Rachmaninoff*, pf; Vic. 6621—*Paderewski*, pf; Vic. 6628—Impromptus; *Fischer*, pf; (alb) M-494, 15152-57; AM-494, 15158-63——
(Schutt): *Bauer-Gabrilowitsch*, duo-pf; Vic. 8162.
Improperia (Palestrina): *Sistine Ch.* (Fr. alb) M-182, 7813.
Improvisation No. 2 (Tournemire): *Tournemire*, ogn; BP. 95048.
Improvisations (Vierne): *Vierne*, ogn; Dec. 25851.
Imp Wove the Spell, An: see Meistersinger
Imre, Magyari & O: O Sole Mio; La Paloma; Dec. 20206.
Im Rhein, im heiligen Strome (Franz): see Lieder.
Im Rhein, im schonen Strome (Liszt): see Songs.
I'm the Echo: *Pons*, sop; Vic. 4304.
I Must Have One More Kiss Kiss Kiss· *Duchin & O;* Col. 35204—*Morgan & O;* Dec. 2764
I Must Have That Man: *Wilson & O;* Bru. 7859—*Goodman Trio;* Vic. 26090.
In a Chinese Temple Garden (Ketelbey): *Intern'l Concert O;* Vic. 35777—*Grand Sym. O;* Dec. 25243—*Baga*, ogn; Roy. 1766.
In a Clock Store (Orth): *Victor Concert O;* Vic. 35792.
In a Little Spanish Town: *Pied Pipers*, voc; Vic. 26364—*Webb & O;* Dec. 1513—*Horlick & O;* Dec. 3249—*Berigan & O;* Vic. 26152.
In a Mist: *Beiderbecke*, pf; Voc. 3150—*Berigan & O;* Vic. 26123.
In a Monastery Garden (Ketelbey): *Foort*, ogn; Vic. 35821—*Victor Concert O;* Vic. 35808—*White*, ogn; Vic. 36209—*Brunswick Concert O;* Bru. 20067—*Baga*, ogn; Roy. 1766—*Grand Symphony O;* Dec. 25190—*Westminster Light Sym. O;* Dec. 25641.
In An Eighteenth Century Drawing Room: *Scott Quintet;* Col. 35347; Bru. 8404—*Kemp & O;* Vic. 26327—*Wood & O;* Voc. 5065—*Heidt & O;* Bru. 8450—*Hamilton Trio;* Blu. 10362—*Lombardo & O;* Dec. 2701—*Herth Trio;* Dec. 2572—*Marlowe*, hschd; (Fr. alb) Gen. G-13, 4007.
In a Persian Garden: see Ah! Moon of My Delight and Myself When Young.
In a Persian Market (Ketelbey): *Boston Pops O, Fiedler*, Cond: Vic. 4338—*International Concert O;* Vic. 35777—*Foort*, ogn; Vic. 35821—*Grand Sym. O. & Ch;* Dec. 25190—*Brunswick Concert O;* Bru. 20067—*Grenadiers*, voc; Roy. 1741.
In a Sentimental Mood: *Reardon*, hp; Lib. 193—*J. Dorsey & O;* Dec. 882—*Ellington & O;* Bru. 7461—*Ellington*, pf; Bru. 7990—*Goodman & O;* Vic. 25351.
In a Summer Garden (Delius): *London Sym. O, Toye*, Cond; Vic. 9731, 9732. see also (Delius) Society Set.
In a Three-Horse Sleigh: see Troika en traineaux.
Inbrunst im Herzen: see Tannhauser.
Incidental Music for Anthony and Cleopatra (Porter): *Yaddo Chamber O, Porter*, Cond; YA. 9-10.
Incredible Flutist: *Boston Pops O, Fiedler*, Cond; (alb) Vic. M-621, 12595-96.
In dem Schatten meiner Locken (Wolf): *Lehmann*, sop; Vic. 1734.
In der Fremde (Schumann): *Ginster*, sop; Vic. 14025.
In der Fruhe (Wolf): *Lehmann*, sop; Vic. 2029.
In Der Kirche (Tschaikovsky): *Don Cossack Ch;* Col. 7333.
In Der Schmiede see Zwei Russische Volkslieder.
Indiana: *Nichols & O;* Voc. 4599—*Kaye & O;* Voc. 3909—*Hines & O;* Blu. 10391—*James & O;* Bru. 8366—*Robertson & O;* Var. 8032.
Indianisches Tagesbuch Nos. 1, 2, 3 & 4 (Busoni): *Petri*, pf; Col. 69010.
Indian Lament (Dvorak) *Kreisler*, vio; Vic. 7225.
Indian Love Call: *Kunz*, pf; Lib. 6732—*Friml*, pf; Sch 2511—*McDonald-Eddy*, sgrs; Vic. 4323—*Kreisler*, vio; Vic. 1151—*Rea*, sop; Vic. 4015—*Crawford*, ogn; Vic. 22107—*Victor Salon O;* Vic. 20202—*Easton*, sop; Bru. 15193—*Shaw & O;* Blu. 7446—*Decca Salon O;* Dec. 2589—*Fio Rito & O;* Dec. 694—*George*, sop; Dec. 3129.
Indian Love Lyrics (Woodforde-Finden): Kashmiri Song: *Thibault*, bar; Vic. 1636—*Werrenrath*, bar; Vic. 1427—*Weber & O;* Vic. 25059—*Tauber*, ten; Dec. 20044—*Hylton & O;* Dec. 411—*Eddy*, bar; (Fr. alb) Col. X-150, 17162—*Titterton*, ten; Dec. 25651——Till I Wake: *Thibault*, bar; Vic. 1636—*Titterton*, ten; Dec. 25651—*Weber & O;* Vic. 25059—*Eddy*, bar; (Fr. alb) Col. X-150, 17162—*Tauber*, ten; Dec. 23044——Less Than the Dust: *Titterton*, ten; Dec. 25651—*Eddy*, bar; (Fr. alb) Col. X-150, 17161—*Thibault*, bar; Vic. 1626—*Weber & O;* Vic. 25059—Temple Bells: *Titterton*, ten; Dec. 25651—*Thibault*, bar; Vic. 1626—*Weber & O;* Vic. 25059—*Eddy*, bar; (Fr. alb) Col. X-150, 17161.
Indian Love Song (Delibes): *Evans*, con; Dec. 20178.
Indian Mail (Lamothe): *O. Raymonde, Walter*, Cond; Col. 305.
Indian Melodies of Peru (Wasi-Wasinta): Senecito; Palmo Verde Harawi; Zas!; Ama Pisko Mikunkicu; Tupucito I'ata; Mariposacay, Ninacay; Aa, Sumak; De Aquel Cerro Verde; *Vallin*, sop; *LeRoy*, fl; *Jamet*, hp; Col. 4219-4220.
Indian Queen: see I Attempt from Love's Sickness to Fly.
Indian Sketch (Griffes): *Kreiner Quar;* FRM. 5.
Indian Suite (MacDowell): see Suite No. 2 and Love Song.
Indian Summer: *Bechet & O;* Blu. 10623—*Miller & O;* Blu. 10495—*Osborne & O;* Var. 8153—*Martin*, voc; Dec. 2936—*T. Dorsey & O;* Vic. 26390—*Kyser & O;* Col. 35337—*Savitt & O;* Dec. 2821—*Young & O;* Dec. 2319.
In diesen heiligen Hallen: see Magic Flute.
Indifferent L' (Ravel): *Cesbron-Viseur*, sop; Dec. 20537.
Indigo (Strauss): see Thousand and One Nights.
Indiscrete, L (Rameau): *Ars Rediviva;* Vic. 12490—*Barrere*, fl, *Salzedo*, hp, *Britt*, cel; Vic. 1975.
In Distant Lands: see Lohengrin.
Indra-Waltz (Lincke): *Lorand O;* Dec. 25181.
In Dulci Jubilo (Bach): *Biggs*, ogn; Vic. 15729.
In Dulci Jubilo (anon.): *Baumann*, sop; Dec. 25072.
In Einen Kuhlen Grunde, f.s.: *Prisca Quar;* B.P. 35037.
Infelice e tu credevi: see Ernani.
In fernem land: see Lohengrin.
Inghelbrecht, Desire, Cond: **Columbia for all Nos:** Danses des Bayaderes; 17142 — Lakme (Delibes); 17143—Dernieres Nuiseries; 69339—Fanfare (Debussy); (Fr. alb) M-344, 69318—Fanfare (Dukas); (Fr. alb) M-344, 69318—Fetes (Debussy); (Fr. alb) M-344, 69316—Nocturnes (Debussy); (alb) M-344—Nuages (Debussy); (Fr. alb) M-344, 69315—Peer Gynt (Grieg); (Fr. alb) X-110—Sirenes (Debussy); (Fr. alb) M-344, 69317-8.
Inghilleri, Giovanni, bar: Barber of Seville-excerpt (Rossini); Pagliacci-excerpt (Leoncavallo); Dec. 25868.
Ink Spots, voc: **Decca for all Nos:** Coquette; I'm Gettin' Sentimental Over You; 3077—I'm Through; Memories of You; 2966—Address Unknown; 2707—Alabama Barbecue; 1154—Bless You; 2841 — Brown Gal; 2044 — Christopher Columbus; 883—Don't Let Old Age Creep Upon You; 1731—Give Her My Love; 2790—I Don't Want Sympathy I Want Love; 2841—If I Didn't Care; 2286—It's Funny to Everyone But Me; 2507—I Wish You the Best of Everything; 1870—Just for a Thrill; 2507—Keep Away From My Doorstep; 1036—Knock Kneed Sal; 2286—Let's Call the Whole Thing Off; 1251—My Prayer; 2790—Oh! Red; 1789—Old Joe's Hittin' the Jug; 883—Pork Chops and Gravy; 2044—Slap That Bass; 1251—Stompin' at the Savoy; 1036—Swing High, Swing Low; 1236—'Tain't Nobody's Biz-ness If I Do; 817—That Cat Is High; 1789—When the Sun Goes Down; 1870—Who Babe; 1236—With Plenty of Money and You; 1154—Yessuh!; 1731—You Bring Me Down; 2707—Your Feet's Too Big; 817.
In Leid zu dem Wipfeln: see Gotterdammerung.
In Lover's Lane: *Victor Concert O;* Vic. 24106.
In Meiner Heimat (Hildach): *Tauber*, ten; Dec. 20255.
In My Garden (O'Keefe-Firestone): *Crooks*, ten; Vic. 7745.
Innsbruck, ich muss dich lassen (Isaac): *Trapp Family Ch;* (Fr. alb) Vic. M-535, 1960—*Wolff*, bar; (Fr. alb) Col. X- 168.
In Old Madrid (Bingham-Trotere): *de Gogorza*, bar; Vic. 1179.
In Praise of Learning (Brecht-Eisler): *Bauman*, bar, *New Singers Ch;* Tim. 530.
In Questa Tomba Oscura (Beethoven): *Thomas*,

bar; (Fr. alb) Vic. M-645—*Chaliapin*, bass; Vic. 6822.
Inspiration: Pancho & O; Dec. 1984—*Molina & O;* Dec. 1060—*Littee & O;* (Fr. alb) Col. C-15, 35480—*Cugat & O;* Vic. 25503.
In Springtime-Overture (Goldmark): *Chicago Sym. O, Stock*, Cond; Vic. 6576.
In Stiller Nacht (Brahms): *Madrigal Singers, Engel*, Cond; Col. 9150.
In Summer Fields: see Feldeinsamkeit.
Interlude and Serenade (Delius): see (Delius) Society Set.
Interludium in Modo Antico (Glazounov): *Brussels Royal Conservatory O. Defauw*, Cond; Col. 67812—*Pro Arte Quar;* Vic. 7838.
Intermezzo:
(Brahms): Nos. 1 and 2; *Bachaus*, pf; (Fr. alb) Vic. M-321, 14131-34; AM-321, 14135-38 ——in A, op. 118, No. 2; *Bachaus*, pf; (Fr. alb) Vic. M-202, 7991—*Joyce*, pf; Dec. 25782 ——in A, op. 76, No. 6; *Joyce*, pf; Dec. 25174 ——in A Minor, op. 76, No 7; *Bachaus*, pf; (Fr. alb) Vic. M-202, 7994——in A Minor, op. 116, No. 2; *Bachaus*, pf; Vic. 14516——in A Minor, op. 118, No. 1; *Bachaus*, pf; (Fr. alb) Vic. M-202, 7994——in C Major; *Bachaus*, pf; Vic. 14516—*Joyce*, pf; Dec. 25391—*Gieseking*, pf; Col. 17079——in E Flat Minor, op. 118, No. 6; *Bachaus*, pf; (Fr. alb) Vic. M-202, 7992—— in F Minor; *Bachaus*, pf; (Fr. alb) Vic. M-202, 7992——in C Sharp Minor; *Erdmann*, pf; Dec. 25783——in E Flat Minor, op. 117, No. 2; *Erdmann*, pf; Dec. 25326——in E Flat Major; op. 117, No. 1; *Erdmann*, pf; Dec. 25326—Murdoch, pf; Dec. 25581——
(Birch): Pizzicato for Strings; *Bournemouth Municipal O;* Col. 264——
(Provost): *Seidel*, vio; Vic. 4458——
(Pick-Mangiagalli): Delle Rose; *Milan Sym. O, Serafin*, Cond; Col. 7259.
International Concert O: **Victor for all Nos:** Barcarolle; 35839—Blue Danube; 35927—Bummel Petrus—Intermezzo; 25—Danube Waves; 35774—Estudiantina; 35798—Gypsy Love, w; 36127—In a Chinese Temple Garden; In a Persian Market; 35777—Luxemburg, w; Merry Widow, w; 36007—My Hero Medley, w; 35993—My Treasure; 35884—Over the Waves; 35774—Parade of the Wooden Soldiers; 25—Skaters, w; 35798—Spagnola; 35884—Spring Song; 35839—Sweetheart Waltz; 36127—Unrequited Love, w; 35993—Wedding Dance; 35927.
International Novelty O: **Victor for all Nos. unless otherwise indicated:** After the Ball; 19714—Carmen Sylva; 35984—Choclo; 21393—Dream Tango; 20454—Emperor Waltz; 35919—Eva Waltzes; 35984—Gold and Silver Waltz; 35919—Prisoner's Song; 19714—Sari Waltz; 36003—Tango; 20454—Waltz Dream; 36003—Y Como le Va; 21393—Mickey Mouse's Birthday Party; Col. 316—Parade of the Pirates; Col. 400—Parade of the Wooden Soldiers; Col. 400—Peter's Pop Keeps a Lollipop Shop; Col. 316.
International Opera Co: Gilbert & Sullivan selections; (alb) Roy. 18, 1705-9.
International Stg. Quar: see Anthologies· Early Music-Classical—English Music and Cortot.
Internationale, The (Porttier-Degeyter): *Bauman*, bar; *New Singers Ch;* Tim. 526—*La Chorale Populaire de Paris, Ch;* Dec. 20611.
In the Baggage Coach Ahead: *Luther*, voc; Dec. 435—(Fr. alb) Dec. 25, 2137—*Evans & O;* Voc. 5173—*Railroad Men*, voc; (Fr. alb) Var. 41, 8324.
In the Dark: *Berigan & O;* Vic. 26122.
In the Days Gone By: *Victor Salon O;* Vic. 20188.
In the Depths of the Temple: see Pescatore di Perle and duo de Nadir et Zurga.
In Thee Is Joy (Bach): *Dupre*, ogn; Vic. 7421.
In The Forest (Paschenko): *Don Cossack Ch;* Col. 7233.
In the Garden (Miles): *Talley*, sop; Vic. 1171—*Asher-Rodeheaver;* Vic. 20385—*Metcalf*, bar; Dec. 1762—*Montgomery Quar;* Dec. 147—*Turner*, voc; Dec. 5029.
In the Gloaming: *Whitehill*, bar; Vic. 1275—*Waller & O;* Vic. 25847—*Cloister Bells;* (Fr. alb) Dec. 29, 2175—*Thomas*, bar; Bru. 15168.
In The Good Old Summertime: *Heidt & O;* Bru. 8248—*Robertson & O;* Dec. 1758—*Jordan and Boys;* Vic. 21563—*Victor O, Shilkret*, Cond; Vic. 21493—*Skaters Band;* Vic. 55302.
In the Luxemburg Gardens: *Bampton*, sop; Vic. 1648.
In the Moonlight (Ketelbey): *London Palladium O, Crean*, Cond; Vic. 36247.
In the Mosque (Ippolitow-Iwanow): *Victor Sym. O;* Vic. 36017.
In the Mountain Pass (Ippolitow-Iwanow): *Boston Pops O. Fiedler*, Cond; Vic. 12460—*Victor Sym. O;* Vic. 36017.
In the Night (Schumann): *Bauer*, pf; Vic. 6828.
In the Shade of the Old Apple Tree: *M. Williams & O;* Voc. 3812—*Ellington & O;* Bru. 6646—*Armstrong & Mills Bros.;* Dec. 1495—*Hopkins & O;* Dec. 184.
In the Silent Night (Rachmaninoff): *Rosing*, ten; Dec. 29050.
In the Steppes of Central Asia (Borodin): *Concerts Colonne O, Pierne*, Cond; Dec. 25390—*London Sym. O, Coates*, Cond; Vic. 11169.
In the Still of the Night: *T. Dorsey & O;* Vic. 25663—*Edisoneers*, voc; (Fr. alb) Var. 38, 8315—*Reisman & O;* Bru. 7985—*Marshard & O;* Bru. 8417—*Quintet of Hot Club of France;* Vic. 26578.
In the Sweet Bye and Bye: *Peerless Quar;* Vic. 20669—*Revelers Quar;* Dec. 2064—*Luther-Layman*, voc; Dec. 1469.
In the Town of Kazan: see Boris Godounow
In the Village (Ippolitow-Iwanow): *Decca Little Sym. O, Mendoza*, Cond; (Fr. alb) No. 90, Dec. 23117—*Boulanger O;* Dec. 20459—*Boston Pops O, Fiedler*, Cond; Vic. 11883—*Philadelphia O, Stokowski*, Cond; Vic. 6514.
In the Village, fs: *Siberian Singers;* Vic. 4437.
Intrade (Pezel): *Trapp Family Ch;* Vic. 2012.
Introduction and Allegro for Harp with Strings and Woodwind Acc. (Ravel): *Virtuoso Stg. Quar;* Vic. 9738-39—*Stuyvesant Stg. Quar;* (alb) Col. X-167, 70082-3.
Introduction and Allegro for Strings (Elgar): *String O, Neel*, Cond; Dec. 2552-3—*B.B.C. Sym. Boult*, Cond; (alb) Vic. M-635, 12601-2.
Introduction and Rondo Capriccioso (Saint-Saens): *Temlanka*, vio; Dec. 25831—*Campoli*, vio; Col. 69640—*Heifetz*, vio; Vic. 14115.
Introduction et Tarantelle (Sarasate): *Spiwakowsky*, vio; Dec. 25272.
Introitus (Anerio) *Sistine Ch;* (Fr. alb) Vic. M-182, 7814.
Invitation au Voyage, L' (Duparc): *Panzera*, bar; Vic. 7973.
Invitation to the Waltz (Weber): *Cortot*, pf; Vic. 1201—*Philadelphia O, Stokowski*, Cond; Vic. 15189—*BBC Sym. O, Toscanini*, Cond; Vic. 15192—*Philharmonic O. Weissmann*, Cond; Dec. 25055—*Friedman*, pf; Col. 68920—*Berlin Phil. O, Kleiber*, Cond; Roy. 514—*Korjus*, sop; Vic. 12829—*Berlin Phil. O, Kleiber*, Cond; (Fr. alb) Roy. 5, 514.
Invocation (Mailly): *Courboin*, ogn; Vic. 14368.
Invocation of Valentine (Gounod): *Mauran*, ten; Roy. 551.
In Winter I Get Up at Night: see Nevin.
Iolanthe (Gilbert & Sullivan): *D'Oyly Carte Opera Co;* (alb) Vic. C-10, 9708-18; AC-10, 9719-29——excerpts: *British Light O, Moore*, Cond; Col. 302—*Harvard Glee Club;* Vic. 12250—*Savoy Sgrs;* Roy. 1707 & 1709—*Brunswick Light Opera Co;* Bru. 20080-81.
Iona, Andy, gtr: Aloha Oe; Dec. 2038—Song of the Islands; Dec. 2038.
Iona, Andy & His Islanders: **Decca for all Nos. unless otherwise indicated:** At Night By the Ocean; 1315—Carefree; 2049—Falling in Love with You; 2185—Hooheno Keia No Beauty; 943—Hola E Pae; 944—I'm Getting Sentimental Over You; 2185—Indebted to You; 2049—Maui Girl; 1100—Maui Moon; 943—Minnehaha; 1315—My Sweet Hawaiian Maid; 944—Ta-Hu-Wa-Hu-Wa; 1100—Hawaiian Drinking Song; Voc. 4337—Hawaiian Hospitality; Voc. 4337—Kuu Ipo-How, Falsetto Love Song; Voc. 3762—Naughty Hula Eyes; Voc. 3762—Homesick for the Islands; Col. 35294—Pua Mele O Hawaii; Col. 35367—Sand; Col. 35367—Tropic Memories; Col. 35294.
Ionisation For Thirteen Percussion Players (Varese): *Pcn. Ens, Slonimsky*, Cond; Col. 4095.
Iowa Corn Song: *Amer. Legion Official Band;* Vic. 20269.
Iphigenia In Aulis-Overture (Gluck): *Phil. O, Weissmann*, Cond; Dec. 25339—*National Opera O, Kleiber*, Cond; Roy. 564—*Columbia Broadcasting Sym, Barlow*, Cond; (alb) Col. X-138—see also Airs de Ballet.
Iphigenie en Tauride (Gluck): excerpt; *Irmler Ch;* Dec. 25829—see also Unis Des Ma Plus.
(Ippolitow-Iwanow): Caucasian Sketches: In the Mosque; Vic. 36017—In the Mountain Pass; Vic. 12460—In the Village; Vic. 11883, 6514; Dec. 20459; (Fr. alb) Dec. 90, 23117—March of the Caucasian Chief; Vic. 1335—Procession of the Sardar; Vic. 11883; see also Anthologies: Classical Excerpts-Classical Gems.
Irish Air: *George*, ogn; Vic. 25155.
Irish Reel: *Flonzaley Quar;* Vic. 1276—*Kimmel*, acd; Vic. 18193.
Irish Washerwoman (Sowerby): *Minneapolis Sym. O, Ormandy*, Cond; Vic. 1761—*Trumbauer & O;* Var. 8215—*Victor Concert O;* Vic. 22131.
Irmelin (Delius): *Evans*, con; Dec. 20178—*London Phil. O, Beecham*, Cond; (Fr. alb) Col. M-355.
Irmler Choir: Iphigenie en Tauride-excerpt (Gluck); Elijah-Angels Chorus (Mendelssohn); Dec. 25829—Spinning Chorus Flying Dutchman; Lohengrin Bridal Chorus (Wagner); Dec. 25088—A German Requiem-excerpt (Brahms); Judas Maccabaeus-excerpt (Handel); Dec. 25337—Stabat Mater-Opening Chorus (Pergolesi); Messiah-Hallelujah Chorus (Handel); Dec. 25196 — A German Requiem-excerpt (Brahms); Dec. 25336—Ich weiss, dass mein Erloser lebt (Bach); Dec. 25706.
Irving, Rex & O: Babushka Hop; Overture Begins at Forte; Var. 8262—Pickaninny Doll Dance; Ye Olde Time Movies; Var. 8279—Gossip; Second Avenue Clambake; Roy. 1842—They're Off; Dance Henry; Roy. 1797—Swing Ward; Toy Department; Roy. 1787—Elegy to a Jitterbug; The Acrobat; Roy. 1845.
Irwin, Robert, bar: Garden Where the Praties Grow; Little Mary Cassidy; Vic. 25680.
Is All Then at End: see Walkure.
I Saw the Child: see Parsifal.
I See Why 'Twas: see Meistersinger.
Is It Thou?: see Masked Ball.
Islamey (Balakirew): *Hollywood Bowl O;* (Fr. alb) Vic. M-40, 6870—*Barer*, pf; Vic. 14028.
Island, The (Rachmaninoff): *Rosing*, ten; Dec. 29050.
Island of Garda, The (Certani): see L'Isola del Garda.
Isle Joyeuse, L' (Debussy): *Paris Conservatory O, Coppola*, Cond; Vic. 12033—*Fray & Braggiotti*, pf. duo; Dec. 23087—*Gieseking*, pf; Col. 69841.
Isle of the Dead (Rachmaninoff): *Philadelphia O, Rachmaninoff*, Cond; (alb) Vic. M-75, 7219-21; AM-75, 7222-24.
Isobel (Bridge): *Rosing*, ten; Dec. 20364.
Isola del Garda, L' (Certani): *Milan Sym. O, Molajoli*, Cond; Col. 69178.
Isolde's Love-Death: see Tristan und Isolde.
Isolde! Tristan! Geliebter!: see Tristan und Isolde.
Isoline Ballet-excerpts (Messager): *Orchestra of the Association Symphonique, Paris, Casadesus*, Cond; Dec. 20103-4.
Israel in Egypt-arioso (Handel), *Lashanska*, sop; *Elman*, vio; *Feuermann*, cel; *Serkin*, pf; Vic. 15365—see also But As For His People and Moses and The Children of Israel.
Istar-Variations Symphoniques (d'Indy): *O. of the Paris Conservatory, Coppola*, Cond; Vic. 11559, 11560.
I Surrender Dear: *Crosby*, voc; Dec. 2535—*Kirk & O;* Dec. 1916—*Goodman Sextet;* Col. 35482—*Hackett & O;* Voc. 5198—*Boswell Sisters & Munn;* Bru. 20100—*Davison Quintet* CI. 102—*Trumbauer & O;* Var 8239—*Shaw &O;* Blu. 10430—*Arnheim & O;* Vic. 25280, 22618—*Hampton & O;* Vic. 25666.
It Ain't Necessarily So: *Raye*, voc; Col. 35394—*Reisman & O;* Bru. 7562—*Crosby*, voc; Dec. 806—*Robeson*, bar; Vic. 26358—*Lombardo & O;* Blu. 10082—*Sullivan*, voc; Vic. 26132.
Italien Caprice: see Capriccio Italien.
Italian Concerto (Bach): *Cumpson*, pf; (alb) Col. X-3, 68192-93—*Kirkpatrick*, hschd; Mus. 1006-7—*Ehlers*, hschd; Dec. 25221—also see Concertos.
Italian Serenade in G Major (Wolf): *Phil. O, Stiedry*, Cond; Dec. 25259—*Budapest Stg. Quar;* Vic. 4271
Italians in Algiers—Overture (Rossini): Victor *Sym. O;* Vic. 24109—*N. Y. Phil. Sym. O, Toscanini*, Cond; Vic. 14161—*Phil. O, Weissmann*, Cond; Dec. 25387.
Italian Symphony (Mendelssohn): see Symphony No. 4.
It Came Upon the Midnight Clear: *Baker*, ten; Dec. 2190—*Chapel Male Quar;* Dec. 1054—*Paul*, ogn; Dec. 1551—*Trinity Ch;* Vic. 35787—*Homer Hall Ch;* Vic. 25479—*White*, ten; Vic. 26050.
It Don't Mean a Thing: *Ellington & O;* Bru. 6265—*Hot Club of France Quintet;* Dec. 23032—*Boswell Sisters;* Voc. 4546—*Hampton & O;* Vic. 26254.
I Thought That Love Had Been a Boy (Byrd): *London Madrigal Gr;* Vic. 4316.
It is Better to Laugh: see Lucrezia Borgia.
It is Consummated: see Es ist vollbracht.
It's a Long, Long Way to Tipperary: *Shaw & O;* Voc. 4306—*Victor Novelty Band;* Vic. 22487.
It Takes a Long Pull to Get There: *Robeson*, bar; Vic. 26359.
Iturbi, Jose pf: **Victor for all Nos:** Danse Andalouse (Infante); 15734—Andante Favori in F Major (Beethoven); 11670—Cordoba (Albéniz); 1844—Goyescas No. 4 (Granados); 11562—Marche Funebre (Fr. alb) M-565; Pequeña (Navarro); 4256—Sevillana No. 3 (from Suite Espagnole) (Albéniz); 11562—Sonata in A Major (Mozart); Sonata in F Major, (alb) M-565—Sonatinas (1) B Minor (2) C Major (Scarlatti); Toaccata in A Major (Paradies); 4256.
With *Amparo Iturbi*, duo-pf: Caprice Arabe (Saint-Saens); 15366 — Rhapsody in Blue (Gershwin-Iturbi); (alb) M-517.
It Was A Lover And His Lass (Quilter): *Hayes*, ten; (Fr. alb) Col. M-393, 17177—*Madrigal Sgrs;* Roy. 1790—*Crosby & O;* Dec. 2662—*Raphael*, bar; Col. 255—
It Was a Lover & His Lass (Morley): *Bauman*, bar; (Fr. alb) Col. M-402—*Sullivan*, voc; Vic. 25810.
(Ivanovici): Danube Waves; Dec. 25114, 2180.
Ivan the Terrible-Storm Music (Rimsky-Korsakow): *London Sym. O, Coates*, Cond; Vic. 11454.
I've Found a New Baby: *Bechet & O;* Blu. 10022—*Whiteman's Bouncing Brass;* Dec. 2466—*Roy & O;* Dec. 2752, 1387—*Hot Club of France Quintet;* Dec. 23021—*Jones & O;* Dec. 262—*Mills Bros.* voc; Dec. 228—*Wells & O;* Vic. 26617—*Goodman & O;* Vic. 25355—*Russell & O;* HRS. 1002—*Chicago Rhythm Kings;* UHCA. 7—*Wettling & O;* (Fr. alb) Dec. 121, 18045 — *Freeman & O;* Blu. 10370 — *Mc Coy & O;* Dec. 422—*Hampton & O;* Vic. 26447—*Zurke & O;* Vic. 26355—*Hawkins & O;* Voc. 3668—*James & O;* Bru. 8406—*McKinney & O;* Blu. 7695.
I've Got You Under My Skin: *Toppers;* Voc. 4863—*Noble & O;* Vic. 25422—*Fields & O;* Blu. 6592—*H. King & O;* Dec. 937—*Langford*, voc; Dec. 939—*Wiley*, voc; Dec. 15034—*S. Smith & O;* Var. 8242.
(Ives, Charles): Barn Dance and In the Night; NMQ. 1013—General Booth Enters Heaven; NMQ. 1112—Six Songs; NMQ. 1412—also see 67th Psalm.
Ivogun, Maria, sop: Traviata-excerpts (Verdi); Dec. 20445.
I Want To Be Happy: *Fitzgerald*, voc; (Fr. alb) Dec. 131, 15039—*Roy & O;* Dec. 1343—*Miller & O;* Blu. 10416—*Goodman & O;* Vic. 25510.
I Want to Be Like Jesus: *Tuskegee Quar;* Vic. 20518.
I Was Born Four Thousand Years Ago: see Anthologies: American Folk Songs.
I Wonder As I Wander Out Under the Sky: *Niles*, voc; Vic. 2017.

I Wonder Who's Kissing Her Now: *Weems & O;* Dec. 2919—*W. King & O;* Vic. 26329—*Old Timer's O;* Blu. 7230—*Robertson & O;* Dec. 1512—*Mel-O-Fellows O;* Voc. 5226.

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Jackson, Jack & O: Play to Me, Gipsy; Vic. 24594.
Jack The Bear: *Ellington & O;* Vic. 26536.
Jacobin (Dvorak): *Phil. O;* Dec. 25273.
Jacques Stg. O: Elegy (Howells); Col. 69751—Faery Queen (Purcell); Col. 69407—Greensleeves (Williams); Col. 69735—Keltic Lament (Foulds); Col. 69735—Minuet (Handel); Col. 69407—St. Paul's Suite (Holst); Col. 17113-4.
Ja-Da: *Hackett & O;* Voc. 5198—*Stabile & O;* Dec. 977—*Ladnier & O;* Blu. 10086—*Watson & O;* Dec. 2959—*Condon & O;* CMS. 500—*T. Dorsey & O;* Vic. 25326—*Crosby & O;* Dec. 3233.
Jagdlied (Mendelssohn): *Harvard Glee Club;* Vic. 4335.
Jagel, Frederick, ten: **Victor for all Nos:** From Sense to Soul; 2022—O! Word of God Most Holy; 2022—House on a Hill; 1979—My Parting Gift; 1979—Siegfried (Wagner); (alb) M-441, 14845-47, AM-441, 14848-50.
Jager, Der: (Brahms): *Schumann,* sop; Vic. 1756——(Schubert): *Wolff,* bar; (Fr. alb) Col. M-317, 9139.
Jager Abschied (Mendelssohn): *Harvard Glee Club;* Vic. 4335.
Jager und sein Liebchen Der (Brahms): *Bampton-Thibault,* sgrs; (Fr. alb) Vic. M-175, 7761.
J'Ai Ta Main; *Trenet,* ten; Col. 401—*Sablon,* voc; Vic. 26078.
Jake the Plumber: *Silver,* voc; Gen. 1708
Jalousie: *Lopez & O;* Var. 8018—*Cugat & O;* Vic. 25184—*Boston Pops O, Fiedler,* Cond; Vic. 12160—*Reisman & O;* Vic. 22928—*Newman & O;* Dec. 3139.
James, Elsie, sgr: see Mikado, Gondoliers, Pinafore, Pirates of Penzance, Yeomen of the Guard.
James, Harry & O: **Varsity for all Nos. unless otherwise indicated:** Carnival of Venice; 8231—Hodge Podge; 8172—How High The Moon; 8221—You've Got Me Out On A Limb; 8221—Fools Rush In; 8264—Secrets in the Moonlight; 8264—Boog-It; 8270—Sheik of Araby; 8270—Mr. Meadowlark; 8293—Nearness of You; 8293—Flight of the Bumble Bee; 8298—Four or Five Times; 8298—Headin' for Hallelujah; 8201—Alice Blue Gown; 8201—Palms of Paradise; 8194—Tuxedo Junction; 8194—Back Beat Boogie; Night Special; Col. 35456—Avalon; Ciribiribin; Col. 35316—Concerto for Trumpet; Col. 35340—Feet Draggin' Blues; Here Comes the Night; Col. 35227—I'm In The Market For You; Col. 35340—It's Funny to Everyone but Me; Col. 35209—My Buddy; Col. 35242—On a Little Street in Singapore; Col. 35261—Vol Vistu Gaily Star; Col. 35209—Who Told You I Cared?; Col. 35261—Willow Weep for Me; Col. 35242—And the Angels Sing; Bru. 8355—Boo-Woo; Bru. 8318—Ciribiribin; Bru: 8327—Fannie-May; Bru. 8406—From the Bottom of My Heart; Bru. 8443—Got No Time; Bru. 8355—I Found a New Baby; Bru. 8406—Indiana; Bru. 8366—It's the Dreamer in Me; Bru. 8055—King Porter Stomp; Bru. 8366—Melancholy Mood; Bru. 8443—One O'Clock Jump; Bru. 8055—Song of The Wanderer; Bru. 8067—Sweet Georgia Brown; Bru. 8327—'Tain't What You Do; Bru. 8337—Texas Chatter; Bru. 8067—Two O'Clock Jump; Bru. 8337—Woo-Woo; Bru. 8318.
James, Lewis, ten; Songs for Little People; Vic. 22133-5.
James, Philip, Cond: see *Victor Sym. O.*
James, Sonny, & O: All the Things You Are; The Girl With the Pigtails in Her Hair; Var. 8161—The Sweetest Little Lassie; Looks Like Winter; Var. 8169.
Jamison, Anne, sop: Looking For A Boy; Summertime; (Fr. alb) Dec. 96. 2876.
(Jannequin, Clement): Au joli jeu; Vic. 22075—Chant des Oiseaux; Col. 9134—Petite nymphe folastre; Mus. 214.
Janssen Herbert, bar; Two Grenadiers (Schumann); Vic. 15379—Die Lotosblume (Schumann); Vic. 1931—Der Nacht (R. Strauss); Vic. 1930—Serenade (Schubert); Vic. 15379—Traum durch die Dammerung (R. Strauss); Vic. 1930—Widmung (Schumann); Vic. 1931—Hagen's Call-Die Gotterdammerung (Wagner); (Fr. alb) Col. X-83—Tannhauser (Wagner); (alb) Col. M-154.
(Janssen, Werner): New Year's Eve in New York; Vic. 36157-8.
Japanese Lantern Dance: *Newman Sym. O;* Roy. 1774—*Weber & O;* Vic. 22498.
Japanese Nocturne: *Philadelphia O, Stokowski,* Cond; Vic. 7260.
Japanese Sandman: *Wilder & O;* Bru. 8410—*S. Howard,* voc; Blu. 10654—*A. Goodman & O;* Blu. 10459—*Shaw & O;* Voc. 4465—*B. Goodman & O;* Vic. 25024—*Noble & O;* Vic. 24577—*Whiteman's Swinging Strings;* Dec. 2268—*Morgan & O;* Dec. 2548—*Daniels & O;* Dec. 1081—*Hines & O;* Dec. 654—*McCoy & O;* Dec. 382.
Japanese Sunset, A (Deppen); *Victor Salon O;* Vic. 20998.
Jardin Des Amours, Le (Casadesus): *La Soc. Des Inst. Anciens;* Col. 69870.
Jardin mouille, Le (de Regnier-Roussel): *Bernac,* bar; Vic. 2011.
Jardins dans la Pluie (Debussy): *Gaillard,* pf; Dec. 25365—*Weill,* pf; Dec. 25597—*Gieseking,* pf; Col. 17127.
(Jarnefelt, Armas): Berceuse; Vic. 20374—Praeludium: Vic. 20374; Dec. 25617; Dec. 25713.
Jarnefelt, Armas, Cond: From Foreign Lands (Moszkowski); Dec. 20223, 25818—The Seasons Ballet (Glazounov); Dec. 25423-25—Kamarinskaya; Enchanted Lake; Dec. 25499—Kikimora (Liadov); Dec. 25469—see also *Stor. Sym. O.* and *Royal Opera O.*
Jason, Sybil, voc: Changing of the Guard; Dec. 1254—Dolly You're an Angel; Dec. 1255—I'm the Captain's Kid; Dec. 1254—King Is Still My Prince Charming; Mike, My Little Black Scottie; Dec. 1253—My Little Family; 1255.
Jota (de Falla): *Lorand,* vio; Dec. 25016—*Crabbe,* bar; Dec. 29003.
Jota Valenciana (Granados): *La Argentina,* cst; Dec. 20529.
Jazz Me Blues: *Beiderbecke & O;* Voc. 3042—*Beiderbecke & Wolverines;* (Fr. alb) HRS. 2, 25—*Hardman & O;* Col. 35263—*Herth Trio;* Dec. 1727—*Roy & O;* Dec. 1095—*Manone & O;* Blu. 7198—*Crosby & O;* Dec. 3040—*McPartland & O;* Dec. 18042—*Berigan & O;* Vic. 26244.
Jazz Nocturne: *Victor Concert O;* Vic. 24028—*Munn, Sgr;* Bru. 20109.
Jealous: *Lunceford & O;* Dec. 788—*Busse & O;* Voc. 2846—*Geyer,* ogn; Blu. 7231.
Jean, Gloria, sop: Annie Laurie; I'm Like A Bird; If I Were Only A Swallow; Lo, Hear The Gentle Lark; Love's Old Sweet Song; Penguin Song; (Fr. alb) Dec. 125.
(Jean IV, Roi de Portugal): Crux Fidelis; Vic. 11679.
Jeanie With the Light Brown Hair: see I Dream of Jeanie.
Jeanne d'Arc-Adieu, forets (Tschaikowsky): *Jeritza,* sop; Vic. 6604—*Anderson,* con; Roy. 1764.
Je crois entendre encore: see Pescatore di Perle.
Jeg Elsker Dig (Grieg): *Melchior,* ten; Vic. 1882.
Jenaer Symphony (attributed to Beethoven): *Phil. O. Weissmann,* Cond; Dec. 25459-61.
Jenkins, Walter R, bar: Old Chisholm Trail; Vic. 24546—Whoopee Ti-Yi-Yo; Vic. 24546.
Jenny, Jack & O; **Vocalion for all Nos:** Got No Time; 4803—In the Shade of the New Apple Tree; 3972—I've Gone Romantic on You; 3972—Night is Blue, The; 4130—Swinging the Apach'; 4130—What More Can I Give You?; 4803—City Nights; 5355—Cuban Boogie Woogie; 5304—High Society; 5223—I Walk Alone; 5355—Moon Ray; 5223—Stardust; 5304—If You Knew Susie; Voc. 5545—Since You Come Into My Dreams; 5545—What Is There To Say; 5407—World Is Waiting For the Sunrise; 5407—I'll Get By; 5494—After I Say I'm Sorry; 5494.
Jepson, Helen, sop: **Victor for all Nos:** Otello; (alb) M-620, 15801-06—Traviata-excerpt; 15819—Bess You Is My Woman Now; 11879—Louise-Depuis le jour (Charpentier); 14153—Summertime; 11881, 11879 — My Man's Gone Now; 11881, 11879—Thais-Mirror Song (Massenet); 14153—Tosca-Vissi d'arte (Puccini); 14184—Traviata-Ah! fors e lui; Sempre libera (Verdi); 14184—Woman Is a Sometime Thing; Vic. 11879.
Jerezana (Sirera): *Oyanguren,* gtr; Col. 69003.
Jeritza, Maria, sop: **Victor for all Nos:** Isolde's Love-Death-Tristan und Isolde (Wagner); Vic. 26567—Carmen—Chanson Bohême; Habanera (Bizet); 8091—Cavalleria—Voi lo sapete (Mascagni); 1346—Erlkönig (Goethe-Schubert); 6704—Freischutz—Agatha's Prayer (Weber); 6588—Gretchen am Spinnrade (Schubert); 6704—Hérodiade—Il est doux, il est bon (Massenet); Jeanne d'Arc—Adieu forêts (Tschaikowsky); 6604—Lohengrin—Elsas Traum (Wagner); Tannhauser — Elisabeths Gebet (Wagner); 6694—Tosca—Vissi d'arte (Puccini); 1346—Walkure—Brunnhildes Bitte; Hoyo-to-ho (Wagner); 7268.
Jerum! Jerum!: see Meistersinger.
Jes' Mah Song (Strickland): *Robeson,* bar; Vic. 26289.
Jessel, George, nar: Hello, Mama; Dec. 1484.
Jesters, voc: Tatooed Lady; McNamara's Band; Gen. 1715—He Wooed Her and Wooed Her; There's No One with Endurance Like the Man Who Sells Insurance; Gen. 1716.
Jesu Bambino (Yon): *Courboin,* ogn; Vic. 15824.
Jesu, Der Du Meine Seele (Bach): *Reinhart Ch;* Col. 68228.
Jesu du bist Allzu Schone (Bohm): see Partita Uber die Arie.
Jesu, Joy Of Man's Desiring (Bach): *Bach Cantata Club* (Fr. alb) Col. M-232, 507—*Hess,* pf; Col. 4084—*Gieseking,* pf; Col. 17150—*Choir of Temple Church, London;* Vic. 4286—*Philadelphia O, Ormandy,* Cond; Vic. 14973.
Je Suis Titania: see Mignon.
Jesus Christ is Risen Today (Davidica): *Trinity Ch;* Vic. 21255.
Jesus, Lover of My Soul (Wesley-Marsh): *Curtis,* syt; Vic. 26288—*Andrews,* ogn; Vic. 21459.
Jesus meine Zuversicht (Crueger): *Irmler Madrigal Ch;* Dec. 25706.
Jesus, Saviour, Pilot Me (Hopper-Gould): *Revelers,* voc; Dec. 1741—*Burr;* Vic. 20277—*Andrews,* ogn; Vic. 21322—*Curtis syt;* Vic. 26189.
Jesus, Unto Thee Be Praise (Gumpeltzhaimer): *Hamilton Ch;* Roy. 1865.
Je T'Aime (Waldteufel): *Horlick & O;* Dec. 2639.
(Jeune, Le): O occhi manza mia; Mus. 212.
Jeux d'Eau (Ravel): *Cortot,* pf; Vic. 7729.
Jeux d'eaux a la Villa d'Este (Liszt): *Arrau,* pf; Dec. 25175.
Jeux d'Enfants (Bizet): *London Phil. O, Dorati,* Cond; (alb) Vic. M-510, 12373-74.
Je Voudrais Un Joli Bateau (Valaire-Parera): *Rossi,* ten; Col. 4111.
Jewels of the Madonna (Wolf-Ferrari): Intermezzo: *Milan Sym. O, Molajoli,* Cond; Col. 68372—*Sym. O, Grevillius,* Cond; Dec. 20238—*Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 91, 23120—*Victor Sym. O;* Vic. 35976—*Minneapolis Sym. O, Ormandy,* Cond; Vic. 1742-3——
Dance of the Camorristi: *Boston Pops O, Fiedler,* Cond; Vic. 4330.
Jimbo's Lullaby (Debussy): see Children's Corner Suite.
Jimtown Blues: *Pollack & O;* Bru. 7764—*Bradley & O;* Col. 35376—*Jones & O;* Dec. 300—*Trumbauer & O;* Var. 8223.
Jingle Bells: *Hill & O;* Voc. 5248—*Geyer,* ogn; Blu. 7688—*Dailey & O;* Blu. 10208—*Powell-Foursome,* sgrs; Dec. 2760—*Riley-Farley & O;* Dec. 1031—*Reser & O;* Dec. 264—*Madrigal Sgrs;* Col. 320—*Nelson & O;* Bru. 7544—*Amer. Novelty O;* Voc. 4490—*Goodman & O;* Vic. 25145—*Shannon Quar;* Vic. 19791.
Jingle Bells Fantasy: *Victor Salon O;* Vic. 26399.
Jingle-Jangle (McBride): *Boston Pops O, Fiedler,* Cond; Vic. 12597.
Jocelyn (Godard): see Berceuse.
Jocul cu Bata (Bartok): see Anthologies · Gypsy Music—Roumanian Folk Dances.
Joe Clark Steps Out (Vardell): *Eastman-Rochester Sym. O, Hanson,* Cond; Vic. 2059.
Johannes Passion (Bach): see Passion of Our Lord According to St. John.
John Henry: *Niles,* sgr; Vic. 2051—*Spencer Trio;* Dec. 1873.
John Peel: *Assoc. Glee Clubs;* Vic. 19961—*Crosby & O;* Dec. 1725—*Dadmun,* bar; Vic. 4083.
Johnny Went A-Hunting (Lehman): *Griggs,* pf; Gam. 5003.
Johnson, Charlie & O; The Boy in the Boat; Walk That Thing; Blu. 10248.
Johnson, Edward, ten: Carmen-Flower Song (Bizet); Louise-Depuis longtemps j'habitais (Charpentier); Vic. 9293.
Johnson, Hall, Ch: Bye and Bye; Joshua Fit de Battle; Walk Together Chillun; Vic. 4460—Ezekiel Saw de Wheel; Good News; Vic. 36020—St. James Infirmary; Water Boy; Vic. 36047.
Johnson, James Weldon, nar: Poetry; (alb) Mus. 21.
Johnson, Jimmy & O: After Tonight; Harlem Woogie; Voc. 4768—Back Water Blues; He's Mine All Mine; Voc. 4903.
Johnson, Pete, pf: Pete's Blues; Let 'Em Jump; SA. 12005—Climbin' and Screamin'; How Long-How Long; SA. 12004.
Johnson, Pete & O: Kansas City Farewell; BN. 10—Vine Street Bustle; Some Day Blues; BN. 11—Holler Stomp; You Don't Know My Mind; BN. 12—Baby Look At You; Cherry Red; Voc. 4997—Lovin' Mama Blues; Voc. 5186.
Jolly Coppersmith: *Amer. Legion Band;* Dec. 1803—*Pryor's Band;* Vic. 20318.
Jolly Robbers (von Suppe): *Bela & O;* Dec. 20322.
Jonah and the Whale (MacGimsey): *Armstrong,* voc; Dec. 1913.
Jones, Allan, ten: I'm Falling in Love; Thine Alone; Vic. 4446—Someday; Sweethearts; Vic. 4447—Cosi-Cosa; The One I Love; Vic. 4381—Donkey Serenade; Giannina Mia; Vic. 4380.
Jones & Collins O: Astoria Strut; Duet Stomp; Blu. 8168.
Jones, Isham & O: **Decca for all Nos. unless otherwise indicated:** Blue Prelude; Vic. 24499—Jealousy; Vic. 24388—I Double Dare You; More Than Ever; Voc. 3920—Mama, That Moon Is Here Again; You Took the Words Right Out of My Heart; Voc. 3872—Thanks for The Memory; There's a Gold Mine in The Sky; Voc. 3910—Fan It; Nola; 834—I've Had the Blues So Long; Tormented; 770—Believe It Beloved; 327—Be Still My Heart; 261—Black Magic; 493—Blue Lament; 569—Blue Room; 493—China Boy; 443—Dallas Blues; 569—Darling; 610—Day I Let You Get Away; 713—Don't Let It Happen Again; 171—Don't Mention Love to Me; 610—Ev'rytime I Look at You; 695—For All We Know; 170—Four or Five Times; 300—Here Come the British; 168—If I Should Lose You; 605—If We Should Never Meet Again; 219—I Never Had a Chance; 169—I Only Have Eyes for You; 168—I've Found a New Baby; 262—Jimtown Blues; 300—Life Begins When You're in Love; 704—My Melancholy Baby; 754—No Greater Love; 704—Out of Space; 170—Panama-Rumba; 662—Pardon My Southern Accent; 169—Rock Your Blues Away; 662—Saddle Your Blues to a Wild Mustang; 695—Square Dance; 338—Stompin' at the Savoy; 754—Sweet Sue-Just You; 443—That Never-to-Be-Forgotten Night; 713—Then I'll Be Tired of You; 171—There's No Harm in Wishin'; 338—Thunder Over Paradise; 605—Tiger Rag; 262—Waltz of Love-Waltz; 327—When You Climb Those Golden Stairs; 220—Where the Arrow Points to Home; 219—Why Am I Blue?; 261—You're O.K.; 220.
Jones-Smith Inc: Boogie Woogie; Lady, Be Good; Voc. 3459.
Jongleur de Notre Dame-excerpts (Massenet): *Journet,* bass; Vic. 6785 — *Friant-Bourdin-Dupre & Ch,* sgrs; Dec. 20585-7.
Jonny Spielt Auf (Krenek): *Bela & O;* Dec. 25785—*Hofmann,* bass; Dec. 25003.

Jordan, Eddie & O: In the Good Old Summer Time; Sidewalks of New York; Vic. 21563.
Jordan, Louie & O: Bounce The Ball; Don't Come Cryin' On My Shoulder; Dec. 3253.
Jordan, Richard, voc: Hark! The Herald Angels Sing; Silent Night, Holy Night; Voc. 3387.
Joseph (Handel): see Grand March.
Joseph (Mehul): see Vainement Pharon Dans Sa Reconnaisance.
Josephine: *Froeba & O;* Dec. 1401—*Herth Trio;* Dec. 1699—*Herth,* ogn; Dec. 1478—*Rollini Quintet;* Dec. 1639—*Crumit,* voc; Dec. 1697—*Felix & O;* Dec. 1856—*Dorsey & O;* Vic. 25676—*W. King & O;* Vic. 25518—*Southern Rhythm Kings;* Blu. 7079—*Nelson & O;* Blu. 7157.
Joseph Mine (Calvisius): *Palestrina Ch;* Vic. 21623.
Joshua Fit de Battle of Jericho: *Johnson Ch;* Vic. 4460—*Robeson,* bar; Vic. 19743—*Southernaires,* voc; Dec. 2858.
(Josquin Des Pres): Ave Vera Virginitas; Col. 69693.
Jota (Breton): *Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-331, 69201.
Jota (de Falla): *Heifetz,* vio; Vic. 6848—*Kreisler,* vio; Vic. 1504—*Schipa,* ten; Vic. 1153—*Bori,* sop; Vic. 1978.
Jota Navarra (Sarasate): *Renardy,* vio; (Fr. alb) Col. X-134, 69621.
Jota Tortosina (Nin): *Bori,* sop; Vic. 1984.
Jour Je Te Dirai, Un (Gorni): *Rossi,* ten; Col. 4183.
Journet, Marcel, bass: Two Grenadiers (Schumann); Marseillaise; Vic. 6557—Jongleur de Notre Dame-Legende de la Sauge; Louise-Berceuse (Charpentier); Vic. 6785—Lohengrin-King's Prayer (Wagner); Tannhauser-Evening Star (Wagner); Vic. 1274—Noel; O Salutaris (Luce); Vic. 6559.
Joy, Jimmy & O: If It Wasn't For the Moon; Apple Blossoms and Chapel Bells; Var. 8182—Last Night's Gardenias; Thank Your Stars; Var. 8187.
Joy, Leonard, Dir: see Victor Light Opera Co.
Joyce, Eileen, pf: **Decca for all Nos:** Rondo Favori (Hummel); Waldesrauschen (Liszt); 25228—Rapsodie Sinfonica (Turina); 25452—Faust-Waltz (Gounod); Prelude in G Minor (Rachmaninoff); 25274—Menuetto Scherzando (Stavenhagen); La Maja y el Ruiseno-Goyescas (Granados); 25746—Novelette in D Major (Schumann); Caprice Espagnol (Moszkowski); 25736—Suite: Pour le Piano (Debussy); Valse in E Major (Moszkowski); 25187—Ballade in G Minor & Intermezzo in A Major (Brahms); 25782—Intermezzo in A & Rhapsodie in E Flat (Brahms); 25174—Intermezzo in C Major and Capriccio in D Minor (Brahms); Reflets dans L'eau (Debussy); Dec. 25391—Etude de Concert in F minor (Liszt); Etude de Concert in A flat (Schlozer); 25205—Viennese Danse No. 2 (Gartner); Widmung (Schumann-Liszt); 20246—Prelude & Fugue in A Minor (Bach); 25738—Standchen (R. Strauss); Gnomenreigen (Liszt); 20048—Si Oiseau J'Etais, A Toi Je Volerais (Henselt); En Route (Palmgren); Danse D' Olaf (Pick-Mangiagalli); 25246.
Joyeuse, La (Rameau): *Landowska,* pf; Vic. 15179.
Joyeuse Marche (Chabrier): *O. Concerts Colonne, Paris, Pierne,* Cond; Dec. 25311.
Joy to the World (Handel): *White & Ch,* sgrs; Vic. 26050—*Trinity Ch;* Vic. 20246.
Juanita (Norton): *de Gogorza,* bar; Vic. 1179.
Juba Dance (Dett): *Victor O;* Vic. 21750.
Jubilee (Chadwick): *Eastman-Rochester Sym. O;* (Fr. alb) Vic. M-608, 15656.
Jubilee-Medley: *Whiteman & O;* Vic. 36175.
Jubilee Overture (Weber): *Phil. O, Weissmann,* Cond: Dec. 25083.
Jubilee March (Goldman): *Goldman Band;* Vic. 26102.
Judas Maccabaeus-excerpts (Handel): *Titterton,* ten; Dec. 25753—*Ch. & O, Sieber,* Cond; 25337—see also March and See the Conquering Hero Comes.
Judith (Honegger): *Coecilia Ch. & Antwerp O, deVocht,* Cond; (alb) Col. X-78, 68996-7.
Juggler of Notre Dame: see Jongleur de Notre Dame, Le.
Juive, La-Cavatine (Halevy): *Bohnen,* bass; Dec. 25810.
Juliet's Waltz Song: see Romeo and Juliet.
Julius Caesar (Shakespeare): *Welles & Mercury Theatre;* (alb) Col. M-325, 11117-21, AM-325, 11122-26; C-10, 24-34.
Julius Caesar-excerpts (Handel): *Husch,* bar; Vic. 12090—*Cals,* sop; Dec. 25359.
Junge Nonne, Die (Schubert): *Braslau,* con; (Fr. alb) Col. M-89, 67432—*Seinemeyer,* sop; Dec. 25832.
Jungle Kings: Friars Point Shuffle; Darktown Strutters Ball; UHCA. 3-4.
Jupiter Symphony (Mozart): see Symphony in C.
Jurame (Grever): *Horlick & O;* Dec. 2160.
Jurgens, Dick & O; **Vocalion for all Nos. unless otherwise indicated:** A Little Boy and A Little Girl; What's the Matter with Me; 5416—Between You and Me; I Concentrate On You; 5442—Bessie Couldn't Help It; Her Name Was Rosita; 5552—Nothing But You; From Another World; 5478—Believing; Devil May Care; 5504—April Played the Fiddle; I Haven't Time To Be a Millionaire; 5516—I Can't Resist You; Knit One, Purl Two; 5577—Kitten With The Big Green Eyes; Make-Believe Island; 5540—In An Old Dutch Garden; Little Red Fox; 5263—Katie Went to Haiti; Do I Love You; 5288—Love Song of Renaldo; Cecilia; 5405—Missouri Waltz; Day Dreams Come True At Night; 5313—On the Isle of May; I Happen To Be In Love; 5361—You Can Depend On Me; An Old Beer Bottle; 5338—Faithful Forever; Bluebirds in The Moonlight; 5181—Friendship; Give A Little Whistle; 5383—Heaven in My Arms; All In Fun; 5208—I Only Want A Buddy Not A Sweetheart; Careless; 5235—All I Remember Is You; Ragtime Cowboy Joe; 4901—Bambina; Garden Of The Moon; 4321—If I Knew Then; Lilacs In The Rain; 5074—It's A Hundred To One; When I Climb Down From My Saddle; 5063—I Wish I Was The Willow; Silver on the Sage; 4211—A Little Kiss At Twilight; What Goes On Here In My Heart; 4196—Little Sir Echo; Red Skies In The Night; 4677—My Last Goodbye; Rumpel-Stilts-Kin; 4874—Penny Serenade; Rainbow Valley; 4678—That Week In Paris; When You're In The Room; 4333—In the Quiet of an Autumn Night; Dec. 268—Strange; Dec. 368—Just Once Too Often; Wild Honey; Dec. 269—Martinique; Oni Oni; Dec. 395.
Just A Gigolo: *Scott & O;* Col. 35363—*Hylton & O;* Vic. 36031—*Crosby,* voc; Blu. 7118.
Just a Mood; *Wilson Quar;* Bru. 7973.
Just A-Wearyin' for You: *Giannini,* sop; Vic. 1168—*Robeson,* bar; Vic. 25873—*Denny & O;* Vic. 24018—*Crosby,* voc; Dec. 100—*Tracy,* voc; Dec. 438—*Ambrose & O;* Dec. 290—*Crawford,* ogn; Dec. 177.
Just For Today (Partridge-Seaver): *McCormack,* ten; Vic. 1281—*Thomas,* bar; 1736.
Justorum Animae (Byrd): *St. George Sgrs;* Col. 4137.
Just to Linger in Your Arms (Arnold): *Crooks,* ten; Vic. 1618.
Juventus (Sabata): *E.I.A.R. Sym, de Sabata,* Cond; Dec. 25898-9.

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Kaddisch (Ravel-Garban): *Menuhin,* vio; Vic. 15887.
Kagi, Walter, vio: Trio No. 7 in G (Mozart); (alb) Col. X-81.
"Kaleidoscope" - Orientale (Cui - Luboschutz): *Luboschutz & Nemenoff,* duo-pf; Vic. 2084.
Kaiser Walzer (Strauss): see Emperor Waltz.
(Kajanus): Berceuse; Dec. 25271.
Kajanus, Robt, Cond: Alla Marcia (Sibelius); (Fr. alb) Col. M-151, 67848—Intermezzo (Sibelius); (Fr. alb) Col. M-149, 67837—Symphony No. 1 in E Minor (Sibelius); (alb) Col. M-151—Symphony No. 2 in D (Sibelius); (alb) Col. M-149—see also *London Sym. O.*
(Kalman): Countess Maritza; Bru. 20132; Dec. 1947, 20183, 20362, 20204-5, 20217—Fortissimo; Bru. 20134—Gypsies Prime; Bru. 20133—Gypsy Princess; Bru. 20131; Dec. 1944—Ka-Lu-A; Dec. 212—Sari-Waltz; Dec. 1948—Yankee Princess; Dec. 1948—Die Bajadere; Dec. 20068—Vivat Hungaria; Dec. 20032—Circus Princess; Dec. 25780.
Kama, Charles & O; Dreamy Moana Nights; When I Dream of You, I Dream of Old Hawaii; Blu. 10039—Back to Honolulu; Back to Me; Blu. 10068—Blue Pacific Memories; Kohala March; Blu. 10084—Alamo March; Honolulu Sweetheart of Mine; Blu. 10117.
Kamarinskaya (Glinka): *London Sym. O, Coates,* Cond; Vic. 11482—*Stor Sym. O, Jarnefelt,* Cond; Dec. 25499.
Kamennoi-Ostrow (Rubinstein): *Boston Pops O, Fiedler,* Cond; Vic. 12191—*Victor Sym. O;* Vic. 35820—*Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 90, 23118—*Baker,* ogn; Gen. 1203.
Kane's Hawaiians: Alekoki; Liliu E; Vic. 21417—Drowsy Waters; Hilo-Hawaiian March; Vic. 20702—Hano Hano Hawaii; Hawaiian Love; Vic. 20704—Hawaiian Rose; Vic. 20703—Na Lei O Hawaii; Vic. 21556.
Kansas City Five: I Know That You Know, Laughing At Life; CMS. 510—Good Mornin' Blues; CMS. 511.
Kansas City Six: Countless Blues; I Want A Little Girl; CMS. 509—Pagin' The Devil; Way Down Yonder In New Orleans; CMS. 512—Them There Eyes; CMS. 511.
Kaonohi, David & O; Hilo March; Vic. 25854.
(Kaper-Klupsch): Die Grosse Attraktion; Dec. 20436.
Kardos & O: Alexander's Ragtime Band; Glory; Vic. 22920—Margie; Avalon; Var. 8025—Left My Gal In The Mountains; She'll Be Comin' Around the Mountain; Blu. 5053.
Karelia Suite (Sibelius): *Kajanus & O:* (Fr. alb) Col. M-149, 67837—*London Phil. O, Goehr,* Cond; Vic. 12830—see also Alla Marcia.
Karie Ochi: *Lescenco,* bar; Col. 4211.
Kartenlegerin, Die (Schumann): *Lehmann,* sop; Vic. 1732.
Kartun, Leon, pf: El Amor Brujo (de Falla); El Puerto (Albeniz); Dec. 25941—Sonata in A Major (Mozart); Sonatina in D Minor (Scarlatti); Dec. 20073—Ballade in G Minor (Chopin); Dec. 25369—Bourrees 1 & 2 (Bach); Gavotte Variee (Rameau); Dec. 25943.
Kasbek: *Matthey & O;* (Fr. alb) Dec. 106, 3220—*Gorin,* bar; Vic. 4337.
Kashmiri Song (Woodforde-Finden): see Indian Love Lyrics.
Kassel, Art & O; **Bluebird for all Nos:** One Rose; Doodle-Doo-Doo; 7184—Rosalie; Thrill of a Lifetime; 7255—There's a Gold Mine in the Sky; Blue Sweetheart; 7257—Music, Maestro, Please; Cabin in the Carolines; 7619—Silver on the Sage; I'll Still Be Loving You; 7696—Down In The Alley and Over The Fence; Hell's Bells; 10508—Kiss and Remember; Piggie Wiggie Woo; 10485—Table Truckin'; Up the Chimney Go My Dreams; 10617—It Happened in Kaloha; The Guy Needs a Gal; 10656.
Kathleen Mavourneen (Crouch-Crawford): *Luther-Layman,* sgrs; Dec. 2296—*Crooks,* ten; Vic 8454—*McCormack,* ten; Vic. 6776.
Katinka: see Friml.
Katzman, Louis & O: **Decca for all Nos. unless otherwise indicated:** Beale Street Blues; St. Louis Blues; Bru. 20096—L'Amour Toujours l'Amour; 127—Bells of St. Mary's; 126—Call of the Angelus; 126—Cielito Lindo, w; 125—Dust on the Moon; 221—Estrellita, La, w; 125 Golondrina, La, w; 289—Inca Step; 462—Love in a Bunch of Roses; 222—O Sole Mio, w; 124—Paloma, La, w; 124—Parade of the Wooden Soldiers; 462—Ragging the Scale; 222—Speak to Me of Love, w; 289—Tell Me Pretty Maiden; 266—There's Something About a Soldier; 266—Thousand Kisses, w; 127—Wine Song; 221.
Kavelin, Al & O: **Vocalion for all Nos. unless otherwise indicated:** Blue Italian Waters; I Long To Belong To You; 4651—Diary of Dreams; Nothing is Too Perfect for You; 4835—Grateful; Nola; 4930—If I Were Sure of You; Little Genius; 4789—Love, I'd Give My Life for You; Some Rainy Day; 4634—Romance; Una Furtiva Lagrima; 5367—Caribbean Star, Sweetest Little Brown Eyes; Dec. 1358—It's You; Tango Oriental; Dec. 1113—Renita Bonita; Underneath A Palm Beach Moon; Dec. 1191.
Kaye, Herbie & O: By Candle Light; Y' Had It Comin' to You; Voc. 4820—Glorianna; It's All So New To Me; Voc. 4752.
Kaye, Milton, pf: Trio in A Minor (Brahms); (alb) Mus. 15—Liebeslieder Walzer (Brahms); (alb) Mus. 14—see also Castagnetta & Kaye.
Kaye, Sammy & O: **Victor for all Nos. unless otherwise indicated:** Little Curly Hair in a High Chair; He's a Tough Hombre; 26556—I Walk With Music; Woodpecker Song; 26531—Please Take a Letter, Miss Brown; Sierra Sue; 26540—Make-Believe Island; Where Was I; 26594—Let There Be Love; Peasant Serenade; 26564—Her Name Was Rosita; Sweet Angelina; 26597—Avalon; Voc. 4307—Avalon; Josephine; Voc. 3681—Coffee and Kisses; Daddy's Boy; Voc. 4030—Cry, Baby, Cry; Where Have We Met Before; Voc. 4044—Dipsy Doodle; Swing Is Here To Sway; Voc. 3849—Dipsy Doodle; Voc. 4305—Don't Let That Moon Get Away; I've Got A Pocketful of Dreams; Voc. 4226—I Married An Angel; Whispering; Voc. 4140—Iay Ovelay Ouyay; Smiles; Voc. 4322—If It Rains—Who Cares; It's The Dreamer In Me; Voc. 4127—Let Me Borrow An Hour of Tomorrow; There's a Village in the Valley; Voc. 4084—Let Me Call You Sweetheart; When They Played The Polka; Voc. 4152—Love Walked In; Moments Like This; Voc. 4017—Moon Dust; Star Dust; Voc. 4433—My Blue Heaven; Sweet Georgia Brown; Voc. 4199—My Buddy; Swing and Sway; Voc. 3669—Night and Day; Somebody Loves Me; Voc. 3932—Rosalie; Why Should I Care; Voc. 3700—Apple Blossoms and Chapel Bells; 26473—As 'Round and 'Round We Go; 26448—Baby Face; 26454—Bluebirds in the Moonlight; 26422—Chatterbox; 26430—Ciri-Biri-Bin; 26398—Creaking Old Mill; 26442—Don't Make Me Laugh; 26398—For Tonight; 26326—Friends Medley; 26340—Gaucho Serenade; 26448—Good Morning; 26375—Hoiriger Schottische; 26337—Honestly; 26375—If I Knew Then; 26369—I Hear a Dream; 26422—I Just Got a Letter; 26391—In an Old Dutch Garden; 26436—In Our Little Part of Town; 26436—Last Night's Gardenias; 26472—Let's All Sing Together; 26482—Make Love with a Guitar; 26472—My Prayer; 26369—On the Isle of May; 26482—Oriental Medley; 26340—Pretty Baby; 26464—Scatter-Brain; 26387—Smarty Pants; 26430—South of the Border; 26337—Speaking of Heaven; 26405—Stuttering in Starlight; 26326—This Changing World; 26442—Tomorrow Night; 26387—Turn On the Old Music Box; 26455—Two Little Doodle Bugs; 26419—Vagabond Dreams; 26419—What's the Matter With Me; 26473 — When You Wish Upon a Star; 26455 — Who Told You I Cared; 26391 — You're a Lucky Guy; 26405 — All Ashore; 26059 — Among Those Sailing; 26136 — At a Little Hot Dog Stand; 26199—Baby Me; 26312—Carolina Moon; 26072—College Airs; 26035, 26036—Concert in the Park; 26261—Confidentially; 26019—Could Be; 26150—Counterpoint ala Mode; 26298—Don't Cross Your Fingers; 26013—Don't Wait 'Til the Night Before Christmas; 26104—Down Linger Longer Lane; 26236—Drifting Down the River; 26305—East Side of Heaven; 26192—Eileen; 26157—Everybody's Laughing; 26104—From Now On; 26080—Get Out of Town; 26080—Have You Forgotten; 26067—How Strange; 26227—Hurry Home; 26084—I Can't Afford to Dream; 26285—I'm Building a Sailboat of Dreams; 26183—I'm Happy About the Whole Thing; 26186—In a Moment of Weakness; 26186—Indiana Moonlight; 26059—It Must Have Been Two Other People; 26318—It's Time to Say Good Night; 26312—Let's Make Memories Tonight; 26285—Little Lad; 26155—Love Is Such a Cheat; 26305—Love Is Where You Find It; 26019—Mexicali Rose; 26136—Moon Love; 26279—My Heart Has Wings; 26238—My Love for You; 26261—Name It and It's Yours; 26171

—Night Before Christmas; 26104—No Star Is Lost; 26120—Out of the Starlight; 26183—Penny Serenade; 26150—Pippinella, f.t; 26238—Prairie Boy, f.t; 26243—Rainbow Valley; 26178—Red Skies in the Night; 25208—Rio Rita; 26213—Ruble a Rhumba, 26227—Say It with a Kiss; 26111—Shabby Old Cabby; 26298—Shave and a Haircut; 26279—Sheik of Araby; 26213—Snug as a Bug in a Rug; 26208—Song of Old Hawaii; 26155—South American Way; 26273—Stairway to the Stars; 26267—Tears from My Inkwell; 26199—Tell Me with Your Kisses; 26084—Tenpins in the Sky; 26032—That Sly Old Gentleman; 26192—There's a Hole in Bucket; 26157—They Say; 26075—This Heart of Mine; 26318—This Is Madness; 26093—Thursday; 26171—Tinkle Song; 26243—Tu-Li-Tulip-Time; 26013—Two Sleepy People; 26067—Umbrella Man, w; 26117—We Can Live on Love; 26273—We'll Never Know; 26120—We've Come a Long Way Together; 26178—While a Cigarette Was Burning; 26075—Whistling in the Wildwood; 26236—White Sails; 26267—You Look Good to Me; 26093—You're the Very Last Word in Love; 26032—Your Eyes Are Bigger Than Your Heart; 26111—You're Gonna See a Lot of Me; 26117.

Kein haus, keine Heimat (Brahms): *Thibault,* bar; Vic. 1611.

Kelberine, Alexander & Jeanne Behrend, duo-pf: Concerto for Two Pianos and Orchestra (McDonald); (alb) Vic. M-557, AM-557—Deep River, Song of the Volga Boatmen; Vic. 1999.

(Keler-Bela): Hungarian Overture; Dec. 25774.

Kelin, John: Little Town in Old County Down; Little Old Irish Mother of Mine; Var. 8007.

Kell, Reginald, clar: Quintet in B Minor (Brahms); (alb) Vic. M-491, AM-491.

Keller, Greta, voc: Who Am I; Song Is Done; Roy. 1704—Je Ne T'Aime Plus; Je N'Ai Qu'une Chanson; Lib. 524409—Am I to Blame; One Night of Love; Dec. 292—Der Neugierige; Am Meer; Lib. 277—Die Krahe; Standchen; Lib. 278—Danger In the Dark; Once Upon a Dream; Lib. 262—Deep In A Dream; They Say; Lib. 258—Never Again; I Get Along Without You Very Well; Lib. 253—Lamplight; I Love You Very Much, Madame; Lib. 184.

Kellogg, Charles, sgr: Narcissus; Serenade; Vic. 20168—Songs of our Native Birds; Vic. 35785.

Keltic Lament (Foulds): *Jacques Stg. O;* Col. 69735.

Kemp, Hal & O: **Victor for all Nos. unless otherwise indicated:** Johnny One Note; Where or When; Voc. 5104—Got a Date with an Angel; Pursuin' the Blues; Voc. 4652—Desire; Gloomy Sunday; Bru. 7630—Louisiana Purchase; You Can't Brush Me Off; 26592—Believing; 26562—I Can't Love You Any More; 26576—They Ought to Write a Book About You; 26562—Where Do I Go From You; 26576—Breeze & I; I Can't Resist You; 26615—Girl Who Took a Second Look; Meet The Sun Ha'f Way; 26627—I Hear Bluebirds; I Love to Watch the Moonlight; 26605—The VMI Spirit; Washington & Lee Swing; 26524—Am I in Love?; 25633—Bambina, ta; 26031—Begone; 26265—Blue Evening; 26247—Blue Italian Waters; 26156—Blue Moonlight; 26179—Boom; 26241—Chestnut Tree; 26204—Comparsa de Camajuani, co; 26302—Copa del Olvido, ta; 26301—Delightful Delirium; 26176—Don't Let That Moon Get Away; 25896—Don't Worry 'Bout Me; 26188—F. D. R. Jones; 26038—Foggy Day in London; 25685—Girl Behind Venetian Blind; 26255—Got a Date with an Angel; 25651—Have a Heart; 26194—Heart of Stone; 26165—Hoi-Polloi; 26179—How Warm It Is The Weather; 26255—I'd Like to See Samoa; 25665—If I Loved You More; 26040—If It's Good; 26215—I'm Sorry for Myself; 26272—In Dutch with the Duchess; 25718—I Never Knew Heaven Could Speak; 26194—I Still Love to Kiss You; 25665—It's All So New to Me; 26156—I Used to be Color Blind; 26009—I've Got a Pocketful of Dreams; 25896—Lamplight; 25651—Let's Do It; 26300—Let There Be Love; 26265—Like a Monkey. rh; 26040—Love for Sale; 26278—Lover; 26301—Meet the Beat of My Heart; 25893—Monday Morning; 26031—My Hands Are Tied; 26176—My Heart is Unemployed; 26038—Naturally; 25886—Night Is Filled With Music; 26009—Paradise; 26278—Powerhouse; 25718—Quimbamba, rh; 26302—Remember Me?; 25633—Small Fry; 25886—S'posin' 26241—Stop! You're Breaking My Heart; 25598—Sunrise Serenade; 26215—Things Are Looking Up; 25685—Three Little Fishies; 26204—Time on My Hands; 26300—What Do You Know?; 25893—What Goes Up Must Come Down; 26188—When Winter Comes; 26272—Whispers in the Dark; 25598—Yours for a Song; 26247—You've Got Me Crying Again; 26165—Answer is Love; 26403—Confucius Say; 26452—Crying in My Dreams; 26349—Girl with the Pigtails; 26385—Give a Little Whistle; 26466—Happy Birthday to Love; 26403—I Didn't Know What Time It Was; 26368—I Must Have One More Kiss; 26347—In An 18th Century Drawing Room; 26327—I Thought About You; 26408—It's My Turn Now; 26416—I've Got No Strings; 26466—Last Night; 26397—Lilacs in the Rain; 26385—Little Red Fox; 26416—Love Grows on the White Oak Tree; 26349—Love Never Went to College; 26368—Many Dreams Ago; 26397—Melancholy Lullaby; 26347—Ooh! What You Said; 26449—Out of Space; 26408—Playmates; 26469—Siberian Sleigh Ride; 26327—Thank Your Stars; 26469—Way Back in 1939 A. D.; 26449—What Goes On Behind Your Eyes?; 26336—What's New, 26336—Would'ja Mind; 26452.

Kempff, Wilhelm, pf: Sonata in B flat Major (Beethoven): (alb) BP. 4, 95020-4, 95025-9—French Suite in G Major (Bach); B.P. 95040.

Kendis, Sonny & O: Just Because; Better Than The Average Girl; Lib. 247.

Kennedy, William, ten: Gregorian Mass; (alb) Dec. 86, 23108-11—Bless This House; Dec. 374—Panis Angelicus (Franck); Dec. 364.

Kenny, Mart & O: Blue Tahitian Moonlight; Sam; Blu. 10323—Heart of Mine; Sweet Dream Sweetheart; Blu. 10476.

Kentner, Louis, pf: Au Bord d'Une Source (Liszt); Col. 69303—Ballade in B Minor (Liszt); (alb) Col. X-97—Hungarian Rhapsody No. 2 (Liszt); Col. 69004—Venezia e Napoli (Liszt): (alb) Col. X-105—Sonata in F Major (Beethoven); (alb) Col. M-404, AM-404.

Kerby, Paul, Cond: Bridal Chorus-Lohengrin (Wagner): Col. 7271—Overture-Le Caliphe de Bagdad (Boieldieu); Col. 69065—Overture-Mireille (Gounod); Col. 69065—Pilgrims Chorus-Tannhauser (Wagner); Col. 7271—Schonbrunner-Waltz (Lanner); Skaters Waltz (Waldteufel); Col. 260—Spanish Dances Nos. 1, 2, 3 & 5 (Moszkowski); Col. 409.

Kermesse: see Faust.

Kern, Adele, sop: Ariadne auf Nascos (Strauss. R.); B.P. 95051—Doll Song (Offenbach); Vienna Blood (Strauss). Dec. 25296.

(Kern, Jerome): Medley: Whose Baby Are You; Why Do I Love You; Ka-lu-a; Can't Help Lovin' Dat Man; Look for a Silver Lining; Who; Ol' Man River; Col. 7346——Gems: (alb) Vic. C-31, 12413-18——Melodies: There's A Hill Beyond a Hill; Blue Eyes; Dancing Time; Look for the Silver Lining; She Didn't Say Yes; Whose Baby Are You; Who; Moon Love; I've Told Ev'ry Little Star; Wild Rose; Vic. 36163.

(Kerr, Harrison): Study for Violoncello; NMQ. 1314.

Kerry Dance (Molloy): *Schumann-Heink,* con: Vic. 1464—*Heidt & O;* Col. 35462—*McCormack,* ten; Vic. 14611—*Clinton & O;* Vic. 26127.

Kersey, Ida, vio: Gavotte-Idomeneo Ballet Music (Mozart); Violin-Maker of Cremona (Hubay); Dec. 20222.

(Ketelbey): In a Chinese Temple Garden; By the Blue Hawaiian Waters; Dec. 25243—In a Monastery Garden; In a Persian Market; Dec. 25190—In A Monastery Garden; A Sunday Afternoon Reverie; Dec. 25641—The Sacred Hour; Sanctuary of The Heart; Dec. 23058—In The Moonlight; Vic. 36427—Wedgewood Blue; Vic. 36247.

Kevin, Barry: *Robinson,* sgr; Tim. 504—*Downey, voc;* (Fr. alb) Col. C-16, 35495.

(Key, Francis Scott): Star Spangled Banner; Dec. 2400, 1743.

Khowantchina (Moussorgsky): *Boston Sym. O, Koussevitzky,* Cond; Vic. 14415—*London Sym. O, Coates,* Cond; Vic. 11135—*Halle O. Harty,* Cond; Col. 67743—*E.I.A. R. Sym. Ferrero,* Cond; Dec. 25948.

Kiddusch: *Wolff,* bar; Col 4133.

(Kienzl): Der Evangelimann; Dec. 23047.

Ki Ki-Shimcha: *Rudinow,* sgr; Dec. 23084.

Kiepura, Jan, ten: **Decca for all Nos:** Aida-Celeste Aida (Verdi); Trovatore, Di Quella Pira (Verdi); 23009—I Mean to Say I Love You; Sweet Melody of Night; 23008—Mein Herz Ist Voller Sonnenschein (Buday-Hilm); O Sole Mio; 23027—Ob Blond, Ob Braun, Ich Liebe Alle Frau'n (Stolz-Marischka) Schen' Mir Dein Herz Heute Nacht (Stolz-Marischka); 23041—Tosca-excerpts (Puccini); 29016—see also Tosca, La.

Kikimora (Liadov): *Stor Sym. O, Jarnefelt,* Cond; Dec. 25469.

Kilenyi, Edward, pf: **Columbia for all Nos:** Etudes, (Chopin); (alb) M-368—Hungarian Fantasia (Liszt); (alb) X-120—Mazurka No. 6 in A Minor (Chopin); (Fr. alb) M-378—Sonata No. 2 in B Flat Minor (Chopin); (alb) M-378—Todtentanz (Liszt); (alb) X-122—Troika in Troika (Tschaikowsky); 69798—Symphonic Etudes (Schumann); (alb) X-162—Waltzes (Chopin); (alb) M-390—La Campanella, (Paganini-Liszt); 69798.

Killing Song: *Robeson,* bar; Vic. 25106.

Kimmel, John J, acd: Geese in Bog; Stack of Barley; Vic. 18193.

King Cotton (Sousa): *Amer. Legion Band;* Dec. 2136—*Bluebird Military Band;* Blu. 5621—*Vancouver Kitsilano Boys' Band;* Blu. 6946—*Goldman Band;* Vic. 26169—*Pryor's Band;* Vic. 19895.

King, Dennis, bar; Song of the Vagabonds; Vic. 19897.

King Edward VIII: King's Farewell Speech; Bru. 7810.

King, Henry & O: **Decca for all Nos. unless otherwise indicated:** Baby Face; I Fell All Over Myself; 3084—Day Dreams Come True At Night; Oh, You Beautiful Doll; 3057—Hear My Song Violetta; I Hear Bluebirds; 3093—I'll Be Seeing You; Palms of Paradise; 3072—Irene; Let There Be Love; 3083—One Look At You; At the Balalaika; 2981—Someday You'll Find Your Bluebird; Little Boy & A Little Girl; 2994; April in Paris; Tu Sais; 24478—see also Anthologies: Rumbas—Siboney, rh; Havana's Calling Me, w; 2068—The Peanut Vendor, rh; Jungle Dreams, rh; 2069—Say Si Si, rh; Tabu, rh; 2070—Mama Inez, rh; Maria La O, rh; 2071—Cachita, rh; My Shawl, rh; 2072—Am I Gonna Have Trouble with You?; 750—Blame It On the Rumba; 1188—Blue Hawaii; 1177—Blues Serenade; 1063—Boy Meets Girl; 938—But Definitely; 804—Dream Awhile; 899—Dream Time; 823—Easter Parade; 1178—Easy to Love; 937—Fine Romance; 890—Funny Old Hills; 2198—Garden in Granada; 1767—Gloomy Sunday, w; 743—Good-Bye Jonah; 1414—How Can I Thank You; 1972—I'd Like to See Samoa of Samoa; 1417—If You Were Someone Else; 1413—I Have Eyes; 2198—I'll Dream Tonight; 1825—I'll Sing You a Thousand Love Songs, 929—I'll Stand By; 755—I Love You with All My Heart-Waltz; 1787—Image of You; 1319—In the Neighborhood of Heaven; 1768—I Still Love to Kiss You Goodnight; 1417—It Can Happen to You; 938—It's Got to Be Love; 763—I've Got a Date with a Dream; 1977—I've Got a Heavy Date; 760—I've Got You Under My Skin; 937—Joobalai; 2199—Just a Quiet Evening; 1178—Lady Is a Tramp; 1404—Let Me Be the One in Your Heart-Waltz; 899—Let Me Whisper; 1787—Little Fraternity Pin; 1404—Little Robin Told Me So; 755—Love Is Like a Cigarette; 745—Love is Never Out of Season; 1333—Love of My Life; 2007—Make Believe; 801—Melody for Two; 1192—My Day Begins and Ends with You, w; 1063—My Heart Stood Still; 1009—My Own; 1987—My Romance; 745—No Regrets; 823—Old Flame Never Dies; 1414—Old Straw Hat; 1768—Ol' Man River; 801—Our Penthouse on 3rd Ave; 1333—Our Song, w; 1189—Put Your Heart in a Song; 1971—Rosa-Rosa; 2007—Sailboat in the Moonlight; 1320—Say It with Music; 1890—September in the Rain; 1192—Someday I'll Find You, w; 1009—Someday We'll Meet Again; 923—So Rare; 1332—South Sea Island Magic; 887—Sunny Side of Things; 1971—Sweet Is the Word for You; 1177—'Swonderful; 1890—Talking Through My Heart; 928—There's a Small Hotel; 763—There's Two Sides to Every Story; 929—Think It Over, 1972—This May Be the Night; 1977—Top of the Town; 1188—To You, Sweetheart Aloha; 887—Waltz Was Born in Vienna, w; 743—Way You Look Tonight; 890—When I'm with with You; 804—When the Stars Go to Sleep; 1825—When Two Love Each Other, 1332—Where Or When; 1319—Whistling Boy, w; 1189—Who'll Be the One This Summer?; 1320—World is Mine; 923—Would You, w; 760—You and I Know; 1413—You Are Music; 1767—You Came to My Rescue; 928—You're a Sweet Little Headache; 2199—You're Pretty as a Picture; 1978—You Started Me Dreaming; 750.

King Lear-excerpts (Berlioz): *London Sym. O, Harty,* Cond; Dec. 25539-40.

King Porter Stomp: *Bunn,* gtr; BN. 503—*Goodman & O;* Vic. 25090—*All Star Band;* Col. 35389—*Roy & O;* Dec. 2619—*Hopkins & O;* Dec. 184—*Hill's NBC O;* Blu. 6988—*Hawkin's & O;* Blu. 7839—*Miller & O;* Blu. 7853.

King Richard II (Shakespeare): *Evans,* actor; (alb) Col. M-393, 11044-48, 11049-53.

King Saul (Moussorgsky): *Rudinow,* sgr; (Fr. alb) Gam. MS-4.

King's Band: Big Ten College Medley March; Dec. 138—Four Little Blackberries; Ida and Dottie Polka; Dec. 223—I Love a Parade; Valencia; Dec. 139—Notre Dame Victory March; On Wisconsin; Dec. 137.

King's Henchman (Taylor): *Tibbett,* bar; Vic. 8103.

King Sisters, voc: Chop Fooey; Sometimes I'm Happy; Blu. 10660—Run Rabbit Run; Hot Gavotte; Blu. 10603—A Bee Gezindt; My Wubba Dolly; Blu. 10512—Give a Little Whistle; Holy Smoke; Blu. 10590—In The Mood; Irish Washer Woman; Blu. 10545.

King's Jesters & O: Fly Outflew the Flea; So You Left Me For The Leader Of A Swing Band; Dec. 1826—Pedro, The Cocktail Shaker; Phil the Fluters Ball; Dec. 1902.

King's Men, voc: Little Wooden Head; Dec. 3001—Lamp Is Low; Stairway To The Stars; Voc. 4878—Lazy Rolls the Rio Grande; Three Little Fishies; Voc. 4838.

King, Wayne & O: **Victor for all Nos. unless otherwise indicated:** I Can't Remember; Voc. 4300—Prince Charming; Voc. 4301—Evening Star; Voc. 4302—Alice Blue Gown; Irene; 26532—Castle of Dreams; Gypsy Tears; 26538—Adored One; Dance With Me; 26629—Blue Danube Waltz; Caprice Viennois; Bru. 6475—Blue Hours; With You Beside Me; Bru. 6615—Evening Star; Prince Charming; Bru. 6540—Giannina Mia; I Can't Remember; Bru. 7963—Moon Song; Twenty Million People; Bru. 6474—Annabelle; 26070—Arrancame la Vida, ta; 26231—Dans Mes Bras, ta; 26197—Glorianna; 26228—Golondrina, La, w; 25410—Good-night, Sweetheart; 22825—Goofus; 24877—Honolulu Eyes, w; 25410—I Love You Truly; 24018—I'm Forever Blowing Bubbles, w; 25501—I'm in Love with Vienna, w; 26069—Josephine; 25518—Kiss Me with Your Eyes; 26160—Little Sir Echo, w; 26197—Lonesome That's All, w; 26180—Mickey Mouse's Birthday Party; 25419—Moon Is a Silver Dollar; 26160—My Man; 26231—Night Is Young; 25495—Nursery Rhymes; 25419—One Day When We Were Young, w; 26069—Perfect Waltz; 26070—Road to Paradise, w; 25444—Save the Last Dance for Me; 22871—So Close to Me; 22825—Song of the Islands, w; 24472—Speak Easy, bo; 24509—

Star Dust; 24509 — Swamp Ghosts; 24877 — Sweethearts, w; 25528—Sylvia, w; 25528—Three O'Clock in the Morning, w; 25501—'Til the Sands of the Desert, w; 26180—Too Late; 22871 — Trust in Me; 25495 — Waltz You Saved for Me, w; 24472 — Will You Remember, w; 25444 — You're the Only Star, w; 26228 — At the Balalaika; 26463—Cornsilk; 26424 — Here Comes the Night; 26412—I Wonder Who's Kissing Her Now; 26329—Just a Dream of You; 26480—Leanin' On the Ole Top Rail; 26463—Let's Say Good Night; 26412—Little Cafe Down the Street; 26480—Moonlight and Roses; 26394—My Heart Is in Vienna; 26441—One Cigarette for Two; 26475—Palais de Dance; 25394—Singing Hills; 26475—Smoke Gets in Your Eyes; 26329—Where Was I; 26424—You Tell Me Your Dream; 26441.

Kinney, Ray & O; **Decca for all Nos:** Hawaiian Love; Ka-Lu-A; 3095—Kona Moon; When My Dreamboat Sails Tonight for Honolulu; 3244—Songs of Hawaii; (alb) 10—Songs of Hawaii; (alb) 40—Across the Sea; 1910—Aloha la No O Maui-Hula; 1780—Cockeyed Daughter; 2287—Coral Isle; 1781—Hano Hano Hano Lei; 2103—Hoonanea-Hula; 1910—Hawaii Sang Me to Sleep; 2753—Hula Lullaby; 2368—I Had to Love & Leva on the Lava; 2287—It's Time to Say Aloha; 2368—Kamaaina from Lahaina; 2288—King's Serenade; 1911—Let the Rest of the World Go By; 2754—Manuela Boy-Hula; 1780—Maui Girl; 2753—Mauna Kea; 1781—Old Plantation; 1911—Pua Maka Hala; 2102—Queen Hula-FT; 2104—So Long But Not for Long Aloha-Fox Trot; 2103—Song of Old Hawaii; 1779—Tahitian Lullaby-Fox Trot; 2104—Till We Meet Again; 2754—Ulili E-Hula; 1779—When "Hilo Hattie" Does the Hilo Hop-Fox Trot; 2102—White Ginger Blossoms; 2288.

Kinney, Ray, voc; **Decca for all Nos:** Palm Trees Sing Aloha; Tropic Love; 1224—In a Canoe; Kau Ipo I Ka Hee Pue One; 1764—Lullaby of the Palms; What Are the Wild Waves Saying; 1765—My Wahine and Me; Waipio; 1763—Across the Sea; 533—Anapau; 556—Beneath a Banyan Tree; 536—By An Old Sugar Mill in Hawaii; 1136—Cockeyed Mayor of Kaunakakai; 536—Dancing Under the Stars; 812—Don't Play Aloha Oe When I Go; 828—Do the Hula-Hula; 855—Dusky Polynesian; 1331—Farewell, Malihini; 828—For You a Lei; 533—Haleiwa; 835—Hawaiian Hospitality; 858—Hawaiian Souvenirs; 1136—Hawaii Calls; 1221—Hawaii, In The Heart Of Me; 537—Here In Hawaii; 857—Holoholo Kaa-Car Ride Hula; 1222—Honolulu Honeymoon; 1137 — Hula Lullaby; 1138 — If Your Aloha Means, I Love You; 856—It Happened at Waialae; 1137—It's Just an Old Hawaiian Custom; 642—Ka Mea U'i; 643—Kaneohe Hula; 534—Kilakila Halekala-Haw. Cowboy Song; 1223—Leahi; 857—Little Brown Gal; 532—Lovely Night Blooming Cereus; 1222—Maile Lau Liilii; 642—Meleana E; 858—Moku Kai Kahi; 855—My Hula Lady; 643—Nani Wale Ka Mahina; 556—On a Cocoanut Island; 811—On Our Parting Day; 532—Our Last Hawaiian Moon; 1223—Palace in Paradise; 827—Papalina Lahilahi; 535—Pretty Red Hibiscus; 811—Pua Aloha; 1331—Pulupe; 897—That's What the Lei Said to Me; 537—To You, Sweetheart, Aloha; 812—Trade Wind; 827—Tropical Madness; 1135—Uheuhene-Haw. Shouting Song; 856—Under a Tropical Moon; 1138 — What Aloha Means; 534—What More Can I Say After I Say Aloha; 1221—When the April Showers Reach Hawaii; 1135.

Kipnis, Alexander, bass: **Victor for all Nos: unless otherwise indicated:** The Captive (Gretchaninoff); O Could I But Express In Song (Malashkin); Tilim Bom (Stravinsky); 15894—Simone Boccanegra; Il Lacerato spirito; 15820—Al Sen Ti Stringo e Parto-Ariodante (Handel); Si, Tra I Ceppi (Handel); Col. 7224—Am Meer (Schubert); Aufenthalt (Schubert); (Fr. alb) Col. M-89, 67433—Der Doppelganger (Schubert); Der Wanderer (Schubert); (Fr. alb) Col. M-89, 67434—Der Erlkonig (Schubert); Heidenroslein (Schubert); Ungeduld (Schubert); Col. 9128—Feldkeinsamkeit (Brahms); Immer Leiser Wird Mein Schlummer (Brahms); Col. 7204—Good Friday Music-Parsifal (Wagner); (Fr. alb) Col. M-337, 67370-1—Konigs Gebet-Lohengrin (Wagner); Evening Star-Tannhauser (Wagner); Col. 7280—Der Lindenbaum (Schubert); Der Wegweiser (Schubert); (Fr. alb) Col. M-89, 67435—An die Nachtigall (Opus 46, No. 4); Erinnerung (Opus 63, No. 2); Mainacht, Die (Opus 43, No. 2); O Wüsst' ich doch den Weg zurüch (Op. 63, No. 8); Sonnett, Ein (Opus 14, No. 4); Sonntag (Opus 47, No. 3); Ständchen (Opus 106, No. 1); Vergebliches Ständchen (Opus 84, No. 4); Verrat (Opus 105, No. 5); Vier ernste Gesänge—No. 1; No. 2; No. 3; No. 4; Von ewiger Liebe (Opus 43, No. 1); (alb) M-522—Entführung aus dem Serail—Wer ein Liebchen hat Gefunden; with Berlin State Opera O; 1738—Magic Flute (Mozart); In diesen heiligen Hallen; 8684—Magic Flute—O Isis und Osiris; with Berlin State Opera O; 1738 — Meistersinger (Wagner); Das schöne Fest, Johannistag; 7894 — Rosenkavalier (R. Strauss); Herr Kavalier; 7894—Simon Boccanegra (Verdi); Il lacerato spirito; 8684.

Kirby, John & O: **Vocalion for all Nos. unless otherwise indicated:** Anitra's Dance; Drink To Me Only With Thine Eyes; 4890—Dawn on the Desert; The Turf; 4653—Effervescent Blues; It Feels So Good; 4624—I May Be Wrong; Opus 5; 5048—Front and Center; Nocturne; 5520—Impromptu; Little Brown Jug; 5570—Minute Waltz, You Go Your Way; 5542—Blue Skies; Royal Garden Blues; 5187—After I Say I'm Sorry; 5185—From A Flat to C; Undecided; Dec. 2216—Pastel Blue; Rehearsin' for a Nervous Breakdown; Dec. 2367.

Kirk, Andy & O: **Decca for all Nos:** Please Don't Talk About Me When I'm Gone; Why Go On Pretending, 3033—Big Jim Blues; I Don't Stand A Ghost Of A Chance; 2915—I'm Getting Nowhere With You; It Always Will Be You; 2957—Love Is The Thing; Wham; 2962—All the Jive is Gone; 744—Bearcat Shuffle; 1046—Bear Down; 1606—Better Luck Next Time; 1422—Big Dipper; 1606—Bless You My Dear; 2204—Blue Illusion; 772—Breeze; 2261—But It Didn't Mean a Thing; 2277—Christopher Columbus; 729—Close to Five; 2407—Clouds; 2570—Cloudy; 1208—Corky; 772—Dedicated to You; 1146—Down Stream; 1531—Dunkin' a Doughnut; 2723 — Fifty-Second Street; 1146—Floyd's Guitar Blues; 2483—Foolin' Myself; 1261—Froggy Bottom; 729—Ghost of Love; 2226—Git; 931—Give Her a Pint; 853—Goodbye; 2570—Honey; 2326—How Can We Be Wrong; 2081—How Much Do You Mean to Me?; 2081—I'll Get Along Somehow; 1349—I'll Get By; 1916—I'll Never Fail You; 2407—I'll Never Learn; 2510—I'm Glad for Your Sake; 1531—In My Wildest Dreams; 1579—In the Groove; 1261—I'se a Muggin; 744—It Must Be True; 1827—I Surrender Dear; 1916—I Went to a Gypsy; 1422—I Won't Tell a Soul; 2127—Julius Caesar; 2383—Jump Jack Jump; 2226—Key to My Heart; 1710—Lady Who Swings the Band; 1085—Little Joe from Chicago; 1710—Lotta Sex Appeal; 1046—Lover, Come Back to Me!; 1663—Mary's Idea; 2326—Mellow Bit of Rhythm; 1579—Messa Stomp; 2204—Moten Swing; 853—Poor Butterfly; 1663—Puddin' Head Serenade; 1208—Say It Again; 2774—September in the Rain; 2617—Sittin' Around & Dreamin' 2261—Skies Are Blue; 1349—S'posin', 2510—Steppin' Pretty; 931—Then I'll Be Happy; 2723—Toadie Toddle; 2127—Twinklin'; 2483—Until the Real Thing Comes Along; 809—Walkin' and Swingin'; 809—Wednesday Night Hop; 1303—What a Life; 2617—What's Mine is Yours; 1827—What Will I Tell My Heart?; 1085—What Would People Say?; 2277—Why Can't We Do It Again; 1477—Why Don't I Get Wise to Myself; 2774—With Love in My Heart; 1477—Worried Over You; 1303—You Set Me on Fire; 2383.

Kirchenchor: see Meistersinger.

Kirilloff's Balalaika O: Odessa; Polianka; Vic. 19776 — Russian Bazaar; Russian Inn; Vic. 35826—Shining Moon; Song of Volga Boatmen; Vic. 19960.

Kirkpatrick, Ralph, hschd: Chromatic Fantasy & Fugue (Bach J. S.); (alb) Mus. 25—Italian Concerto; Fugue in C Minor (Bach J. S.); Mus. 1006-7—Concerto for Harpsichord (Bach J. S.); (alb) Mus. 38.

Kirsch, Lucien, cel: Trio in D Major (Haydn); (alb) Mus. 8—Sonatas for flute & Figured Bass (Bach, J. S.); (alb) Mus. 16.

Kiss, The: see Bacio, Il (Arditi) also Wiegenlied (Smetana).

Kiss, Lajos & O: Serenade (Toselli); Harlequin Serenade (Drigo); Var. 8002—Selections from La Boheme (Puccini); Var. 8003—Dance Slave, Nos. 8 & 16 (Dvorak); Var. 8004.

Kiss in the Dark (Herbert): *Horlick & O;* Dec. 2852—*Langford,* voc; Dec. 2681—*Garber & O;* Dec. 1294—*Himber & O;* Roy. 1779—*Smith,* ct; Vic. 26431—*White,* ogn; Vic. 26249—*Crawford,* ogn; Vic. 24282.

Kiss Me Again (Herbert): *Horlick & O;* Dec. 2850—*George,* sop; Dec. 2682—*Garber & O;* Dec. 1096—*Crawford,* ogn; Dec. 178—*Provol's Canaries;* Dec. 188—*Easton,* sop; Bru. 15193—*Chemet,* vio; Vic. 1402—*Victor Salon Gr;* (Fr. alb) Vic. C-33, 12590—*Troubadors,* voc; Vic. 20922.

Kiss Waltz (J. Strauss): *Horlick & O;* Dec. 2636—*Phil. O, Knappertsbusch,* Cond; Dec. 20304.

Kitain, Anatole, pf: Ballade in D Minor (Brahms); (Fr. alb) Col. M-342, 69280—Elegie (Rachmaninoff); Mazurka in E Minor (Scriabin); Col. 69272 — Etude (Scriabin); Etude Tableau in F Minor (Rachmaninoff); Prelude in G Sharp Minor (Rachmaninoff); Prelude (Scriabin); Col. 69569 — Rondo in E Flat (Chopin); Col. 69211—Waltzes (Brahms); (alb) Col. M-342.

Kittel Ch: Olympic Hymn (R. Strauss); Dec. 20294.

Kitten on the Keys (Confrey): *Carle,* pf; Dec. 1740—*A. Young & O;* Dec. 1011.

Kitzinger, Fritz, pf: see Primrose and Kitzinger.

Klavierstueck (Schoenberg): *Heyman,* pf; FRM. 9.

Kleeberg, pf: Etude in F Major, op. 10, No. 8 (Chopin); Norwegian Bridal Procession (Grieg); Dec. 20230.

Kleiber, Erich, Cond, Sym. O: Cellini Overture; March-Damnation of Faust (Berlioz); (alb) Roy. 12—Till Eulenspiegel's Lustige Streiche (R. Strauss); (alb) Roy. 13—The Firebird Ballet (Stravinsky); Dec. 25541-43—see also *Berlin Phil. O. & Bach Phil. O.*

Klein, Manny & O: Dreamy Hawaiian Moon; Hoohihi Oe Ke Ike Mai; Voc. 4170—Malihini Mele; Moonlight in Waikiki; Voc. 4114—Makalopua O Kamakaeha; Rainbows Over Paradise; Blu. 10505.

Kleine Kammermusik (Hindemith): *Los Angeles Wind Quintet* (alb) Col. X-149, 17169-70.

Kleiner Walzer (Carreno): *Carreno,* pf; Dec. 20396.

Klemperer, Otto, Cond: Symphony No. 1 in C Minor (Brahms); Dec. 25487-92 — La Belle Helene-Overture (Offenbach); Dec. 25145—Don Juan-Symphonic Poem (R. Strauss); Dec. 25444-45—Till Eulenspiegel's Merry Pranks, (R. Strauss); Dec. 25421-22.

Kline, Olive, sop: Abide with Me; Whispering Hope; Vic. 19873—Florian's Song; I Dream of Jeanie; Lass with Delicate Air; My Love's an Arbutus; Vic. 24537—Stars with Little Feet, The Violet, Vic. 24790—I Know a Bank (Horn); Vic 4085.

Klingsor's Magic Garden-Parsifal (Wagner): *Royal Phil. O, Walter,* Cond; Col. 67190-1.

Klose, Margarete, con: see Walkure.

Knabe Und Veilchen (Wolff): *Wolff,* bar. (Fr. alb) Col. M-268, 4148.

Knapp, Orville & O: **Decca for all Nos:** Accent on Youth; Girl I Left Behind Me; 554—Believe Me; Talkin' To Myself; 224—Blue Sky Avenue; Too Beautiful; 128—If it Isn't Love; Mississippi Honeymoon; 330—If You Love Me, Say So!; Naturally; 315—I'm Misunderstood; You Opened My Eyes; 412—It's Written All Over Your Face; Let's Be Thankful; 331—I Want to Learn to Speak Hawaiian; Why Stars Come Out at Night; 538—I Was Taken By Storm; You're a Heavenly Thing; 413—Little Angel Told Me So; Me Without You; 316—Take it Easy; Speaking Confidentially; 539.

Knappertsbusch, Hans, Cond: Mazeppa-Symphonic Poem (Liszt); Dec. 20082-84—Salome-Dance of the Seven Veils (R. Strauss); Dec. 25166—Symphony No 39 in E Flat (Mozart); Dec. 25007-9 — Intermezzo-Waltz Scene (R. Strauss); Dec. 25150—Russlan and Ludmilla-Overture (Glinka); Dec. 20023 — 6 German Dances (Mozart); Dec. 20057-58—Symphony No 100 in G Major (Haydn); Dec. 20038-41—Symphony No. 7 in A Major (Beethoven); Dec. 25409-13—Bei uns zu Haus Waltz (Strauss J); Dec. 20302—Kiss Waltz (Strauss J); Dec. 20304—Symphony No. 94 in G Major (Haydn); Dec. 25404-6—Tannhauser-Herd Boy's Song & Pilgrim's Chorus (Wagner); Dec. 25138.

Kniestaedt, George, vio: Largo-Xerxes (Handel); Arioso (Handel); Roy. 1717—Nocturne (Chopin); Serenade (Schubert); Roy. 1718.

Knitzer, Jack, bas: see Quartettino for Bassoons.

Knote, Heinrich, ten: Siegfried's Death (Wagner); Parsifal-excerpt (Wagner); Dec. 25267.

Knowest Thou the Land: see Mignon.

Knudson, Thurston & Augie Goupil, drum-duo: Otea O Tahiti; Dec. 2545—Tahiti Api; (Fr. alb) Dec. No. 34, 2253.

Kobold half wohl da, Ein!: see Meistersinger.

Kochanski, Paul, vio: Sonata in D Minor (Brahms); (alb) Vic. M-241, AM-241.

Koczalski, Raoul von, pf: Etudes in G flat Major, op. 10, No. 5 & op. 25, No. 9 (Chopin); Waltzes in B flat & F (Mozart); Dec. 20426.

(Kodaly, Zoltan): Il Pleut Dans La Ville; Col. 17111—Evening; Vic. 1937—Hary Janos; (alb) Vic. M-197, AM-197.

(Koechlin, Charles): L' Hiver; Vic. 1652.

Kohon, Benjamin, bas: see Schuster and Kohon.

Koki, Sam & O: Ebb Tide; Paradise Isle; Dec. 1438.

Ko-Ko: *Ellington & O;* Vic. 26577.

Kolisch String Quar: Quartet in B Flat (Mozart); (alb) Vic. M-407, AM-407—Quartet for Piano and Strings in E flat (Schumann); (alb) Vic. M-431, AM-431—Sextette in F Minor Musikalischer Spass (Mozart); (alb) Vic. M-432—Quartet No. 23 in D (Mozart); (alb) Col. X-53.

Kol Nidre (Trad.): *Sandler Trio;* Col. 257—*Victor Salon O;* Vic. 35830—*Rudinow,* sgr; Dec. 23083.

Kol Nidrei (Bruch): *Piatigorsky,* cel; Dec. 25501.

Kolj Slavenj (Bortnjansky): *Don Cossack Ch;* Col. 7220.

Kolsiana, Ralph & O: Aloha Oe; Song of the Islands; Blu. 7110.

Komarik, f.s: *Lescenco,* bar; Col. 4111.

Komm Gott, Schopfer, Hiliger Geist (Bach, J. S.): *Commette,* ogn; Col. 402.

Komm', susser Tod (Bach, J. S.): *Anderson,* con; Vic. 1939—*Lashanska,* sop; Vic. 7085—*Casals,* cel; Vic. 7501—*Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. 243, 8496—*von Basilides,* mez-sop; Dec. 25017—*Victor Sym. O;* Vic. 36233.

Konig's Gebet: see Lohengrin.

Konrath, Anton, Cond: see *Vienna Sym. O.*

Konzertstuck (Weber): see Andantino; (Fr. alb) Col. M-312, 69083—Concerstuck in F Minor (alb) Col. X-59.

Korjus, Miliza, sop: **Victor for all Nos:** Ernani-Cavatina; Vespri Siciliana-Bolero; Vic. 12603—Voices of Spring (Strauss); Invitation to the Waltz (Weber); Vic. 12829—Bacio, Il (Arditi); 12588—Goldene Hahn: Hymne an die Sonne (Rimsky-Korsakow); 12021 — Lakmé (Delibes)—Dov e l'Indiana bruna?; O Dourga bionda, proteggici; 12136—Liebe Kleine Nachtigall (Moszkowski); Mädchen von Cadiz, Die (Delibes); 12036 — Magic Flute: Der Hölle Rache kocht in meinem Herzen (Mozart); 11921—Nachtigall, Die (Alabieff); 11831—One Day When We Were Young (Strauss II); 4411—Parla (Arditi); 12588—Tales from the Vienna Woods (J. Strauss); 4410—Tales of Hoffman

Olympia's Aria (Offenbach); 11921 — There Will Come a Time (Strauss); 4411—Variations (Proch); 11831—Zarenbraut: Arie der Martha (Rimsky-Korsakow); 12021.

(Korngold, Erich): Das Lied Der Liebe-excerpts; Dec. 20259, 20261; Das Wunder Der Heliane-Ich ging zu ihm; Dec. 25805—Sweet Melody of Night; Dec. 23008—Die Tote Stadt-excerpts; Dec. 29012.

Korn Kobblers & O: Varsity for all Nos: How You Gonna Keep 'em Down On the Farm; Ain't She Sweet; 8124—Oh Johnny; Oh; You Beautiful Doll; 8093 — Don't Give Me No Goose For Christmas; Shirt Tail Stomp; 8097—Trumpet Blues; Cheatin' On Your Baby; 8105—Floating Kidney; Oh Gee, Say Gee, You Ought to See My Gee Gee from the Fiji Isles; 8115—Darktown Strutters' Ball; Over The Waves; 8277—Five Foot Two Eyes of Blue; When You Wore a Tulip; 8249—I'm Sitting On Top of the World; Take Me to the Land of Jazz; 8255.

Koshetz, Nina, sop: Serenata Mexicana (Ponce); Estrellita (Ponce); Vic. 4040—Sadko-Berceuse (Rimsky Korsakov); Prince Igor-Arioso of Jaroslavna (Borodin); Vic. 9233.

Kossacken (Gretchaninov): *Don Cossack Ch;* Col. 7226

Kossackenlied, f.s: *Don Cossack Ch;* Col. 7227.

Kostelanetz, Andre & O: Claire de Lune (Debussy); Pavane Pour Une Enfante Defunte (Ravel); Col. 7361—Highlights from Porgy and Bess (Gershwin); Col. 7362—Estrellita; A Perfect Day; Col. 4236—Adios Muchachos; Yira Yira; Bru. 7874—Bugle Call Rag; Turkey in the Straw; Bru. 8214—Casey Jones; Tiger Rag; Bru. 8233—Cubanacan; My Sombrero; Bru. 7875—Goodnight, Ladies; Mary Had a Little Lamb; Bru. 7873—Man on the Flying Trapeze; Swamp Fire; Bru. 8226—Chant of the Weed; Rumba Fantasy; Vic. 36161—Revenge with Music; Vic. 36142.

Koussevitzky, Serge, Cond: see *Boston Sym. O.* and *London Phil. O.*

Koussevitzky, Serge, stg. bass: Chanson Triste (Koussevitzky); Sonata (Eccles-Koussevitzky); Vic. 7159.

Kovac, Nicolas, domra: Cossack Revels; (alb) Dec. 42, 2373.

Kraieff, Alexander, bass: Prince Igor-I hate a dreary life (Borodin); Vanka Tanka (Dargomijsky); Dec. 20637 — Pique-Dame-Prince Yeletzky's Proposal (Tschaikowsky); Dec. 20219.

Krauss, Clemens, Cond: see *Vienna Phil. O.* and *Berlin State Opera O.*

Krauss, Lili, pf: see Sonatas (Beethoven).

Kreiner String Quar: Passepied (Rubinstein); (Fr. alb) Vic. M-397, 12131—Quartet in G Major (Mozart); (alb) Vic. M-393—Quartet in D Minor-Minuetto (Mozart); (Fr. alb) Vic. M-393 — Rispetti e Strambotti (Malipiero); (alb) Vic. M-397—Quartet in A (Boccherini); Quartet in E flat (Boccherini); FRM. 1-4.

Kreiner Sextette: Chorale for String Sextette (Harris); Vic. 12537.

(Kreisler, Fritz): Liebesleid; Dec. 2710, 20030; Vic. 1950, 6608—Liebesfreud; Dec. 2710, 20030, 20008; Vic. 1891, 6608—Caprice Viennois; Dec. 2711, 25786; Vic. 26572, 6586, 14690, 26306—Marche Miniature Viennoise; Dec. 2711, 25787—The Old Refrain; Dec. 2712; Vic. 1465, 22336, 36019 — Polichinelle; Dec. 2712 — Tambourin Chinois; Dec. 2713; Vic. 6844, 8284, 14690, 26306 — Syncopation; Dec. 2713 — Schon Rosmarin; Dec. 2714; Vic. 1385, 1659—La Gitana; Dec. 2714, Vic. 1950—Sicilienne et Rigaudon; Dec. 20008—Paraphrase on Two Russian Folk Songs; Dec. 25787—Praeludium and Allegro; Vic. 1863—Kreisleriana; (alb) Vic. M-211.

Kreisler, Fritz, vio: Victor for all Nos: Kreisler Serenade; 1158—Concerto in D Major (Mozart); (alb) M-623—Rosamunde-Ballet Music (Schubert); Larghetto (Weber); 26573—Albumblatt—Marguerite (Album Leaf) (Rachmaninoff- Kreisler); 1170—Aloha Oe (Farewell to Thee) Queen (Liliuokalani-Kreisler); 1115—Andante Cantabile (String Qt., Op. 11) (with String Qt.) (Tschaikowsky); 6184—Andante Cantabile: Quartet in D Major (Tschaikowsky); 15217—*Andantino Lemare-Saenger;* 1165 At Dawning (Cadman-Rissland); 1165—Cancion Populare De (Falla-Kochanski); 1244—Caprice Viennois (Kreisler); 14690—Chanson Indoue (Rimsky-Korsakow-Kreisler); 1981—Chanson Louis XIII et Pavane (Kreisler); 1503—Coq d'Or, Le (Rimsky-Korsakow-Kreisler); 15487—Danse Espagnole (De Falla-Kreisler); 1339—Deep in My Heart (Romberg); 1151—En Bateau (Debussy); 1358—Fair Rosemary (Kreisler); 1386—Fille aux Cheveux de Lin, La (Debussy-Hartmann); 1358—Frasquita Serenade (Lehar-Kreisler); 1158—From the Land of the Sky-Blue Water (Cadman-Kreisler); 1115—Gavotte (Beethoven-Kramer); 1136—Gitana, La (Kreisler); 1950—Humoresque (Dvorak - Kreisler); 15217 — Humoresque (Tschaikowsky-Kreisler); 1170 — Hungarian Dance, No. 17 (Brahms-Kreisler); 6706—Indian Lament (Dvorak-Kreisler); 7225—Indian Love Call (Harbach-Hammerstein-Friml); 1151—Jota (De Falla); 1504—Kreisler Serenade (Lehar); 1158—Largo (Handel); 6184—Liebesfreud (Kreisler); 1891—Liebesfreud (Kreisler); 6608—Liebesleid (Kreisler); 6608—Liebesleid (Kreisler); 1950—Lotus Land (Cyril Scott); 6706—Lotus Land (Scott-Kreisler); 15487—Malaguena (Albeniz-Kreisler); 1244 — Menuet (Bach-Winternitz); 1136—Midnight Bells (Heuberger); 1465—Mighty Lak' a Rose (Nevin-Kreisler); 1320—Old Folks at Home (Foster-Kreisler); 1325—Old Refrain (Trans. Kreisler); 1465—Poupee Valsante (Poldini-Kreisler); 1981—Pre cieuse, La (Kreisler); 1503—Rondino (Kreisler); 1386—Rosary, The (Nevin-Kreisler); 1320—Serenade Espagnole (Glazounow-Kreisler); 1504—Slavonic Dance, No. 1 In G Minor (Dvorak-Kreisler); 1414—Slavonic Dance No. 3 In G Major (Dvorak-Kreisler); 7225—Sonata in A Major, op. 162 (Schubert): with Rachmaninoff, pf; (alb) M-107—Sonata in C Minor, op. 45 (Grieg); with Rachmaninoff, pf; (alb) M-45—Songs My Mother Taught Me (Gypsy Song) (Dvorak-Kreisler); 1414—Souvenir (Drdla); 1325 — Tambourin Chinois (Kreisler); 14690, 1844—Tango (Op. 165, No. 2) (Albeniz-Kreisler); 1339—Thais—Meditation (Massenet); 6844—Vida Breve,, La—Danza Espanola (De Falla-Kreisler); 1891.

Kreisler, Fritz, vio: *& H. Kreisler,* cel. *Arlésienne* — Intermezzo (Bizet-Kreisler); 8090 — Sanctissima (Corelli-Kreisler); 8090.

Kreisler, Fritz, & London Phil. O: Concerto for Violin, in D Major (Beethoven); (alb) M-325, AM-325 — Concerto in D Major (Brahms) (alb) M-402, AM-402—Concerto in E Minor (Mendelssohn); (alb) M-277, AM-277.

Kreisler, Fritz, vio. *& Philadelphia O, Ormandy,* Cond: Concerto (Paganini-Kreisler); (alb) M-361.

(Kremser): Wir Treten zum Beten; Dec. 20257.

(Krenek): Jonny Spielt Auf-excerpts; Dec. 25003, 25785—Little Suite; (Fr. alb) Vic. M-646.

Kress, Carl, gtr: Afterthoughts; Helena; Love Song; Peg Leg Shuffle; Sutton Mutton; (alb) Dec. 114——with McDonough, gtr-duos: Danzon; Stage Fright; Bru. 6917.

Kreutzer Sonata: see Sonata No. 9 in A (Beethoven).

King Kristian Suite (Sibelius): *Stor Sym. O, Jarnefelt,* Cond; Dec. 25271, 20067—*Royal Opera O, Jarnefelt,* Cond; Dec. 25198.

(Kroll): String Quartet in E Minor (alb) Sch. 6—Chansonette & Mazurka; Sch. 2006—Mignonette & Canzonetta; Sch. 2520.

Kroll, Wm., vio: see *Pessl* and *Coolidge Quartet.*

Kruger, Jerry & O: Rain Rain Go Away; Summertime; Voc. 4927.

Krunscheidt, Cond: see *St. Ludwig's Church Ch.*

Krupa, Gene & O: Brunswick for all Nos. unless otherwise indicated: Boog It; Lovers Lullaby; Col. 35415—It Happened in Kaloha; I Love You Much Too Much; Col. 35429—Manhattan Transfer; Moments in the Moonlight; Col. 35444—Say Si Si; Woodpecker Song; Col. 35408—So Long; Tuxedo Junction; Col. 35423—Sierra Sue; Tiger Rag; Col. 35454—Make Believe Island; My Wonderful One Let's Dance; Col. 35474—No Name Jive; Six Lessons From Madame La Zonga; Col. 35508—Marcheta; Symphony in Riffs; Col. 35387—Chop Chop Charlie Chan; Love In My Heart; Col. 35490—I Hope Gabriel Likes My Music; Swing Is Here; Blu. 10705—After All; Vagabond Dreams; Col. 35304—All Dressed Up Spic and Spanish; I Like To Recognize the Tune; Col. 35237—Drummin' Man; I'd Love to Call You My Sweetheart; Col. 35324—I've Got My Eyes On You; A Lover Is Blue; Col. 35361—I've Got No Strings; The Rumba Jumps; Col. 35366—Hodge Podge; On The Beam; Col. 35262—My Old Kentucky Home; Old Black Joe; Col. 35205—Take Your Love; Sweetheart, Honey, Darlin', Dear; Col. 35218—Three Little Words; You're A Lucky Guy; Col. 35336—After Looking at You; 8249—Any Time at All; 8205—Apurksody; 8296—Bolero at the Savoy; 8284—Bye Bye Blues; 8249—Challenger Chop; 8412—Do You Wanna Jump; Children; 8289—Don't Be Surprised; 8412—Dracula; 8361—Fare Thee Well, Annie; Laurie; 8139—Foo for Two; 8361—Grandfather's Clock; 8124—Guess I'll Go Back Home This Summer; 8451—I Know That You Know; 8124—Jam on Toast; 8211—Jungle Madness; 8400—Lady's in Love With You; 8340—Madam Swings It, The; 8335—Meet the Beat of My Heart; 8188—Moonlight Serenade; 8448—Murdy Purdy; 8284—My Hands Are Tied; 8346—My Own; 8205—Nagasaki; 8188—Never Felt Better, Never Had Less; 8289—Prelude to a Stomp; 8139—Quiet and Roll 'Em; 8335—Rhythm Jam; 8198—Since My Best Gal Turned Me Down; 8253—Some Like It Hot; 8340—Ta-ra-ra-boom-der-a; 8296—Tutti-Frutti; 8211—Variety Is the Spice of Life; 8346—Walkin' and Swingin'; 8253—What Goes on Here; 8166—Whisper While We Dance; 8451—Wire Brush Stomp; 8166—You and Your Love; 8448—*You Taught Me to Love Again;* 8400—You're As Pretty As a Picture; 8198.

Kto Bog Velig (Bortnjansky): *Don Cossack Ch;* Col. 7325.

Kubelik, Rafael, Cond: see *Czech Phil. O.*

Kuiawiak Mazurka in A Minor (Wieniawski): *Szikra,* vio; Dec. 20287.

Kullman, Charles, ten: Columbia for all Nos: Ah! Sweet Mystery of Life (Herbert); 4107—Air des Sängers: Der Rosenkavalier (R. Strauss); 4153—Ave Maria (Bach—Gounod); 9143—Ave Maria (Schubert); 9130—Gypsy Love Song (Herbert); 17135—I Breathed The Breath of Blossoms Red (Mahler); DB-1303—in set M-361—Ich liebe dich (Grieg); 4143—I'm Falling in Love with Someone (Herbert); *P-17141—In fernem Land: Lohengrin (Wagner); 9146—Largo: Xerxes (Handel); 9143—Lied von der Erde, Das (Mahler); set M-300; Love in My Heart (Lehar); 4116—Preislied: Die Meistersinger (Wagner); 9146—Serenade; 4107—Serenade (Romberg); 4116—Serenade (Schubert); 9130—Still As The Night (Bohm); 4143—Thine Alone (Herbert); *P-17141—Vittoria, *Mio Core;* 4153—Vladimir's Aria: Prince Igor (Borodin); 9099—Wer in Lieb entbrannt; Bartered Bride (Smetana); 9096—When You're Away (Herbert); 17135—Wohin seid ihr entschwunden: Eugene Onegin (Tchaikovsky); 9099.

Kunz, Charlie, pf: If You Could Care for Me; Kiss Me Again; Bitter Sweet Waltz; Dec. 1491—Melody Masters (Lehar) Dec. 2669—Some of These Days; With a Song in My Heart; Night and Day; Dec. 1491—My Prayer; If I Didn't Care; Wishing; South of the Border; I Paid for the Lie That I Told You; Boomps-A-Daisy; Lib. 7122—What'll I Do?; Always; When You and I Were Seventeen; Dancing Time; I Kiss Your Hand, Madame; The Girl Friend; Indian Love Call; Lib. 6732—I Never Realized; Birth of the Blues; Pink Elephants; Rose in the Bud; Speak to Me of Love; Someday I'll Find You; Lib. 6405—Artists Life; Tales From the Vienna Woods; Wine, Women and Song; Blue Danube; A Thousand and One Nights; Vienna Blood; Lib. 6693.

Kurenko, Maria, sop: Hymn to the Sun (Rimsky-Korsakov); Song of India (Rimsky-Korsakov); Col. 213—Mignon-Connais tu le pays? (Thomas); La Boheme-Musetta's Waltz Song (Puccini); Col. 214—Tschaikowsky Songs; (alb) Vic. M-678.

Kurtz, Efrem, Cond: Coppelia Ballet (Delibes); Sylvia Ballet (Delibes); Col. 69323—Gaite Parisienne (Offenbach); (alb) Col. X-115—Naila Waltz (Delibes); The Swan Lake (Tschaikowsky); Col. 69080—see also *London Phil. O.*

Kusmiak, Eugene, pf: Trio in C Major (Giorni); (alb) Mus. 33.

Kuss, Der (Beethoven): *Wolff,* bar; Col. 4210.

Kyle, Billy, pf: Between Sets; Finishin' Up a Date; Dec. 2740.

Kyle, Billy & O: Big Boy Blues; Margie; Voc. 3815.

Kyrie (Vaughan-Williams): *Westminster Abbey Ch;* (Fr. alb) Col. M-361, 1302.

Kyrie (Vittoria): *Dijon Cathedral Ch;* Vic. 11678.

Kyser, Kay & O: Brunswick for all Nos. unless otherwise indicated: You, You Darlin'; Sing a Spell; Col. 35395—Friendship; Palms of Paradise; Col. 35368—Blue Lovebirds; Nearness of You; Col. 35488—Her Name Was Rosita; I'm Stepping Out With a Memory Tonight; Col. 35483—Charming Little Faker; Hazy and Blue; Col. 35451—I Haven't Time to be a Millionaire; Pessimistic Character; Col. 35473—Meet The Sun Half Way; April Played the Fiddle; Col. 35467—Isle of May; Playmates; Col. 35375—Hey Pop, I Don't Wanna Go To Work; Little Shepherd of My Dreams; Col. 35383—Fools Rush In; Let There Be Love; Col. 35439—Ma, She's Makin' Eyes At Me; Tie Me To Your Apron Strings, Again; Col. 35411—Angel; I Want My Mama; Col. 35358—The Answer Is Love; Happy Birthday to Love; Col. 35238—Blue Rain; You're The Greatest Discovery; Col. 35264—Chatterbox; This Changing World; Col. 35307—Confucius Say; Starlit Hour; Col. 35343—Day In-Day Out; Put That Down In Writing; Col. 35302—Indian Summer; Do I Love You; Col. 35337—Fit to Be Tied; Little Red Fox; Col. 35295—For Tonight; Last Two Weeks In July; Col. 35222—Hello, Mr. Kringle; What's New; Col. 35248—Holy Smoke; What Every Young Girl Should Know; Col. 35326—Honest John; Monstro The Whale; Col. 35226—Way Back in 1939 A.D.; With the Wind and the Rain in Your Hair; Col. 35350—All God's Chillun Got Rhythm; 8295—Any Rags, Any Bones, Any Bottles Today; 7701—At Long Last Love; 8209—Blues; 7846—Cafe Continental; 7826—Chopsticks; 8308—Cuckoo in the Clock; 8312—Deep in a Dream; 8267—Deep Purple; 8301—Don't Bring Lulu; 7555—Don't Drop a Slug in a Slot; 8143—Don't Let That Moon Get Away; 8181—East Side of Heaven; 8338—For No Rhyme or Reason; 8209—Girl I Left Behind Me; 8415—Go Fly A Kite; 8439—Gotta Get Some Shut-Eye; 8312—Have You Forgotten So Soon; 8244—Heaven Can Wait; 8317—He's a Devil in His Own Home Town; 7555—Hi-Yo, Silver; 8165—Horse Ain't Got Much Sense, A; 7826—I Don't Want to Get Well; 7805—I Get Along Without You Very Well; 8308—I Promise You; 8317—I Won't Go Home; 8258—If I Only Had A Brain; 8440—If My Love Could Talk; 7449—Isch Ka Bibble; 7453—It Must Have Been Two Other People; 8446—I've Got a Pocketful of Dreams; 8181—Love With a Capital You; 8456—Ma!; 7836—Man and His Dream, A; 8439—Merry Old Land of Oz, The; 8440—Mighty Lak' a Rose; 8295—Music, Maestro, Please; 8149—My Best Wishes; 8165—Nothing's Blue But the Sky; 7682—Oh! You Crazy Moon; 8446—On the Road to Mandalay; 8415—Romance Runs in the Family; 8301—Scene Changes, The; 7682—Short'nin' Bread; 8320 — Show Your Linen, Miss Richardson; 8358—Simple and Sweet; 8303—Sixty Seconds Got Together; 8225—Small Fry; 8185—So Help Me; 8197—So You Left Me for the Leader of a Swing Band; 8149—Step Up and Shake My Hand; 8353—Stop Beatin' 'Round the Mulberry Bush; 8197—Stuttering in the Starlight; 8456—Sunrise in Siam; 8143—Take Your Girlie to the Movies; 7453—Tears From My Inkwell; 8353—That Sly Old Gentleman; 8338—Thinking of You; 8320—Thinking of You; 7449—Three Little Fishies; 8358—Two Sleepy People; 8244—Umbrella Man; 8225—We'll Get a Bang Out of Life; 8258—When Paw Was Courtin' Maw; 8267—Who; 7845—Who's Sorry

Now; 7836—Ya Got Me; 8303—You Can't Sleep Up Here; 7805—You Go to My Head; 8185—You Never Know; 8210—You'd Be Surprised; 7701—You're Lovely Madame; 8228.

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La-bas, dans la foret: see Lakme.
Labette, Dora, sop: Cradle Song; Evening Voices (Delius); Col. 9092—The Messiah (Handel); (alb) Col. M-271—The Nightingale (Delius); Col. 9092.
LaCentra, Peg, voc: Alexander's Back in Town; Noodlin' Blu. 10021—Big Mouth Minnie; Who Threw the Mush in Grandpa's Whiskers; Blu. 10050.
Lachen Und Weinen (Schumann): *Henschel,* bar; Col. 4129—*Schumann,* sop; (Fr. alb) Vic. M-497 15168.
Lac Enchante, Le (Liadov): *Stor Sym. O. Jarnefelt,* Cond; Dec. 25499.
Lacerato spirito, Il: see Simon Boccanegra.
(Lacome): La Feria; Dec. 25015—Mascarade-excerpts; Dec. 20100-2.
Ladd, Bernie, ocarina: Potato Salad; Sweet Not Sour; Dec. 1052.
Ladis, Wladyslaw, ten: Halka-excerpts (Moniuszko); Dec. 20450.
Ladnier, Tommy & O· Weary Blues; Ja-Da; Blu. 10086—When You and I Were Young, Maggie; Really the Blues; Blu. 10089.
Lady Be Good: see Oh Lady Be Good.
Lady Is a Tramp: *Farmer & O;* Blu. 7170—*Lynch,* voc; Lib. 215—*Williams & O;* Voc. 3865—*T. Dorsey & O;* Vic. 25673—*Tucker,* voc; Dec. 1472—*King & O;* Dec. 1404.
Lady of Spain: *Lopez & O;* Var. 8017—*Geyer,* ogn; Blu. 6991—*Green,* xn; Dec. 2026—*Noble & O;* Vic. 24499.
Lady of the Lake: *Victor O;* Vic. 20592.
Lafant, Julien, bar: Louise: Les Pauvres gens peuventils etre heureux & Voir naitre une enfant (Charpentier), Dec. 20503—Berceuse & L' Enfant serait sage (Charpentier); Dec 25328.
Lago, German, Cond: see *Orchestra Iberica* (Madrid).
Lagoon Waltz (Strauss, J): *Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-665, AM-665, DM-665—*Wiener Boheme O;* Dec. 20305.
Lagrime D'Amante Al Sepolcro Dell' Amata (Monteverdi): *Cantori Bolognesi, Cremesini,* Cond; (alb) Col. M-218.
Lagrimo Occhi Mici (Monteverdi): *Castellazzi,* sop; Vic. 15466.
Lahiri, Sarat and Todi: Hindu Ragas; Vic. 24548.
Laholm, Eyvind, ten: Dio Mi Potevi Scagliar (Verdi); Dec. 20452.
Lakme (Delibes): Danses des Bayaderes; *Inghelbrecht & O;* Col. 17142-3——Dans la foret pres de nous; *Pons,* sop; Dec. 23014, 1502——O Dourga Bionda Proteggici—*Korjus,* sop; Vic. 12136——Ou va la jeune Hindoue; *Pons,* sop; Vic. 1502; Dec. 23015—*Korjus,* sop; Vic. 12136——Pourquoi, dans les grands bois; *Pons,* sop; Dec. 23014——Preludes. Acts I & III, *Grand Paris Sym. O, Paris, Cloez,* Cond; Dec. 20094——Sous le Dome Epais; *Feraldy & Bernadet,* sops; Col. 9133.
Laksin Mina Kesayona Kaymaan (Shakespeare-Sibelius): *Anderson,* con; Vic. 1809.
(Lalo): Le Roi D'Ys; Vic. 6062, 15543; Col. 4185; Dec. 25380-81—Rapsodie Norvegienne; Dec. 25331-32; BP. 95043—Symphonie Espagnole; (alb) Vic. M-136, AM-136; Col. 214—Concerto in D Minor for Cello & Orchestra; (alb) Col. M-185.
(Lambert, Constant): Rio Grande, The; (alb) Col. X-52.
Lambert, Constant, Cond: Facade (Walton); Dec. 25632-3—see also *London Phil. O. & Sadler's Wells O.*
Lament for Congo: *Forsythe & O;* Col. 339—*Ambrose & O;* Dec. 457.
Lament for the Living: *Harold,* pf; *Young & O;* Bru. 20119.
Lament from Dido and Aeneas (Purcell): *Ch. Soc. U. of Pennsylvania;* Vic. 1895.
Lamento di Frederico (Cilea): *Masini,* ten; Col. 9151.
Lament of Ian the Proud (Griffes): *Hain,* sgr; FRM. 5.
Lamond, Frederic, pf: Sonata in A Flat (Beethoven); Vic. 7718-9.
Lamour, Dorothy, voc: I Go For That; Let's Dream in the Moonlight; Bru. 8219—Junior; Kinda Lonesome; Bru. 8304—Little Lady Make-Believe; Lovelight in the Starlight; Bru. 8132—Moonlight and Shadows; Panamania; Bru. 7829—Moon of Manakoora; True Confession; Bru. 8027—On a Tropic Night; Tonight Will Live; Bru. 8154—Thanks for the Memory; You Took the Words Right Out of My Heart; Bru. 8017— Palms of Paradise; Sweet Potato Piper; Blu. 10651—This Is The Beginning of the End; Your Kiss; Blu. 10630—Strange Enchantment; That Sentimental Sandwich; Blu. 10265—The Lamp is Low; The Man I Love; Blu. 10302; Comes Love; Out of This World; Blu. 10382—My Heart Keeps Crying; I'm All A-Tremble Over You; Blu. 10402—I'll Take an Option on You; Paradise; Blu. 10494—Moon and the Willow Tree; Too Romantic; Blu. 10608—This is the Beginning of the End; Your Kiss; Blu. 10630.
Lamoureux Concert O, Stravinsky, Cond: Concerto in D Major for Violin (Stravinsky); (alb) BP. 1 & 2—Impressions D'Italie (Charpentier); BP. 95041-2—Psyche (Franck) BP. 95037-8 — Rapsodie Norwegienne (Lalo) BP. 95043.
Lamp is Low: *Miller & O;* Blu. 10290 — *The King's Men;* Voc. 4878—*Courtney & O;* Voc 4864—*M. Bailey & O;* Voc. 4845—*T. Dorsey & O; Vic.* 26259—*J. Dorsey & O;* Dec. 2579.
(Landino): Bench' ora piova; Mus. 1047.
Landler (Schubert): *Cortot,* pf; Vic. 14743.
Landler (Mozart): *Schmidt,* vio; Vic. 24528—see also Eight German Dances.
Land of Hope and Glory (Elgar): *Coldstream Guards Band;* Vic. 36236—*Victor Male Ch;* Vic. 19783.
Landowska, Wanda, hschd & pf; **Victor for all Nos.**: Chaconne Rondeau (de Chambonnières); 15186 — Clavier Music (J. S. Bach); (alb) — M-323, AM-323; Don Juan: Minuet (Mozart); 1199 — English Suite No. 2, in A Minor (Bach); (Fr. alb) M-447, AM-447, 14877-8 — French Suite No. 6, in E Major (Bach); 14384—Gavotte in G Minor (Bach); 1599—Harmonious Blacksmith (Handel); 1193—Hirondelle, L (Daquin); 15186—Italian Concerto (J. S. Bach); 14232-3—Poule, La; La Joyeuse (Rameau); 15179 — Sauvages, Les (Rameau); 15179 — Songes Agréables, Les (Lully); 15186—Suites No. 2, in F Major; No. 5, in E Major; No. 7, in G Minor; No. 10, in D Minor; No. 14, in G Major (Handel); (alb) M-592, AM-592—Suite in E Minor (Rameau), (alb) M-593, AM-593 — Tambourin, Le; Le Coucou (Daquin); 1199—Three Little Preludes and Fugue: No. 1, C Major; No. 2, C Major; No. 3, C Minor and Fugue in C Minor (J. S. Bach); 14233—Toccata in D Major (Bach); 15171-2—Turkish March (Mozart); 1193—Two Magnificats (J. Pachelbel); 15172 — Wolseys Wilde (Byrd); 1599—Concerto No. 26, in D Major (Mozart); with Chamber O, Goehr, Cond; (alb) M-483, AM-483; Fantasia in D Minor (Mozart); (Fr. alb) M-480, 15067.
Landsknechtstandchen (deLassus): *Trapp Family Ch;* Vic. 1962.
Lane, Allen & O: Man on the Flying Trapeze; Blu. 5211.
Lang, Mme. Walter, pf; Trio No. 7 in G (Mozart); (alb) Col. X-81.
Langford, Frances, voc: **Decca for all Nos.**: Kuu Ipo; 3036—Manuela Boy; Moonlight Over Molokai; 3047—When Hilo Hattie Does the Hilo Hop; 3046—Palms of Paradise; Say It; 3076—When You Wish Upon A Star; With the Wind and the Rain in Your Hair; 3050—The Man I Love; Someone to Watch Over Me (Fr. alb) 97, 2882—Souvenir Album; 87—Gypsy Love Song; I'm Falling in Love With Someone; (Fr. alb) 38, 2316—Shortest Day of the Year; This Can't Be Love; (Fr. alb) 48, 2248—Adeste Fideles; 2188—Am I Blue; 2747—At Long Last Love; 2197—At Your Beck and Call; 1760—Between the Devil and the Deep Blue Sea; 2747 — Blue Evening; 2438 — Can't Teach My Old Heart New Tricks; 1558—Carry Me Back to Old Virginny; 15040—Deep Shadows; 902—Dream Girl of Pi.K.A.; 1454—Easy to Love; 940—Echoes of Hawaii; 2595—Everybody's Laughing; 2218 — Everything You Said Come True; 1464—Falling in Love with Love; 2247—Farewell My Love; 1542—Fool for Love; 2386—From Now On; 2229—Get Out of Town; 2229—Harbor Lights; 1441—Hills of Old Wyomin'; 783—Honorable Mr. So and So—(with piano); 2438—Hurry Home; 2197—I Don't Want to Make History; 783—If It's the Last Thing I Do; 1464—I'm Getting Sentimental Over You; 1577—Is it True What They Say About Dixie; 775—It's All Yours; 2376—It's Like Reaching for the Moon; 893—I've Got You Under My Skin; 939—I Won't Tell a Soul; 2218—Kiss in the Dark (Herbert); 2681—Last Rose of Summer; 2124—Little Fraternity Pin; 1454—Little Grey Home in the West (Wilmot-Lohr); 15040—Long Ago and Far Away; 893 — Man I Love (Gershwin); 2882—Man with the Mandolin; 2595—Melody from the Sky; 775—My Cabin of Dreams; 1441—'Neath the Southern Moon (Herbert); 2681—Night and Day; 1831—O Come All Ye Faithful; 2188—Once in a While; 1542—Pennies from Heaven; 15027—Please Be Kind; 1760—Rap Tap on Wood; 939—Serenade (Schubert); 2124—Shortest Day of the Year; 2248—Silent Night (Gruber); 2188—Silhouetted in the Moonlight; 1558—So Many Memories; 1440—Someone to Watch Over Me (Gershwin); 2882—Stardust on the Moon; 1440—Sweet Heartache; 1202—Sweet Someone; 1577 — Swingin' the Jinx Away; 940—Tears From My Inkwell; 2386—Then You've Never Been Blue; 1831—This Can't Be Love; 2248—This Is It; 2376—Was It Rain?; 1202—When Did You Leave Heaven?; 902—Will I Ever Know?; 663—You Have Cast Your Shadow on the Sea; 2247—You Hit the Spot; 663.
Lang, Phil & O: Listen to the Mocking Bird; Tropical; Bru; 8333.
(Lanner): Die Schonbrunner Waltz; Dec. 25057.
Lanza, Lina, sgr: see Norma.
Lapitino, Francis J, hp; Autumn; Vic. 20426—Blue Bells of Scotland; Fireside Music Box; Vic. 22403—Christmas Hymns; Vic. 19822.
Largbetto (Handel): *Morini,* vio; BP. 95046—*Temianka,* vio; Dec. 25704.
Larghetto In A (Nardini): *Milstein,* vio; *Mittmann,* pf; Col. 69179.
Larghetto (Weber): *Kreisler,* vio; Vic. 26573.
Larghetto (Wesley): *Cunningham,* ogn; Col. 69101.
Largo & Allegro Giocoso (Galuppi): *Thurston,* clar; *Foggin,* pf; Dec. 25728.
Largo (Handel): *Caruso,* ten; Vic. 8806—*Szantho,* con; Vic. 14229—*Schipa,* ten; Vic. 6753—*Kreisler,* vio; Vic. 6184 — *Chicago Sym. O, Stock,* Cond; Vic. 6684—*Boston Pops O:* Vic. 11887—*Crawford,* ogn; Vic. 25096—*Andrews,* ogn; Vic. 35958—*Gibson,* ogn; Vic. 35972—*Schmidt,* vio; Vic. 24529 — *Bournemouth Municipal O, Godfrey,* Cond; Col. 7331—*Kullman,* ten; Col. 9143—*Scots Guards Band;* Roy, 1714—*Kniestaedt,* vio; Roy. 1717.
Largo al factotum: see Barbiere di Siviglia
Largo and Vivo (Francoeur): *Piatigorsky,* cel. Vic. 8995.
Largo on G String (Clerambault): *Heifetz,* vio; Vic. 14369.
La Rocca, Nick & O: Bluin' the Blues: Tiger Rag; Vic. 25403 — Clarinet Marmalade, Vic. 25411—Old Joe Blade; Vic. 26039.
Larsen-Todsen, sop: Brunnhildes Tod (Wagner); Dec. 25054—Tristan und Isolde (Wagner); (alb) Col. M-101.
La Scala: see *Scala.*
Lasciatemi morire (Monteverde): *Vocal & Inst. Ens.;* (Fr. alb) Vic. 12300.
Lashanska, Hulda, sop: **Victor for all Nos.**: Lieder Album (alb) M-612—Aloha Oe (Queen Liliuokalani); 1235 — Arioso (Handel); with Elman, Feuermann, Serkin; 15365—Ave Maria (Schubert); Du bist die Ruh' (Schubert); 7778—Du, du liegst mir im Herzen (Pax); 1746—Komm Süsser Tod (Bach); 7085 — Litanei (Schubert-Pasternack); with Elman, Feuermann, Serkin; 15365—Ma Curly-headed Babby (Clutsam); 1334—Merry Widow (Ross-Lehár); Vilia; Waltz; 1119—Nightingale Song (Rickar-Zeller); 1235 — Sapphische Ode (Brahms); 7085—Silent Night, Holy Night (Gruber); 1748 — Standchen-Serenade (Schubert); 1752 — Still wie die Nacht (Bohm); 1752—Sweetest Story Ever Told (Stults); 1334—Tannenbaum, Der; 1748—Treue Liebe: Ach, wie ist's moglich dann (Kücken); 1746—Wiegenlied (Brahms); 7085.
Laskine, Lilly, hp: Sonata for Flute, Harp & Viola (Debussy); Dec. 20085-87—Concerto in B Flat Major (Handel); Dec. 20174-5—L'Enfance Du Christ (Berlioz); Dec. 25750—Concerto in C Major (Mozart); (alb) Vic. M-141, AM-141—Follets-Caprice Etude (Hasselmans); Vic. 4438—Impromptu for Harp (Faure); Vic. 12005 — Patrouille-Petite Marche Caracteristique (Hasselmans); Vic. 4438 — see also Moyse and Laskine.
(Lassen): Allerseelen; Dec. 25039.
(Lassus, Orlande de): Echolied; Vic. 1971, 4326 — Landsknechtstandchen; Die Martinsgans; Vic. 1962—Matona, mia cara; Vic. 22075—Matona Mia Cara; Col. 4202—Nos qui sumus in hoc mundo; Dec. 20606—Fuyons tous d'amour le jeur; Matona mia cara; Quand mon mary; Mus. 214.
Last Night When We Were Young: *Tibbett,* bar; Vic. 11877.
Last Rose of Summer: *Louise,* hp; (Fr. alb) Roy. 30, 1860—*Galli-Curci,* sop; Vic. 1355—*Victor Stg. Ens;* Vic. 24114—*Durbin,* sop: Dec. 2758—*Langford,* voc; Dec. 2124.
Last Spring (Grieg): *Philadelphia Stg. Simfonietta;* Vic. 9129—*London Phil, O. Goossens,* Cond; Vic. 12611.
Last Waltz: (Strauss, O.): *Lorand & O:* Dec. 25114.
(Latouche-Robinson): Ballad for Americans; (alb) Vic. P-20.
Laubenthal, Rudolph, ten: Gruss' Gott, mein Junker; Mein Freund, in holder Jugendzeit (Wagner); Vic. 7427—Ewig war ich, Ewig bin ich; O Siegfried! Dein war ich von je! (Wagner); (Fr. alb) Vic. M-83, 9814—Heil, dir, Sonne! (Wagner); (Fr. alb) Vic. M-83, 9813—see also Schorr.
Laudamus (Owen): *Assoc. Glee Clubs of Amer.;* Col. 422.
Laudate Dominum (Mozart): *Berlin Phil. Ch;* Vic. 11884—*Baumann,* sop; Dec. 25072.
Lauder, Sir Harry, voc; Breakfast in Bed on Sunday Morning; A Wee Deoch and Doris; Vic. 9021—End of the Road; When I Meet MacKay; Vic. 9024—I Love a Lassie; Roamin in the Gloamin'; Vic. 9012—Loch Lomond—Scotch Memories: Vic. 9295—There is Somebody Waiting For Me; The Wee Hoose 'Mang the Heather; Vic. 9022.
Laughton, Charles, actor: Lincoln's Gettysburg Address; Col. 271.
Laurent, George, fl: Four Minutes and Twenty Seconds for Flute & String Quartet (Harris); (Fr. alb) Col. M-191, 68186.
Laurie, Joe, Jr, nar: Casey's Revenge; (Fr. alb) Dec. 120, 15048.
Lauri-Volpi, Giacomo, ten: Air de la fleur (Bizet); Salut demeure (Gounod); Vic. 7389.
Laval, Jane, sop: Air de Thelair (Rameau); Thesee (Lulli); Col. 4125.
Lawnhurst, Vee, voc: Bird in a Gilded Cage; Just Tell Them That You Saw Me; Dec. 273.
Lawrence, Bob, nar: All Points West; Vic. 36198.
Lawrance, Brian & O: Broken Doll; If You Were the Only Girl in the World; Dec. 1010.
Lawrence, Gertrude, voc: Family Album, scene; Vic. 36192—Red Peppers, scene; Vic. 36193—Shadow Play, scene; Vic. 36191—Someone to Watch Over Me; Cup of Coffee; Wild Thyme; Experiment; Limehouse Blues; You Were Meant For Me; Do, Do, Do; Lib. 2835.
Lawrence, Marjorie, sop: Salome (Strauss, R.)-excerpts; Vic. 8682-83—O Palais Radieux & Salut Splendeur du Jour; Vic. 15892.
Layman, Zora, voc: Beautiful Bearded Lady; Don't Go in the Lion's Cage Tonight; Dec. 2089 — Grass is Just as Green; Wide Open Places; Dec. 1954—My Old Flame; Troubled Waters; Dec. 244—see also *Luther, Frank.*

Lay My Head Beneath a Rose (Madison-Falkenstein): *Gunsky*, sgr; Vic. 20051 — *Crawford*, ogn; Vic. 24470.

Lazybones: *Redmen & O;* Voc. 4791—*Gray & O;* Vic. 24338; Dec. 2395 — *Mercer & O;* Var. 8081—*Mills Bros;* Dec. 176.

Lazy River: *Bechet-Spanier Big Four;* HRS. 2000—*Gray & O;* Dec. 2397—*Brown & O;* Dec. 1323—Todd, voc; Blu. 10431.

Lead, Kindly Light (Newman-Dykes): *Werrenrath*, bar; Vic. 1279—*Andrews*, ogn; Vic. 20780 — *Curtis Symfonietta;* Vic. 25844 — *Green*, chimes; Vic. 26143 — *Creatore's Band:* Vic 35957.

Learn How to Lose (Kreisler): *Moore*, sop; Dec. 23001.

Leary, Ford & O: Hong Kong Blues; On Revival Day; Blu. 10652.

Le Baron, Eddie & O: Latins Know How; Wild About You; Roy. 1879—Perfidia; Congafobia; Var. 8310 — see also Anthologies: Rumbas, Congas.

Lebenssturme (Schubert): *A. & K. Schnabel*, duo-pf (Fr. alb) Vic. M-437, 1870-3, AM-437, 18747.

(Leclair, J.): Sarabande and Tambourin; Vic. 7182—Le Tambourin; Vic. 4432—Sarabande & Tambourin; Roy. 578—Tambourin; Dec. 20270.

Lecuona Cuban Boys. Ay Si, Ay No; Panama; Col. 354—Canto Indio; Rumba Blanca; Col. 353—Cubanakan; Dime Adios; Col. 352—La Guajira; Rumba Tambah; Col. 351.

Ledor Vador: *Cantor Rudinow*, sgr; Dec. 23081.

Leeds Festival Ch: But As For His People; Israel in Egypt (Handel); Col. 68412—Moses and The Children of Israel; Israel in Egypt (Handel); Col. 68412 — Polovtsienne Dances (Borodin); (alb) Col X-54.

Leeson, Cecil, sax: Suite for Alto Saxophone and Piano (Creston): NMQ 1313.

Lefebure, Yvonne, pf: Variations, Interlude and Finale on a Theme by Rameau (Dukas); (alb) Vic. M-385.

Legend No. 2, St. Francis Walking on the Water (Liszt): *Cortot*, pf; Vic. 15245—*Grundeis*, pf; Dec. 20359.

Legend of the Twelve Brigands: *Chaliapin*, bass; Vic. 7717.

Legende: (Bedell): *Courboin*, ogn; Vic. 15824—— (Renie): *Renie*, hp; Dec. 25549—— (Dvorak): *London Phil. O, Beecham*, Cond; (Fr. alb) Col. X-55, 68387—(Wieniawski): *Elman*, vio; Vic. 7649 — *Menuhin*, vio; *O. des Concerts Colonne, Enesco*, Cond; Vic. 15423.

Leggenda Delle Dolomiti (Certani): *Milan Sym. O;* Col. 69030.

Leggero Invisible: *Schumann-Heink*, con; Vic. 7177.

(Lehar):
Count of Luxemburg: Waltz; Dec. 25164, 1945—Dearest Friend, Do not seek to touch the Stars; Dec. 20068——
Dein ist Mein Ganzes Herz; Dec. 23036, 23057——
Der Rastelbinder: Wenn zwei sich liebe; Dec. 25775——
Der Zarewitsch: Abridged operetta; Dec. 20458 — Willst Du? Wolgalied; Warum hat jeder Fruhling; Hab' nur dich allein; Dec. 25777-78——
Eva Waltzes; Vic. 35984; Dec. 1945; Bru. 20129——
First Love; Dec. 1946——
Frasquita Serenade; Vic. 1158; Col. 284; Dec. 1993, 25776; Bru. 20128——
Friederike: O wie shon; Liebe, gold'ner Traum; Sah ein Knab' ein Roslein steh'n; Dec. 29006; Bru. 20130——
Gold and Silver Waltz; Vic. 25199, 26324, 35919; Dec. 1946——
Giuditta-set: excerpts; Dec 20341-3——
Gypsy Love: Concert Waltz: Vic. 36127; Dec. 23034, 1947, 25024, 20394—Overture; Dec. 20032——
Immer nur Lacheln; Dec. 23036——
Kreisler Serenade; Vic. 1158——
Land of Smiles: excerpts; Dec. 23036, 23057, 20391-2, 25779; Bru. 20127——
Lehar Potpourri; (Fr. alb) Col. M-396, 17183——
Lei-E-Hula; Dec. 708——
Love in My Heart; Col. 4116——
Mariska: Lied und Czardas; Dec. 25780——
Melody; Dec. 2669——
Merry Widow: Abridged Operetta; Dec. 20149-52—Ballsirenen Waltz; Dec. 20393; Vic. 35852—Vilia; Vic. 1119, 24729, 22885, 24728; Dec. 20393, 355—Waltz; Vic. 36197, 8454, 24729, 1119, 36007, 24728; Bru. 20126; Dec. 15030, 355, 1944. 188—Gems; Vic. 36101—Potpourri; Vic. 36133—Selections; Dec. 25192; Col. 7356; Vic. 26499—Medley; Dec. 15001——
Only My Song; Vic. 1619——
Paganini: Abridged; Dec. 20457——
Schoen ist die Welt: excerpts; Dec. 20344-6——
White Dove; Vic. 1447——
Yours is My Heart Alone; Vic. 1509; Dec. 225——
see also Anthologies: Waltzes.

(Lehman): Johnny Went A-Hunting; Gam. 5003.

(Lehmann, Liza): Ah! Moon of My Delight; Vic. 9014—Myself When Young; Vic. 1706

Lehmann, Lotte, sop: **Victor for all Nos. unless otherwise indicated:** Serse-Largo (Handel); Ave Maria (Gounod); Dec. 20277—Arabella; Aber der Richtige (Strauss, R.); Dec. 2308—Agathe's recitative; Leise, Leise (Weber); Dec. 29007 — Nun Eilt Herbei (Nicolai); Dec. 23025—Ozean, Du Ungeheuer (Weber); Dec. 29094—O Du Frohliche; Still Nacht (Bruber); Dec. 23052—Die Mainacht; Vergebliches (Brahms); Dec. 20285 — Sandmannchen & Der Schmied (Brahms); Gruss (Mendelssohn); Dec. 20286—Von ewiger Liebe (Brahms); Auf Flugen des Gesanges (Mendelssohn); Dec. 25806 — Rosenlieder (Eulenburg); Dec. 25800-1—Fledermaus (Strauss, J.); excerpts; Dec. 29015—Zigeunerbaron (Strauss, J); excerpts; Dec. 29013—Geheimnes: Der Tod und das Madchen (Schubert); Dec. 20281—Wiegenlied; Ich grolle nicht (Weber); Dec. 20378—Die Trommel geruhrt; Freudvoll und Leidvoll (Beethoven); Dec. 20276—Leonora's Aria (Beethoven); Dec. 25803 — The Sacred Hour; Sanctuary of the Heart (Ketelbey); Dec. 23058—Porgi amor (Mozart); Marschallin's Monologue (Strauss, R.); Dec. 25817—Das Wunder Der Heliane (Korngold); Dec. 25805—Deh vieni, non tardar, Ach, ich fuhl's (Mozart); Dec. 20279—Ich Liebe Dich (Beethoven); Schlafe Mein Susses Kind (Beethoven); 1995—Walkure (Wagner), (alb) M-582—Six Songs (Wolf); (alb) M-613—Mein Herr, was dachten Sie: Klange der Heimat (Strauss, J.); Dec. 20280—Si, mi chiamano Mimi; Vissi D'arte (Puccini); Dec. 25804 — Ah! quegli occhi; Amaro sol per te m'era il moriro (Puccini); Dec. 29016—Bist du bei. mir (Bach, J. S.); O heil'ger Geist. kehr bei uns ein (Nicolai); Dec. 20334—Der Lena; Der Spielmann; (Hildach); Dec. 25802—Auf Flugeln des Gesanges (Mendelssohn); Von ewiger Liebe (Brahms); Dec. 25806 — Gruss (Mendelssohn); Sandmannchen & Der Schmied (Brahms); Dec. 20286—A Wagnerian Concert; Dec. 25807 & 20282-4—Schubert Song Recital; Dec. 25797-9—Frauenliebe und Leben (Schumann); Dec. 20411-4—Schumann Song Recital; Dec. 20375-8 — Strauss Arias and Lieder (Strauss, R.); Dec. 25816-7, 20339-40—Drink to Me Only with Thine Eyes; 1893—D'Une Prison (Verlaine-Reynaldo Hahn); 1972—Ich Liebe Dich (Beethoven); 1995 — Midsummer (Amy Worth); My Native Land (A. Gretchaninoff); 1893 — Rosenkavalier; (Fr. alb) M-196, 7917-22, 7926-8—Schlafe Mein Susses Kind (Arr. Alwin); 1995—Song Recital: Anakreons Grab (Wolf); An Chloe (Mozart); Im Abendrot (Schubert); In dem Schatten meiner Locken (Wolf); Kartenlegerin, Die (Schumann); Therese; Meine Liebe ist grün (Brahms); Tod, das ist die kuhle Nacht, Der (Brahms); Ungeduld (Schubert); Verschweigung, (Mozart); Waldesgesprach (Schumann); (alb) M-292 — Song Recital Number 2: Alte Laute (Schumann); Botschaft (Brahms); Du Bist wie eine Blume; Fruhlingsnacht (Schumann); Fur Music; Gute Nacht (Robert Franz); Gartner, Der; Du Denkst mit einem Fadchen (Wolf); Gretchen am Spinnrade (Schubert); Gretel (Hans Pfitzner); Lehn' Deine Wang' an meine Wang' (Jensen); Madchen Spricht, Das; Mein Madel hat einen Rosenmund (Brahms); Selige Nacht (Joseph Marx); Storchenbotschaft (Wolf); Wiegenlied (Schubert); (alb) M-419 — Schumann Duets with Lauritz Melchior: Er und Sie (Kerner-Schumann); Familien-Gemalde (Schumann); Ich denke dein (Schumann); So wahr die Sonne scheinet (Schumann); Unterm Fenster (Schumann); (alb) M-560—Visions (Sjoberg-Balogh); 1972—Walküre. Act 1, Complete (Wagner); with Melchior and Vienna Phil. O., List, Cond; (alb) M-298, AM-298—Walkure, Act 2, (Wagner); with Melchior; (alb) M-582, AM-582.

Lehn' deine Wang' an Meine Wang (Jensen); *Lehmann*, sop; (alb) Vic. M-419, 1861.

Leider, Frida, sop: **Victor for all Nos:** Ich sah' das Kind; Isoldes Leibestod (Wagner); 7523—Schmerzen; Traume (Wagner); 7708—Ewig war ich, Ewig bin ich O Siegfried! Dein war ich von je (Wagner); (Fr. alb) M-83, 9814—Heil dir, Sonne! (Wagner); (Fr. alb) M-83, 9813—Isolde; Tristan! Geliebter!; Doch es rachte sich der verscheuchte Tag (Wagner); 7273—O sink' hernieder, Nacht der Liebe; Soll ich lauschen (Wagner); 7274.

Leise, leise, fromme Weise: See Freischutz.

Leisner, Emmi, mez-sop: Wie Bist Du Meine Konigen (Brahms); Wiegenlied (Strauss, J.); BP. 95045—see also Schorr.

(Lekeu, G.): Sonata in G Major; (alb) Vic. M-579, AM-579.

Lemare, Edwin H, ogn: Aloha Oe, Chant de Bonheur; Vic. 21121—Andantino; Traumerei; Vic. 35843.

Lemminkainen's Homeward Journey (Sibelius): *London Phil. O, Beecham*, Cond; (Fr. alb) Vic. M-446, AM-446.

Lemnitz, Tiana, sgr: Der Freischutz (Weber)—excerpts; BP. 95032 — Der Rosenkavalier, Act III, trio & duet (Strauss, R.); BP. 95033—Pamina (Mozart); (Fr. alb) Vic. M-541, AM-541, M-542, AM-542—Dove sono; Porgi amor; (Mozart); Vic. 15178.

Lener, Jeno, vio: Sonata in F. Major (Beethoven); (alb) Col. M-404, AM-404.

Lener String Quartet: **Columbia for all numbers:** (Beethoven): Grosse Fugue, Der; (alb) X-6—Quartet No. 1 in F, op. 18, No. 1; (alb) M-58—No. 2 in G, op. 18, No. 2; (alb) M-66—No. 3 in D, op. 18, No. 3; (alb) M-75—No. 4 in C minor, op. 18, No. 4; (alb) M-288—No. 5 in A, op. 18, No. 5; (alb) M-301—No. 6 in B-flat, op. 18, No. 6; (alb) M-60—No. 8 in E minor, op. 59, No. 2; (alb) M-50—No. 9 in C, op. 59, No. 3; (alb) M-51—No. 10 in E-flat, op. 74; (alb) M-202—No. 13 in B-flat, op. 130; (alb) M-70—No. 14 in C-sharp minor, op. 131; (alb) M-175—No. 15 in A minor, op. 132; (alb) M-273—No. 16 in F, op. 135; (alb) M-307—Quintet in C, op 29; (alb) M-294—(Brahms): Quintet in B minor, op. 115; (alb) M-118—(Debussy) Quartet in G minor, op. 10; (alb) M-100—(Dvorak). Quartet No. 3 in E-flat, op. 51; (alb) M-369 — (Haydn): Andante: Quartet in D minor, op 76, No. 2; (Fr. alb) M-246, 68424—Quartet in C, op. 76, No. 3; (alb) M-246—Quartet in D, op. 76, No. 5; (alb) M-125—(Mozart): Andante: Quartet in D minor, K. 421; (Fr. alb) M-233, 832—Divertimento No 17 in D, K. 334; (alb) M-379—Quartet in F for Oboe & Strings, K. 370; (alb) X-21—Quintet in G minor, K. 516; (alb) M-150—(Schubert): Octet in F, op. 166; (alb) M-97—(Schumann): Quartet in A, op. 41, No. 3; (alb) M-319

Lenski's Aria (Tschaikowsky): see Wohin seid ihr entschwunden.

Lenz, Der (Hildach): *Tauber*, ten; Dec. 20255—*Lehmann*, sop; Dec. 25802—*Melchior*, ten; Vic. 1882.

(Leo, Leonardo): Concerto for 4 violins; Roy. 1826-7.

Leonard, Harlan & O: I'm In a Weary Mood; Parade of the Stompers; Blu 10736—Contact; Rockin' With the Rockets; Blu. 10586 — My Gal Sal; Harry Joe Jump; Blu. 10625.

Leonard, Lotte, sop: Cantata No. 21 (Bach); Dec. 20262—Cantata No. 68 (Bach, J. S.); Dec. 25316.

(Leoncavallo): Pagliacci: complete opera, (alb) Vic. M-249, AM-249 — excerpts: Prologo, Si puo; Vic. 6587, 4409; Dec 25868——Ballatella; Vic. 6578; Dec. 23045——Vesti la giuba; Vic. 7720, 6754, 6001; Dec 25869, 20383——Serenata D' Arlecchino; Vic. 1183——No. Pagliacci non son; Vic. 6754, 6001; Dec. 25869——Intermezzo Act II; Dec. 25058——Mattinata; Vic. 1632, 26574; Dec. 20258——Zaza, Piccolo Zingara (Fr. alb) Vic. M-645.

Leonore Overture (Beethoven): No. 1: *Concertgebouw O. of Amsterdam Mengelberg*, Cond; Col. 68055—*BBC Sym. O, Toscanini*, Cond; Vic. 15945.
No. 2: *London Sym O, Weingartner*, Cond; (alb) Col. X-96, 69198-99——
No. 3 *Phil. O, Weissmann*, Cond; Dec. 25811-12; (alb) Col. X-40, 67987-88—*San Francisco Sym. O;* Vic. 6906-7—*Vienna Phil. O; Walter*, Cond; (alb) Vic. M-359, 11958-59——

Le Roy, Rene, fl: Quartet for Flute and Strings in A Major (Mozart); Vic. 12165—see also Indian Melodies of Peru.

Lescenco, Peter, bar: Bessarabiyanka; Buran; Col. 4121—Karie Ochi; Komarik; Col. 4211—Prostchai Moi Tabor; Tchoobtchik; Col. 4123.

Less Than the Dust (Woodforde-Finden): see Indian Love Lyrics.

Let Me Call You Sweetheart: *Kaye & O;* Voc. 4152—*Cugat & O;* Vic. 26407—*Old Timer's O;* Blu. 7236—*Smeck & O;* Var. 8021—*Victor O, Shilkret*, Cond; Vic. 20194—*Crosby*, voc; Dec. 101—*Garber & O;* Dec. 1096—*Wolfe & O;* Dec. 2565.

Let Me Know My Fate: see Carmen.

Letter Edged in Black, The; *Dalhart*, voc; Vic. 19837—see also Anthologies: American Folk Songs.

Letter Scene and Waltz: see Rosenkavalier.

Letzer Fruhling (Grieg): *Tauber*, ten; Dec. 20251 — see also Two Elegiac Melodies for String Orchestra.

Lev, Ray, pf: Sonata in F Minor (Brahms); (alb) Mus. 27.

Levitzki, Mischa; pf: Arabesque Valsante; Valse in A Major (Levitzki); Vic. 2008—Concerto No. 1 in E Flat Major (Liszt); Vic. 11309-10—Hungarian Rhapsody No. 6 (Liszt); Vic. 7276—Rondo Capriccioso in E (Mendelssohn); Vic. 1651—Scherzo No. 3 in C Sharp Minor (Chopin); Vic. 7604—Sonata in G Minor (Schumann); Vic. 8363-64.

Levy, Louis and O: Mikado, Selection (Gilbert-Sullivan); Vic. 26217.

Lewis & Ammons, duo-pf: Twos and Fews; BN. 4.

Lewis, Mary, sop: From the Land of the Sky-Blue Water; Little Grey Home in the West; Vic. 1140—Pagliacci-Ballatella (Leoncavallo); Thais-Meditation (Massenet); Vic. 6578.

Lewis, Meade Lux, pf: The Blues; (alb) BN. 8-9 — Melancholy; Solitude; BN. 1 — Honky Tonky Train; Whistlin' Blues; Blu. 10175—Bear Cat Crawl; Voc. 4608—Celeste Blues; Yancey Special; Dec. 819.

Lewis, Ted & O: **Decca for all Nos.:** Good Night; Sweetheart of Sigma Chi; 1963—Happiness Ahead; Pop! Goes Your Heart; 239—If I Had a Million Dollars; There's Gonna Be a Wedding in the Band; 242—I'll Close My Eyes to Everyone Else; Sweetie Pie; 240—I'm the Medicine Man for the Blues; Old St. Louis Blues; 2033—Isn't it a Shame; My Old Flame; 241—Jazznochracy; White Heat; 107—Shes Funny That Way; When My Baby Smiles at Me; 2054—Three O'Clock in the Morning; Wear a Hat with a Silver Lining; 2110—Tonight is Mine; Two Cigarettes in the Dark; 106.

Lhevinne, Josef, pf: Blue Danube (Strauss, J.); Vic. 6840—Etude in E Flat Major; Etude in G Sharp Minor (Chopin); Vic. 8868—Etude in A Minor (Chopin); Vic. 8868—Fetes (Debussy-Ravel); Vic. 1741 — Fruhlingsnacht (Schumann-Liszt); Vic. 8766—Polonaise in A Flat (Chopin); Vic. 1765—Prelude No. 16 in B Flat Minor; Prelude No. 17 in A Flat Major (Chopin); Vic. 14024 — Toccata in C Major (Schumann); Vic. 8766.

(Liadov): Musical Snuff Box; Col. 252—Kiki-

mora: Dec. 25469—Le Lac Enchante; Dec. 25499—I Danced With a Mosquito; Dec. 23103—Enchanted Lake; Vic. 14078—Music Box; Vic. 4390, 9798, 19923; Dec. 25317—Russian Folk Dances; Vic. 1681, 8491—Russian Folk Songs; Vic. 9797, 9798.

Libation (Milhaud): *Coecilia Ch. & O. of Antwerp, DeVocht*, Cond; (Fr. alb) Col. X-64, 9118.

Libellen (Zsolt): *Szikro*, vio; Dec 20451.

Liberty Bell March (Sousa): *H. M. Grenadier Guards Band, Miller*, Cond; Col. 366—*American Legion Band;* Dec. 2135 — *Coldstream Guards Band;* Vic. 25229.

Libiam nei Lieti Calici (Verdi): see Traviata.

Liebe Farbe (Schubert): *Wolff*, bar; (Fr. alb) M-317, 9139.

Liebe kleine Nachtigall (Moszkowski): *Korjus*, sop; Vic. 12036.

Lieber Schatz, Sei wider gut mir: see Lieder (Franz).

Liebesfeier (Weingartner): *Groh*, ten: Dec. 20520.

Liebesfreud (Kreisler): *Raphael*, cta; Dec. 23006—*Spiwakowsky*, vio; Dec. 20030—*Bluestone*, vio; Bru. 8481—*Kreisler*, vio; Vic. 1891, 6608—*Minneapolis O;* Vic. 8285—*Decca Salon O;* Dec. 2710.

Liebeslied (Kreisler): *Bluestone*, vio; Bru. 8476—*O. Mascotte;* Dec. 20030—*Rostell*, cel; Roy. 1732—*Decca Salon O;* Dec. 2710—*Minneapolis Sym. O;* Vic. 1659—*Kreisler*, vio; Vic. 1950, 6608.

Liebeslieder Walzer (Brahms): *Vickland*, sop; *MacGregor*, con; *Hain*, ten; *Calder*, bass; *Castagnetta & Kaye*, duo-pf; (alb) Mus. 14, 1061-63—*NBC Stg. Sym. O, Black*, Cond; (Fr. (alb) Vic. M-455, 12229-33, AM-455, 12234-38.

Liebesprobe, Die (Mozart): see Epreuve D'Amour, L'.

Liebestod: see Tristan und Isolde.

Liebestraum (Liszt): *Schipa*, ten; Vic. 6543—*Bachaus*, pf; Vic. 6582—*Ganz*, pf; Vic. 7290—*Thunder*, ogn; Vic. 35832—*Victor Sym. O;* Vic. 35832—*Weber & O;* Vic. 36132—*T. Dorsey & O;* Vic. 25539—*White*, ogn; Vic. 36209—*Baya*, ogn; Roy. 1748—*Rosenthal*, pf; Roy. 105—*Paradise O;* Var. 8059—*Radio Phil. O, Orthman*, Cond; Roy. 1719—*Hudson's Clubmen;* Blu. 7433—*Lombardo & O;* Blu. 10059—*Sophisticates;* Dec. 1818—*Grundeis*, pf; Dec. 20357—*Szreter*, pf; Dec. 25130—*Grainger*, pf; Col. 7134—*Thill*, ten; Col. 7326—*Rossborough*, pf. & *Sym. Jazz O;* Dec. 25217.

Liebhaber in allen gestalten (Schubert): *Schumann*, sop; Vic. 1764.

Liebst du um Schonheit (Schumann): *Wolff*, bar; Col. 9126.

Lied der Liebe (Korngold): *Tauber*, ten; Dec. 20259, 20261.

Lied Eines Schmeides (Schumann): *Henschel*, bar; Col. 4129.

Lieder Album: *Lashanska*, sop; (alb) Vic. M-612, 2025-28.

Lieder (Wolff): Marienruf; Der Susse Schlaf, Der Sonnst Stillt Alles Wohl; Marchen; Wusst' Ich Nur; Im Entschlafen; Meine Lebenszeit Verstreicht; Es Werde Licht; Entzucket Dich Ein Wunderhauch; Knabe und Veilchen; Veil Bin Ich Umhergewandert; Tauscht Euch, Ihr Augen Nicht; Der Trauernde; Maria und Der Schiffer; Sol Ich Den Sterben? Wer Hat's Liedlein Erdachte? Horch Horst Du Nicht; Friede; Recht Wie Ein Leichnam Wandle Ich Umher; *Wolff*, bar; (alb) Col. M-268, 4146-50.

Lieder (Franz): Es Taget Vor Dem Walde; Ach Elslein, Liebes Elslein Mein; Dich Meiden; Bitte, Umsonnst; Gleich und Gleich; Lieber Schatz, Sei Wieder Gut Mir; Die Helle Sonne Leuchtet; Aus Meinen Grossen Schmerzen; Gute Nacht; Es Hat Die Rose Sich Beklagt; Madchen Mit Dem Roten Mundchen; Stille Sicherheit; Du Liebes Auge; Im Rhein, Im Heiligen Strome; Wie Des Mondes Abbild; Standchen; Auf Dem Meere; Fur Musik; Vergessen; Abschied; Wandl' Ich In Dem Wald; Marie; Widmung; *Wolff*, bar; (alb) Col. M-253, 17054-55, 68501-03.

Lieder Recital (Graener - Schumann - Schubert - Strauss): *Schlusnus*, bar; (alb) BP-8, 35026-31.

Lieder Recital: *Erb*, ten; (alb) Vic. M-501, 4398-4403; *Schumann*, sop; (alb) Vic. M-383, 1836-40, 1764. M-497, 1932-35, 15167-8.

Liederkreis (Eichendorff - Schumann): *Schorr:* bar; (alb) Vic. M-430, 1865-68.

Lied im Grunen, Das (Schubert): *Onegin*, con; Vic. 7657.

Lied von der Erde, Das (Mahler): *Kullman & Thorborg*, sgrs; (alb) Col. M-300, 11054-60, AM-300, 11061-67.

Lief, Arthur, pf: Minuet in G Major (Giorni); Mus. 1115.

(Lieurance, Thurlow): By The Waters of The Minnetonka, Vic. 1198, 1228, 21972.

Lieutenant Kije Suite (Prokofieff): *Boston Sym. O, Koussevitsky*, Cond; (alb) Vic. M-459 14948-50, AM-459, 14951-53.

Life is a Dream (Freed-O. Strauss): *Tibbett*, bar. Vic. 1507.

Life of Yesteryear: see Vie Anterieure, La.

Lift Thine Eyes (Logan): *Assoc. Glee Clubs of Amer;* Col. 422.

Light Cavalry Overture (von Suppe): *BBC Sym. O, Boult*, Cond; Vic. 11837—*Victor Sym. O;* Vic. 21251—*Grand Sym. O, Zweig*, Cond; Dec. 25046—*Radio Sym. O;* Roy. 1768.

Light, Enoch & O: Among Those Sailing; It Took a Million Years; Voc. 4623—Run Rabbit Run; Someday You'll Find Your Bluebird; Blu. 10597—Tiny Old Town; Your First on Second Ave; Blu. 10611.

Light Invisible: see Leggero Invisible

Light Opera Company: Gems from Gilbert-Sullivan Operas: (alb) Vic. C-23, AC-23—Merry Widow Gems; Vic. 36101—Three Musketeers Gems; Vic. 36097.

Lights Out March (McCoy): *Goldman Band* (Fr. alb) Vic. P-5, 26290—*Pryor's Band*, Vic. 19842.

Light Sym. O: Offenbach Can-Can; Vic 36213—Strauss Polka, Vic. 6213

Like a Dream: see Martha

Like as a Father Bendeth (Bach): see Motet for Double Chorus.

Like as the Love-Lorn Turtle (Handel) *Bach Cantata Club;* (Fr. alb) Col. M-232, 503.

Lilacs (Rachmaninoff): *Cernay*, sop; Dec. 20579

Lilac Time (Schubert): *Bela & O;* Dec. 25032—*Lorand & O;* Dec. 25181.

Li'l Gal (Dunbar-Johnson): *Robeson*, bar; Vic. 19824.

Lillie, Beatrice, voc: Baby Didn't Know; Baby's Best Friend; Vic. 25165—Mad About the Boy; Lib. 249—Weary of it All; I Hate Spring; Lib. 250—Three White Feathers; Get Yourself a Geisha; Lib. 251—Marvelous Party. The Gutter Song; Lib. 252—Paree; Mother Told Me So; Lib. 189.

Lilly Dale (Thompson): *Madrigal Sgrs, Engel*, Cond; (Fr. alb) Col. M-329, 4207—*Luther & Layman*, sgrs; Dec. 2423.

Limehouse Blues: *Lawrence*, voc; Lib. 2835—*Clinton & O;* Vic. 26523—*Quintet of Hot Club of France;* Vic. 25511; Dec. 23021—*Ellington & O;* Vic. 22743—*The Toppers;* Voc. 4932—*Casa Loma O;* Bru. 6886—*Nichols & O;* Bru. 20070—*Hicks & O;* Blu. 10715—*Haymes & O;* Blu. 5133—*Geyer*, ogn; Blu. 6958—*Manone & O;* Blu. 10432—*Roy & O;* Dec. 1108 2339—*Smeck & O;* Dec. 1479—*Minevitch & Hca. O;* Dec. 1090—*Ambrose & O;* Dec. 660—*Daniels & O;* Dec. 2486—*Mustang Band;* Dec. 706—*F. Henderson & O;* Dec. 157—*Mills Bros.;* Dec. 267

(Lincke): Frau Luna, Schlos er die im Mande Liegen; Dec. 20261—Indra Waltz; Dec. 25181.

Lincoln, Abe, in Illinois (Sherwood)—scenes: *Massey*, actor; (alb) Vic. M-591, 36230-32.

Lincoln's Gettysburg Address: *Laughton*, mon; Col. 271.

Linde, Anna, hschd: Harpsichord Concerto No. 7 in G Minor (Bach J. S.); Dec. 25263-4—Pastorale-Sonatina in D Minor (Scarlatti); Gigge-Dr. Bull's Myselfe (Bull); Hornpipe (Purcell); Dec. 25036—Tambourin (Rameau); Le Coucou (Daquin); Passacaglia in G Minor (Handel); Dec. 25012.

Linde Minnelied (Von Langenau): *Wolff*, bar; (Fr. alb) Col. X-168.

Lindenbaum, Der (Schubert): *Petri*, pf; (Fr. alb) Col. X-136, 69620—*Kipnis*, bass; (Fr. alb) Col. M-89, 67435—*Bettendorf*, sop; Dec. 25068.

Lindlar, Josef, bass: Verachtet mir die Meister Nicht (Wagner); Dec. 25269.

Linsky, Alexander, pf: Sonatina for Violin & Piano (Chavez); NMQ 1012.

Lipsky, Mrs. Alexander, vio: Sonatina for Violin & Piano (Chavez); NMQ 1012.

(Lisle, de): La Marseillaise; Dec. 20613.

List, Emanuel, bass: Hagens Ruf: Hagens Wacht (Wagner); Dec. 25795—Der Rosenkavalier—excerpts (Strauss, R.); Dec. 25237-38—Hagens Ruf (Wagner); Dec. 25368—Walkure (Wagner); (alb) Vic. M-298, AM-298.

Listen to the Mocking Bird: *J. Dorsey & O;* Dec. 1187—*Fisher & O;* Dec. 1537—*Martin*, voc; Dec. 2265—*MacGimsey*, whistler; Dec. 1959—*Green & Dixon*. sgrs; Vic. 19889—*McKee, whistler;* Vic. 19894—*Heidt & O;* Col. 35234—*Lang & O;* Bru. 8333—*Malneck & O;* Bru. 8413—*Madrigal Sgrs, Engel*, Cond; (Fr. alb) Col. M-329, 4208.

List to the Voice of Youth: see Manon.

(Liszt):
Liebestraum; Col. 7326, 7134; Vic. 6543, 6582, 7290, 35832, 35820, 36132, 25539, 36209; Dec. 20359, 20357, 25217——
Hungarian Rhapsodies: No. 2; Dec. 23128, 25074, 20024; Col. 69004; Vic. 14422, 6626, 24821, 36125—No. 1; Vic. 4187-88—No. 3 in D Flat Major; Dec. 20553—No. 6; Vic. 7276—No. 11 in A Minor; Dec. 20358—No. 12; Dec. 25112; Vic. 11323; Col. 7243——
Spanish Rhapsody; (alb) Col. X-163——
Concertos: No. 1 in E Flat Major; Vic. 11309-10; (alb) Col. X-17, (alb) Col. M-371—No. 2 in A Major; (alb) Vic. M-169, AM-169; (alb) Col. M-362; Dec. 25449-51——
Les Preludes; Vic. 6863-64. 11924-25; (alb) Col. X-29, (alb) Col. X-82; Dec. 25438-39——
La Campanella; Vic. 6825; Col. 7141; Dec. 25933——
Dance of the Gnomes; Vic. 1184; Dec. 25110, 20048——
Don Juan Fantasy; (alb) Vic. M-577——
Etudes: in D Flat; Vic. 6828—in F Minor; Dec. 25205—Paganini; Vic. 1468; Dec. 25933——
Fruhlingsnacht; Vic. 8766——
Funerailles; Vic. 14515——
Hungarian Fantasia; Vic. 9110-11; (alb) Col. X-120——
Hungarian March; Vic. 11435——
Hungarian Storm March; Vic. 11471——
Lorelei; Vic. 7075——
Soiree de Vienne; Vic. 1854——
Sonata in B Minor; (alb) Vic. M-380, AM-380——
Todtentanz; (alb) Vic M-392; (alb) Col. X-122——
Valse Oubliee; Vic 1455; Col. 69688——
Venezia e Napoli: Complete, (alb) Col. X-105—excerpts; Col. 7024; Dec. 20031, 20357——
Waldesrauschen; Vic. 7270; Dec. 25228, 25132——
Wandering; Vic. 1161, 24797——
Mazeppa-Symphonic Poem No. 6; Dec 20082-84——
St. Francis Walking on the Water; Vic. 15245; Dec. 20359——
Orpheus; (alb) Col. X-165——
O Kemm im Traum; Die Drei Zigeuner; BP 95061——
Fantasia on Beethoven's Ruins of Athens; (alb) Col. X-136——
A Faust Symphony; (alb) Col. M-272——
Au Bord D'Une Source; Col. 69308; Dec 20356——
Ballad in B Minor; (alb) Col. X-97——
Concert Study in D Flat; (Fr. alb) Col. X-77. 68982——
Consolation III in D Flat; Col. 69688, 68479——
Gondoliera; Col. 7024——
Du Bist Wie Eine Blume, Es Muss Ein Wunderbares sein; Dec. 25020——
Chant Polonais; Dec. 25520——
Chasse Neige; Feux Follets; Dec. 25572——
Grand Galop Cromatique; Dec. 20360——
La Chasse, No. 5; Dec. 25933——
Jeux d'eaux a la Villa d'Este; Dec. 25175——
Selected Songs; (alb) Col. X-148.

Litanei (Schubert): *Alsen*, sop; (Fr. alb) Col. M-89, 7296—*Lashanska*, sop; Vic. 15365.

Litany (Schubert): *Cortot*, pf; Vic. 14612.

Littee. Ramon & O: Randoneon Arrabalero Tango; Buen Amigo Targo; Bru. 8447—Adios Muchachos; Casita Blanca; Col. 35223—Crepusculo; Sentimiento Gaucho; Col. 35300—Amaneciendo. ta; A Media Luz, ta; Camineto, ta; Choclo, El, ta; Cumparsita, La, ta; Inspiration, ta; Por Que, ta; Y Como le Va, ta; (alb) Col. C-15.

Little Bo-Peep: see Noah's Ark.

Little Boy Blue (Field-Nevin): *McCormack*, ten; Vic. 1458—see also Nevin.

Little Brown Jug, The: *Williams*, bar; Col. 319—*Bluebird Foreign Band;* Blu. 7294—*Miller & O;* Blu. 10286—*Kirby & O;* Voc. 5570—*Crumit, voc;* Vic. 24092—*Luther*, voc; see also Anthologies: American Folk Songs.

Little David Play on Your Harp: *Southernaires Quar;* Dec. 2857—*Charioteers*, voc; Dec. 421.

Little Dog, Big Dog: *Benci & O;* (Fr. alb) Sch. 7, 7502.

Little Grey Home in the West (Lohr): *Lewis*, voc; Vic. 1140—*Langford*, voc; Dec. 15040.

Little Irish Tune (Bard): *Griggs*, pf; Gam. 5003.

Little Kitten That Would Not Wash Its Face (Deihl): *Hamlin*, nar; Vic. 21698.

Little Love, A Little Kiss, A: *Crooks*, ten; Vic. 1691—*Victor Salon O;* Vic. 20279.

Little Organ Book, The (Bach, J. S.): *Biggs*, ogn; (alb) Vic. M-652.

Little Ramblers: Music Goes 'Round and Around; I'm Shooting High; Blu. 6220.

Little Red Hen, The: *Faulkner*, nar; Vic. 20974.

Little Rosewood Casket: see Anthologies: American Folk Songs.

Little Sandman: see Sandmanchen (Brahms).

Little Shepherd, The (Debussy): see Children's Corner Suite.

Little Star: see Estrellita.

Little Study (Schumann): *Griggs*, pf; Gam. 5002.

Little Suite (Krenek): *Sanroma*, pf; (Fr. alb) Vic. M-646.

Little Voice I Hear, A: see Barbiere di Siviglia.

Little White Hen (Scandelli): see Hennlein weiss, Ein.

Liturgical Music of the Catholic Church: *Ch. of the Dijon Cathedral;* (alb) Vic. M-212, 11677-681, AM-212, 11682-686.

Liturgical Music of the Catholic Church (Bach, K. P. E.) *Sistine Ch;* (alb) Vic. M-182, 7811-14.

Livingston, Jimmie & O: Heigh-Ho; One Song; Blu. 7407—Meet The Sun Half Way; I Love to Watch the Moonlight; Var. 8297—He's a Tough Hombre; When It's Blossom Time in Caroline; Var. 8292—Gullah Chant; Noah; Var. 8309.

Liza: *Williams' Trio;* Voc. 4169—*Wilson*, pf; Bru. 7563—*Goodman Quar;* Vic. 25660—*Lunceford & O;* Voc. 5276—*McKenzie-Condon & O;* UHCA 12—*Whiteman & O;* Dec. 2223—*Tatum*, pf; Dec. 1373—*Webb & O;* Dec. 1840—*F. Henderson & O;* Dec. 555.

Ljungberg, Gota. sop: Begrusse froh, O Held (Wagner); (Fr. alb) Vic. M-60, 9486 — Gut'n Abend, Meister (Wagner); Ich seh', 'swar Nur (Wagner); Vic. 7680.

Llobet, Miguel, gtr: Sarabande-Sonata No. 2 in B Minor (Bach, J. S.); Dec. 20366—Andantino & Estudio (Sor); Dec. 20367—see also *Anido, Maria Luisa.*

Loache, Benjamin de, bar: Coffee Cantata; Tobacco Song (Bach, J. S.); (alb) Mus. 5.

Lobe den Herren: *Ch. & Ogn, Rudel*, Cond; Dec. 25856.

Locatelli, Albert, vio: Serenade a Kubelik; Dec. 20269.

Locatelli, A, Cond: Waltzes-Chantilly & Herbstweisen (Waldteufel); Dec. 20569.

(Locatelli. Pietro): Concerti Grosso; (Fr. alb) Tim. 2-R.

Locatelli O; Dolce Minuetto (Drdla); Gavotte

No. 43 (Gossec) Col. 338—Grenada (Albeniz); Serenata Espagnola (Albeniz); Col. 363.

Loch Lomond: *M. Sullivan & O;* Voc. 3654—*B. Goodman & O;* Vic. 25717—*Lauder,* voc; Vic. 9295—*Durbin,* sop; (Fr. alb) Dec. 3062.

Lodoletta (Mascagni): see Franz Dicess Il Vero.

(Loeffler, Charles Martin): Music for Four Stringed Instruments; (alb) Vic. M-543, AM-543.

Loesser, Arthur, pf: Sonata in F Major (Haydn); FRM-19—Sonata in G Minor (Clementi); FRM-13-14—Sonata in B Flat Major (Clementi); FRM-21-22.

Loevenssohn, Marix, cel: Saraband-from Unaccompanied Cello Suite No. 1 in G Major (Bach, J. S.); Serenade (Samazeuilh); Dec. 20567.

(Loewe): Archibald Douglas Ballade, Dec. 25755—Der Erlkonig; Prinz Eugen; Dec. 25756—Der Nock Ballade; Dec. 20443.

Lofner-Harris, O: Big C March; Hail to California; Vic. 22832.

Lofton, Cripple Clarence, pf: Had a Dream; Streamline Train; SA. 12003.

Logan, Ella, voc: Are You Havin' Any Fun; Something I Dreamed Last Night; Col. 35251—Goodnight My Beautiful; Waikiki; Col. 35243—Jingle Bingle Bells; Oh, Dear What Can the Matter Be; Col. 35318—Adios Muchachos; I'm Forever Blowing Bubbles; Bru. 8277—Cielita Lindo; Phil the Fluter's Ball; Bru. 8300—Come to the Fair; Ragtime Cowboy Joe; Bru. 8232—I Was Doing All Right, Love is Here to Stay; Bru. 8064—It's the Same the Whole World Over; There's Nae Luck About the Hoose; Bru. 8354—My Bonnie Lies Over the Ocean; Bru. 8196—Two Sleepy People; Bru. 8250.

Lohengrin (Wagner):

Prelude to Act I: *Amsterdam Concertgebouw O, Mengelberg,* Cond; Dec. 25270—*Phil. Sym. O, N. Y, Toscanini,* Cond; (Fr. alb) Vic. M-308, 14006——

Overture; *National Opera O, Meyrowitz,* Cond; (Fr. alb) Roy. 6, 517——

Prelude; *Philadelphia O, Stokowski,* Cond, Vic. 6791—*Sym. O, Coates,* Cond; Vic. 9005—*Herbert's O;* Vic. 55048——

Gott Gruss euch; *Andresen & Habich,* basses; Dec. 25052——

Elsas Traum: *Jeritza,* sop; Vic. 6694—*Rethberg,* sop; Vic. 6831—*Flagstad,* sop; Vic. 14181——

Merce, Merce, cigno gentil; *Pertile,* ten; Vic. 6904——

Swan Chorus; *Sym. O, Coates,* Cond; Vic. 9017——

Konigs Gebet: *Journet,* bass; Vic. 1274—*Andresen & Habich,* basses; Dec. 25052—*Kipnis,* Bass; Col. 7280——

Euch luften die mein Klagen; *Flagstad,* sop; Vic. 1901—*Sym. O, Coates* Cond; Vic. 9017——

Durch Gottes Sieg; *Pilinsky,* ten; *Seinemeyer,* sop; with *Phil. O, Weissmann,* Cond; Dec. 25065——

Ortrud wo bist du; Du Armste; *Bettendorf,* sop; *Branzell,* alto; Dec. 25051——

Gang zum Minster; *Seinemeyer,* sop; *Pilinsky,* ten; Dec. 25056——

Prelude to Act III: *Phil. O, Bodanzky,* Cond; Dec. 25556—*London Phil. O, Beecham,* Cond; (Fr. alb) Col. X-63, 68594—*Phil. Sym. O, N. Y, Toscanini.* Cond; (Fr. alb) Vic. M-308, 14007—*Chicago Sym. O;* Vic. 7386—*National Opera O, Meyrowitz,* Cond; (Fr. alb) Roy. 10, 524, 549—*Victor Sym. O;* Vic. 26443——

Bridal Chorus: *Sym. O, Coates,* Cond; Vic. 9005—*Crawford,* ogn; Dec. 204—*Met. Opera Ch;* Vic. 11249—*Irmler Ch. & O;* Dec. 25088—*Dunstedter,* ogn; Vic. 20036—*McLean,* ogn; Col. 361——

Bridal Chamber Scene; *Melchior,* ten; *Bettendorf,* sop; Dec. 25384-86——

In Fernem Land: *Crooks,* ten; Vic. 7105—*Pertile,* ten; Vic. 6904—*Kullman,* ten; Col. 9146——

Heil Konig Heinrich; *Andresen,* bass; Dec. 25016——

Wo weilt nun der; *Andresen,* bass; Dec. 25061——

Lohengrin's Farewell: *Melchior,* ten; with *Philadelphia O;* (Fr. alb) Vic. M-516, 15213—*Pilinsky,* ten; Dec. 25065——

excerpts: *Wolff,* ten; *Gottlieb,* sop; *Helgers,* bass; with *Berlin State Opera O, Weigert,* Cond; BP. 95060—*Malkin,* sop; *Wolff,* ten; with *Berlin State Opera O, Melichar,* Cond; BP. 95059.

Lo, Hear the Gentle Lark (Shakespeare-Bishop): *Pons,* sop; Vic. 8733—*Talley,* sop; Vic. 6593—*Galli-Curci,* sop; Vic. 6924—*Jean,* sop; (Fr. alb) Dec. 15047.

Lohmann, Paul, bar: Wanderers Nachtlieder; Der Doppelganger (Schubert); Dec. 20382—Verschwiegene Liebe; Herz, verzage nicht geschwind; Dec. 20448.

Lo, How a Rose E'er Blooming (Praetorius): *Trapp Family Ch.* Vic. 1961—*Palestrina Ch.* Vic. 21623—see also Es ist ein Rosentsprungen.

Lolita (Buzzi-Peccia): *Caruso,* ten; Vic. 6003.

Lombardi (Verdi): *Rethberg,* sop; *Gigli,* ten; *Pinza,* bass; Vic. 8194.

Lombardo, Guy & O: **Decca for all Nos. unless otherwise indicated:** All the Things You Are; There's Yes Yes In Your Eyes; 2949—Chatterbox; I'm Fit to Be Tied; 2910—Confucious Say; Run Little Raindrop Run; 2917—Let's All Sing Together; Singing Hills; 3007—Turn On the Old Music Box; When You Wish Upon a Star; 2969—White Lies & Red Roses; My Rosary of Broken Dreams; 2911—Along Miami Shore; Tiny Old Town; 3052—Blue Lovebird; The Nearness of You; 3214—When the Swallows Come Back to Capistrano; Where Do I Go From You; 3213—I Walk With Music; Little Lady in a Pinafore; 3015—Ten Pretty Girls; Sweethearts on Parade; Blu. 10028—Summertime; Liebestraum; Blu. 10059—The Perfect Song; Down By the Old Mill Stream; Blu. 10064—It Ain't Necessarily So; I Got Plenty of Nuttin'; Blu. 10082—I'll See You In My Dreams; Ridin' High; Blu. 10093—To You, Sweetheart, Aloha; Sittin' in the Sand A-Sunnin'; Blu. 10112—I Love You Truly; St. Louis Blues; Voc. 2848—Between the Devil and the Deep Blue Sea; Gems from The Cat and the Fiddle; Bru. 20104—Address Unknown; 2520—Alice Blue Gown; 837—Alice Blue Gown; 454—Among Those Sailing; 2329—At Dawning-Land of the Sky Blue Water (Cadman); 429 — At Least You Could Say Hello; 2767—Auld Lang Syne; 2478—Bluebirds in the Moonlight; 2834—Blue in Love; 103—Blues Serenade; 2521—Boom; 2449—Broadway Rhythm; 549—Cheek to Cheek; 549—Cinderella, Stay in My Arms; 2520—Concert in the Park; 2521—Deep Purple; 2215—Down By the Old Mill Stream; 102—Down By the River; 393—Easter Parade; 2345 — East Side of Heaven; 2361—Ev'rything's Been Done Before; 424—Faithful Forever; 2835—Following in Your Footsteps; 425 — Garden Party; 2746 — Girl Friend of the Whirling Dervish; 2195—Give Me a Heart to Sing to; 104—Glorianna; 2351—Have a Little Dream on Me; 105—Hawaiian Paradise; 429—Hi-Diddle-Diddle; 2446—I Can't Find Anything to Suit My Mood; 2291—I Can't Get You Out of My Mind; 2306—I'll Remember; 2746—I'm Just an Ordinary Human; 424—I'm Sittin' High on a Hill Top; 589—I'm Sorry for Myself; 2550—I Must See Annie Tonight; 2195—In an 18th Century Drawing Room (Scott); 2701—I Poured My Heart Into a Song; 2550—I Saw Stars; 105—Isn't This a Lovely Day; 550—It's a Hap-Hap-Happy Day; 2834—It's a Lonely Trail; 2196—It's Easy to Remember; 394—It's Never Too Late; 2320—I Ups to Her and She Ups To Me; 2196—I Won't Dance; 404—June in January; 307—Little Picture Playhouse in My Heart; 446—Little Sir Echo; 2306—Lonely Feet; 466—Love in Bloom; 102—Lovely to Look at; 406—Madonna Mia; 585—Medley from Roberta; 5000—Missouri Waltz; 2843—Moonglow; 103—My Best Girl; 2345—My Heart at Thy Sweet Voice-Inst. (Saint-Saëns); 446—My Last Goodbye; 2701—Nimon; 466—Old Mill Wheel; 2768—Parade of the Little White Mice; 2801—Penny Serenade; 2291—Rainbow Valley; 2329—Red Sails in the Sunset; 585—Restless; 406—Rollin' Stone; 2835—Scatter-Brain; 2767—Seein' is Believin'; 454—Song of India-Inst.; 837—Song of India-Inst.; 404—Soon; 394—South American Way; 2566—South of the Border; 2768—Start the Day Right; 2566—Stars Fell on Alabama; 104—Stay as Sweet as You Are; 274—St. Louis Blues; 2478—St. Louis Blues; 15000—Sweetheart Waltz; 274—Thanks a Million; 589—Thanks for Ev'rything; 2215 — That Naughty Waltz; 2843 — That Sly Old Gentleman; 2361 — Three Little Fishes; 2446 — Umbrella Man; 2221 — Water Under the Bridge; 294 — Weather Man; 550 — We'll Never Know; 2320 — We Speak of You Often; 2221 — We've Come a Long Way Together; 2351—What's the Reason; 393—Whistling in the Wildwood; 2449—Who Told You I Cared; 2801—Winter Wonderland; 294—With Every Breath I Take; 307—Would There Be Love; 425—Bei mir bist du Schon; Vic. 25739—Blossoms on Broadway; Vic. 25659—Boo-Hoo; Vic. 25522—Can I Forget You; Vic. 25615—Desert Song Medley; Vic. 26043—Donn' Ama; Vic. 25857—Fine Romance; Vic. 25372—Folks Who Live on the Hill; Vic. 25615—Gone With the Wind; Vic. 25594—Home Town; Vic. 25798—I Can't Lose That Longing; Vic. 25522—I Love You; Vic. 25861—In a Little Carolina Town; Vic. 25656—In My Little Red Book; Vic. 25798—In the Neighborhood of Heaven; Vic. 25778 — It's Easier Said Than Done; Vic. 25739—Let's Sail to Dreamland; Vic. 25786—Little Lady Make Believe; Vic. 25823—Lovely One; Vic. 25629—My Swiss Hill Billy; Vic. 25659—Oh! Ma-Ma; Vic. 25857—Old Apple Tree; Vic. 25778—On the Sentimental Side; Vic. 25764—Rainbow on River; Vic. 25435—Ride Tenderfoot Ride; Vic. 25861—Russian Lullaby, w; Vic. 26001—Sailboat in the Moonlight; Vic. 25594—September in the Rain; Vic. 25526—So Little Time; Vic. 25823—Show Boat Medley; Vic. 26043—That Old Feeling; Vic. 25629—That's Life; Vic. 25488—This Is My Night to Dream; Vic. 25764—Ti-Pi-Tin, w; Vic. 25786—Way You Look; Vic. 25372—What Will I Tell My Heart; Vic. 25526—When My Dream Boat; Vic. 25435—Whistle While You Work; Vic. 25748—With a Smile and a Song; Vic. 25748—You Can't Stop Me; Vic. 25656.

London Again Suite (Coates): *Coates & O;* (alb) Col. X-102, 69263-64.

London Bridge Is Falling Down: *Basie & O;* Dec. 2004.

London Chamber O, Bernard, Cond: Cherry Ripe; Sally in Our Alley (Bridge); Dec. 20173—Ayres for the Theater (Purcell); Dec. 25570.

Londonderry Air: *Malneck & O:* Bru. 8413—*York Stg. Quar;* Roy. 592—*Minneapolis O, Ormandy,* Cond; Vic. 8734—*Philadelphia Stg. Simfonietta;* Vic. 4186.

London Gaelic Ch: Gradh Geal Mo Chridh; Than Samradh Air Tighinn; Col. 357.

London Madrigal Gr: Ah Dear Heart (Gibbons); Sweet Honey Sucking Bees (Wilbe); Vic. 4317—I Thought That Love Had Been a Boy (Byrd); My Bonnie Lass She Smileth (Morley); Now Is the Month of Maying (Morley); Summer is Icumen In; Vic. 4316.

London Palladium O, Crean, Cond: In The Moonlight; Wedgewood Blue (Ketelby); Vic. 36427.

London Phil. O: **Victor for all Nos. unless otherwise indicated:** Arlesienne Suite No. 1 (Bizet); (alb) Col. X-69—Arrival of the Queen of Sheba-Solomon (Handel); Col. 9077—Barcarolle-Tales of Hoffman (Offenbach); Col. 68692—La Boheme-Act IV (Puccini) (alb) Col. M-274—But As For His People-Israel in Egypt (Handel); Col. 68412—By the Sleepy Lagoon (Coates); Col. 7336—Carmen Suite (Bizet); (alb) Col. X-144—Carnaval (Schumann-Douglas); Col. 69461—Le Carnival Romaine Overture (Berlioz); Col. 68921—Cinderella (Coates); Col. 7335, 7336——

Concertos: Grosso No. 5 in D, op. 6 (Handel) (alb) Col. X-142—in D for Violin & Orchestra (Prokofiev); (alb) Col. M-244—in E Minor for Violin & Orchestra (Mendelssohn); (alb) Col. M-190—No. 1 in E Flat for Piano & Orchestra (Liszt), (alb) Col. X-17—No. 1 in B Flat for Piano & Orchestra (Tschaikowsky); (alb) Col. M-318—No 2 in D for Piano & Orchestra (Liszt); (alb) Col. M-362—No. 4 in D for Violin & Orchestra (Mozart); (alb) Col. M-224——

Consecration of the House-Overture (Beethoven; (alb) Col. X-140—Coppelia Ballet-excerpts (Delibes); Col. 69323—The Corsair Overture (Berlioz); Col. 68287—Cotillion-Ballet (Chabrier); (alb) Col. X-113—Da zu dir der Heiland kam-Die Meistersinger (Wagner); (Fr. alb) Col. X-87, 69095—Damnation of Faust-excerpts (Berlioz); (alb) Col. X-94—Dance of the Young Maidens-Prince Igor (Borodin); Col. 69154—Death of Clarchen-Egmont (Beethoven); (Fr. alb) Col. X-140, 69657—Delius Society Set Vol. I; (alb) Col. M-305 — Delius Society Set Vol. II; (alb) Col. M-290 — Delius Society Set Vol. III; (alb) Col. M-355 — Divertimento No. 17 in D (Mozart); (alb) Col. M-207—Donde Lieta Usci-La Boheme (Puccini); (Fr. alb) Col. M-274, 68774—Eleven Viennese Dances (Beethoven); (alb) Col. X-133 — L'Epreuve d'Amour (Mozart); Col. 69560—Fair Maid of Perth (Bizet); (alb) Col. X-28—Fantasia on Beethoven's Ruins of Athens (Liszt); (alb) Col. X-136—A Faust Overture (Wagner); (alb) Col. X-63—Festivo (Sibelius); Col. 68590—Finlandia (Sibelius); Col. 69180 — Funeral March for the Last Scene of Hamlet (Berlioz); Col. 68429—Gaite Parisienne (Offenbach); (alb) Col. X-115—The Gods Go A-Begging-Ballet (Handel-Beecham); (Fr. alb) Col. M-360, 69472 — Gopak (Moussorgsky); Col. 69154 — Grand March-Tannhauser (Wagner); (Fr. alb) Col. X-107, 69327—Hagen's Call-Die Gotterdammerung (Wagner); (alb) Col. X-83—Hagen's Watch-Die Gotterdammerung (Wagner); (Fr. alb) Col. X-83, 69048—The Hebrides-Overture (Mendelssohn); Col. 69400—Introduction & Rondo Capriccioso for Violin & Orchestra (Saint-Saens); Col. 69643—Larghetto-Egmont (Beethoven); (alb) Col. X-133—Legende (Dvorak); (Fr. alb) Col. X-55, 68387—London Suite (Coates); Col. 69399—Marche Militaire (Schubert); Col. 7322—Menuet & Farandole-L'Arlesienne Suite No. 2 (Bizet); Col. 68882—Minuet-Origin of Design (Handel-Beecham); (Fr. alb) Col. X-60, 68475; Col. 68881—Moses and The Children of Israel-Israel in Egypt (Handel); Col. 68412—Musette-Gods Go A-Begging (Handel-Beecham); (Fr. alb) Col. X-60, 68475—Musette-Gods Go A-Begging (Handel-Beecham); Col. 68881—Naila Valse-Pas des Fleurs (Delibes); Col. 69080—Nocturne-A Midsummer Night's Dream (Mendelssohn); Col. 6888—Origin of Design (Handel-Beecham); Col. 68156 — Overture-The Bartered Bride (Smetana); Col. 7314—Overture-Beatrice and Benedict (Berlioz); Col. 68342 — Overture-Fidelio (Beethoven); Col. 69545—Overture-The Flying Dutchman (Wagner); (alb) Col. X-107—Overture-Der Freischutz (Weber); Col. 68986—Overture-La Gazza Ladra (Rossini); Col. 68301—Overture-Marriage of Figaro (Mozart); (Fr. alb) Col. X-85, 69058—Overture-Merry Wives of Windsor (Nicolai); Col. 68938—Overture-Oberon (Weber); Col. 69410—Overture-La Scala di Seta (Rossini); Col. 9077—Overture-Tannhauser (Wagner); (alb) Col. X-123—Overture-William Tell (Rossini); (alb) Col. X-60—Polovtsi March-Prince Igor (Borodin); (Fr. alb) Col. X-123, 69414—Polovtsienne Dances-Prince Igor (Borodin); (alb) X-54—Prelude A L'apres-midi d'un Faune (Debussy); Col. 69600—Prelude, Act III-Lohengrin (Wagner); (Fr. alb) X-63, 68594—Prelude-Die Meistersinger (Wagner); Col. 68854—Prize Song-Die Meistersinger (Wagner); (Fr. alb) Col. X-87, 69096—Prometheus Overture (Beethoven); (Fr. alb) Col. M-197, 68220—Romeo's Reverie & The Fete of the Capulets-Romeo and Juliet (Berlioz); (Fr. alb) M-234, 1230, 1231 — Rossiniana-(Rossini-Respighi); (alb) Col. X-56 — Roussalka (Dargomijsky); Col. 69126—Royal Fireworks Music (Handel); (alb) Col. X-51—Russia (Balakirev); (Fr. alb) M-234, 1236, 1237—Sarabande (Handel); (Fr. alb) Col. M-194, 68202—Sarabande-Origin of Design (Handel-Beecham); Col. 68881—Siegfried

Idyll (Wagner); (alb) Col. X-139—Sinfonie Concertante (Mozart); (alb) Col. M-188—Slavonic Rhapsody (Dvorak); (alb) Col. X-55—Summer Night on A River (Delius); Col. 17087—The Swan Lake-excerpts (Tschaikowsky); (alb) Col. M-349—Les Sylphides (Chopin-Douglas); Col. 69281—Sylvia Ballet (Delibes); Col. 69323—Symphonic Variations (Franck); (alb) Col. X-10——

Symphonies: No. 2 in D (Beethoven); (alb) Col. M-302—No. 2 in D (Brahms); (alb) Col. M-265—No. 3 in F (Brahms); (alb) M-353—No. 4 in B Flat (Beethoven); (alb) Col. M-197—No. 5 in B Flat (Schubert); (alb) Col. M-366—No. 5 in C Minor (Beethoven); (alb) Col. M-254—No. 8 in B Minor (Schubert); (alb) Col. M-330—No. 29 in A (Mozart); (alb) Col. M-333—No. 31 in D (Mozart); (alb) Col. M-360—No. 36 in C (Mozart); (alb) Col. M-387, AM-387—No. 40 in G Minor (Mozart); (alb) Col. M-316—No. 41 in C (Mozart); (alb) Col. M-194—No. 93 in D (Haydn); (alb) Col. M-336——

Tales of Hoffman-excerpts (Offenbach); Col. 68692 — Tambourine (Handel-Beecham); (Fr. alb) Col. M-194, 68202—Tambourine-Gods Go A-Begging (Handel-Beecham); Col. 68881—Tragic Overture (Brahms); (alb) Col. X-85—The Triumph of Neptune-Ballet (Berners); (alb) Col. X-92—Valse Triste (Sibelius); Col. 7322 — Variations on a Theme by Haydn (Brahms); (alb) Col. X-125—Wach' auf, es nahet gen den Tag-Die Meistersinger (Wagner); (Fr. alb) Col. X-87, 69095—Waltz-The Swan Lake (Tschaikowsky); Col. 69080—Water Music Suite (Handel); (alb) Col. X-13—Wedding March-A Midsummer Night's Dream (Mendelssohn); Col. 68888——

Barbirolli, Cond: Concertos: for Violin in D Major, op. 61 (Beethoven); *Kreisler,* vio; (alb) M-325, AM-325—in D Major, op. 77 (Brahms); *Kreisler,* vio; (alb) M-402, AM-402—in A Minor, op. 82 (Glazounow); *Heifetz,* vio; (alb) M-218, AM-218—No. 5 in A Major, K. 219 (Mozart); *Heifetz,* vio; (alb) M-254, AM-254—in A Minor op. 129 (Schumann); *Piatigorsky,* cel: (alb) M-247, AM-247—in D Major, op. 35 (Tschaikowsky); *Heifetz,* vio; (alb) M-356 AM-356—No. 4 in D Minor (Vieuxtemps); *Heifetz,* vio; (alb) M-297, AM-297—No. 2 in D Minor, op. 22 (Wieniawski); *Heifetz,* vio; (alb) M-275, AM-275—Introduction and Rondo Capriccioso, op. 28 (Saint-Saens); *Heifetz,* vio; 14115—The Swan Lake-Ballet Suite (Tschaikowsky); 11666-67——

Beecham, Cond: Concerto in D Minor, op. 47 (Sibelius); *Heifetz,* vio; (alb) M-309, AM-309—Lemminkainen's Homeward Journey, op 22 (Sibelius); (Fr. alb) M-446—Symphony No. 4 in A Minor, op. 63 (Sibelius); (Fr. alb) M-446—The Tempest-Incidental Music, op. 109 (Sibelius); (alb) M-446, AM-446—Symphony in D Major, K. 385 (Mozart); (alb) Col. M-399, AM-399—Symphony No. 104 in D Major (Haydn); (alb) Col. M-409, AM-409, MM-409——

Busch, Cond: Don Juan-Tone Poem, op. 20 (Strauss, R.); (alb) M-351——

Collingwood, Cond: Concerto in C Minor, K. 491 (Mozart); (alb) M-482, AM-482——

Dorati, Cond: Le Beau Danube-Ballet Music (J. Strauss-Desormiere); (alb) M-414, AM-414—Hundred Kisses (D'Erlinger); (alb) M-511 — Jeux D'Enfants-Ballet Suite (Bizet); (alb) M-510—Scheherazade, op. 35 (Rimsky-Korsakow); (alb) M-509 AM-509—Baiser de la Fee (Stravinsky); Col. 69840—Scuola Di Ballo (Boccherini-Francaix); (alb) Col. X-157——

Goosens, Cond: La Boutique Fantasque (Rossini-Respighi); (alb) M-415, AM-415—Carnaval-Ballet Suite, op. 9 (Schumann); (alb) M-513, AM-513 — Good-Humoured Ladies-Ballet (Scarlatti-Tommasini); (alb) M-512—Concerto No. 1; 12605—The Nutcracker Suite (Tschaikowsky); (alb) G-5 — Heart Wounds; Last Spring (Greig); 12611——

Koussevitzky, Cond: Symphonies: No. 3 in E Flat Major, op. 55 (Beethoven); M-263, AM-263—No. 5 in C Minor, op. 67 (Beethoven); M-245, AM-245—in G Major-Finale (Haydn); (Fr. alb) M-245, 8512—No. 40 in G Minor, K. 550 (Mozart); (alb) M-293, AM-293——

Kurtz, Cond: Aurora's Wedding-Ballet Music (Tschaikowsky); (alb) M-326, AM-326——

Ronald, Cond: Concerto in A Minor, op. 54 (Schumann); *Cortot,* pf; (alb) M-39, AM-39—Concerto in E Minor, op. 64 (Mendelssohn); *Kreisler,* vio; (alb) M-277, AM-277—Variations Symphoniques (Franck); *Cortot,* pf; 8357-58——

Sargent, Cond: Concertos: No. 2 in B Flat Major, op. 19 (Beethoven); *Schnabel,* pf; M-295, AM-295—No. 3 in C Minor, op. 37 (Beethoven); *Schnabel,* pf; (alb) M-194, AM-194—No. 4 in G Major, op. 58 (Beethoven); *Schnabel,* pf; (alb) M-156, AM-156—in D Minor, K. 466 (Mozart); *Fischer,* pf; (alb) M-223, AM-223—No. 4 in D Major, K. 218 (Mozart); M-623—Les Sylphides-Ballet (Chopin); (alb) M-306, AM-306——

Walton, Cond: Facade-Suite (Walton); 12034-35—Facade Suite No. 2 (Walton); 12532—Siesta (Walton); 12532——

Braithwaite, Cond: Faust Trio—If With All Your Hearts; Then Shall The Righteous Shine Forth, Fr. Elijah; (Mendelssohn); *Booth,* ten; 12069——

Lambert, Cond: The Bronze Horse Overture (Auber); 12511—Orpheus in Hades Overture 'Offenbach); 12604—Le Roi L' Dit Overture; 12764 — Under the Spreading Chestnut Tree (Weinberger); (alb) M-654——

Goehr, Cond: Karelia Suite-Intermezzo & Alla Marcia (Sibelius); 12830.

London Stg. Quar: Quartet in C Minor (Schubert); Col. 67408—Quartet in D (Franck); (alb) Col. M-128—Quartet No. 12 in A Minor (Beethoven); (alb) Col M-193.

London Suite (Coates) · *London Phil O, Coates,* Cond; Col. 69399—*Queen's Hall O, Wood,* Cond; Dec. 25582-83—*New Light Sym. O;* Vic. 36129-30.

London Sym. O: **Victor for all Nos. unless otherwise indicated:** Concerto in D for Orchestra with Organ (Handel); Col. 68256 — Concerto No. 1 in G Minor for Piano & Orchestra (Mendelssohn); (alb) Col. X-124 — Leonore Overture No. 3 (Beethoven); (alb) Col. X-96 — The Planets (Holst); (alb) Col. M-359 — Polka & Fugue Schwanda (Weinberger); Col. 68311 — Symphony No. 1 in C Minor (Brahms); (alb) Col. M-383—Symphony No. 2 in D (Beethoven); (alb) Col. M-377—Symphony No. 4 in E Minor (Brahms); (alb) Col. M-335—Symphony No. 8 in B Minor (Schubert); (alb) Col. M-216—Symphony No. 45 in F Sharp Minor (Haydn); (alb) Col. M-205——

Bliss & Mathieson, Conds: Things To Come-excerpts (Bliss); Ballet for Children; Melodramas-Attack & Pestilence; The World in Ruins; March, Epilogue; Dec. 25606-08——

Walton, Cond: Concerto for Viola and Orchestra (Walton); *Riddle,* va; (alb) Dec. No. 8, 29043-45——

Harty, Cond: Roi Lear-Overture, op. 4; Marche Troyenne (Berlioz); Dec. 25539-40—Orchestral Suite-excerpts (Handel); Introduction; Rigaudon; Polonaise: Arietta; Passacaglia; Dec. 25610-11—Symphony No. 95 in C Minor (Haydn); Dec. 25598-99—Symphony (Walton); Dec. 25600-05——

Szell, Cond: Concerto No. 1 in D Minor (Brahms); *Schnabel,* pf; (alb) M-677, AM-677, DM-677——

Walter, Cond: Concerto Grosso in G Minor (Corelli); (alb) M-600, 12495-96—Symphony No. 9 in C Major (Schubert); (alb) M-602, 12498-12503—Coriolan-Overture, op. 62 (Beethoven); 12535—Rosamunde-Ballet Music in B Minor; G Major (Schubert): 12534—Symphony No. 86, in D Major (Haydn); (alb) M-578, AM-578——

Eric Coates, Cond: From Meadow to Mayfair: No. 3. Evening in Town; Merrymakers-A Miniature Overture (E. Coates); 36170——

Weingartner, Cond: Concerto Grosso No. 6 in G Minor (Handel); (alb) Col. X-154, 69791-92——

Barbirolli, Cond: Concerto No. 1 in E Minor, op. 11 (Chopin); *Rubinstein,* pf; (alb) M-418, AM-418—Concerto No. 2 in F Minor, op. 21 (Chopin); *Rubinstein,* pf; (alb) M-110, AM-110—Concerto in B Flat Major. K. 595 (Mozart); *Schnabel,* pf; (alb) M-240, AM-240—Concerto in A Major, K 488 (Mozart); *Rubinstein,* pf; (alb) M-147, AM-147—Concerto No. 1 in B Flat Minor. op. 23 (Tschaikowsky); *Rubinstein,* pf; (alb) M-180, AM-180—Concerto for Violin in D Major, op. 35 (Tschaikowsky); *Elman,* vio; (alb) M-79, AM-79—Havanaise, op. 83 (Saint-Saens); *Heifetz,* vio; 1c5347—Zigeunerweisen, op. 20, No. 1 (Sarasate); *Heifetz,* vio; 15246——

Blech, Cond: Calm Sea and Prosperous Voyage Overture, op. 27 (Mendelssohn); 11452-53—Norwegian Dances Nos. 1, 2, 3, 4, op. 35 (Grieg); 11456-57—Les Petits Riens-Ballet Music (Mozart); 11445—Serenade for Orchestra-Minuet in A Major, Scherzo in D Major (Brahms); 11458—Spinning Song, op. 67, No. 4; (Mendelssohn); Spring Song, op. 62, No. 6 (Mendelssohn); 11453——

Boult, Cond: Concertos: in C Major (Bach); *A. & K. Schnabel,* duo-pf; (alb) M-357, AM-357—in E Flat Major, K. 365 (Mozart); (alb) M-484, AM-484——

Casals, Cond: Coriolan-Overture, op. 62 (Beethoven); 9279, 36291——

Coates, A. Cond: Concerto in B Flat Major, op. 83 (Brahms); *Rubinstein,* pf; (alb) M-80, AM-80—Concerto No. 3 in D Minor, op. 30 Rachmaninoff); *Horowitz,* pf; (alb) M-117, AM-117—Cortege des Nobles (Rimsky-Korsakow); Fair at Scrotchinsk-Gopak (Moussorgsky); 11443—A Faust Overture (Wagner); 9734—Fountains of Rome (Respighi); 9126-27—Francesca da Rimini (Tschaikowsky); 11091-92—Hamlet-Overture-Fantasia, op. 67 (Tschaikowsky; (alb) M-395—Hungarian Storm March (Liszt); 11471—In the Steppes of Central Asia (Borodin); 11169 — Ivan the Terrible-Storm Music (Rimsky-Korsakow); 11454—Kamarinskaya (Glinka); 11482—Khowantchina-Persian Dances (Moussorgsky); 11135—Love for Three Oranges-Waltz Scherzo-March and Scherzo (Prokofieff); 9128 — May Night Overture (Rimsky-Korsakow); 11424—Musical Snuff Box, op. 32 (Liadow); 9798—Night on the Bare Mountain (Moussorgsky) 11448—Pas d' Acier-Ballet Suite (Prokofieff); 11446-47—The Planets —Mars, op. 32 (Holst); 11808—Prince Igor-Ballet Music (Borodin); 9474—Russian Folk Songs, Nos 1, 2, 3, 4, 5; (Liadow); 9797-98—Snow Maiden-Dance of the Tumblers (Rimsky-Korsakow); 11454 — Song of the Nightingale-Chinese March (Strawinsky); 11160 — Symphony No. 2 in B Minor (Borodin); (alb) M-113, AM-113—Symphony No. 3 in D Major, op. 29 (Tschaikowsky); (alb) M-166, AM-166—Toccata in F (Bach); 11468—Tristan und Isolde-Act 3 (Wagner); (alb) M-41—Walkure (Wagner); (albs) M-26, M-27, AM-26, AM-27——

Collingwood, Cond: Concerto in G Minor (Vivaldi-Nachez); *Elman,* vio; 7585 86—Passepied; Pavane (Delibes); 4234—Ring of the Nibelungs-Motives from-Nos. 1-48, 49-90 (Wagner); 11215-16—Variations on a Nursery Tune (Dohnanyi); *Dohnanyi,* pf; (alb) M-162, AM-162——

Coppola, Cond: Concerto No. 3 in C Major (Prokofieff); *Prokofieff,* pf; (alb) M-176, AM-176——

Dohnanyi, Cond: Ruralia Hungarica-2nd Mvt. (Dohnanyi); 11438——

Elgar, Cond: Concerto in B Minor, op. 61 (Elgar); *Menuhin,* vio; (alb) M-174, AM-174——

Goosens, Cond: Coppelia Ballet-Czardas-Mazurka (Delibes); 4257—Coq D'Or-Suite (Rimsky-Korsakow); (alb) M-504, AM-504—Good Humoured Ladies-Suite (Scarlatti); 11425—Suite in G (Bach-Goosens); 11427——

Heger, Cond: Gotterdammerung (Wagner); *Melchior,* ten; *Helgers,* bass; 7659—Siegfried-Prelude, Act 1 (Wagner); (Fr. alb) M-167, 7765——

Kajanus, Cond: Pohjola's Daughter-Symphonic Fantasia (Sibelius); (Fr. alb) M-333, 11506-07—Symphony No. 3 in C Major, op. 52 (Sibelius); (Fr. alb) M-394, 12113-16, 14552-54; AM-394, 12117-20, 14555-57—Symphony No. 5 in E Flat Major, op. 82 (Sibelius); (Fr. alb) M-333, 11503-9, AM-333, 11746-52—Tapiola-Symphonic Poem, op. 112 (Sibelius); (Fr. alb); M-333, 11503-09, AM-333, 11746-52——

Ronald, Cond: Concertos: No. 1 in E Flat Major (Liszt); *Levitzki,* pf; 11309-10—No. 2 in A Major (Liszt); *De Greef,* pf; (alb) M-169, AM-169—No. 1 in G Minor (Bruch); *Menuhin,* vio; (alb) M-124, AM-124—in B Flat Major (Boccherini); *Casals,* cel; (alb) M-381, AM-381——

Sargent, Cond: Concertos: No. 1 in C Major, op. 15 (Beethoven); *A. Schnabel,* pf; (alb) M-158, AM-158—No. 5 in E Flat Major, op. 73 (Beethoven); *A. Schnabel,* pf; (alb) M-155, AM-155—in F Major, K. 459 (Mozart); *Schnabel,* pf; (alb) M-389, AM-389—C Major, K. 467 (Mozart); *Schnabel,* pf; (alb) M-486, AM-486——

Toye, Cond: In a Summer Garden (Delius); 9731-32—On Hearing the First Cuckoo in Spring (Delius); 4270——

Weisbach, Cond: Symphony in G Major, op. 66 (Haydn); (alb) M-139, AM-139—Symphony in C Major, op. 97 (Haydn); (alb) M-140, AM-140——

Abendroth, Cond: Symphony No. 4 in E Minor, op. 98 (Brahms); (alb) G-7.

London Symphony: see (Haydn) Sym. No. 104.

London Symphony, A (Williams, R. V.); *Queen's Hall O, Wood,* Cond; Dec. 25618-22.

London Trio (Haydn): 1 in C Major; 3 in G Major; *Bove & Wilkins,* fl, *Hunkins,* cel; Mus. 1024-25.

Lonesome Road: *Armstrong & O;* Voc. 3026—*Lunceford & O;* Voc. 4831—*Bailey & O;* Voc. 4474—*Austin,* voc; Vic. 21098—*Crosby,* voc; Dec 2257—*Tharpe,* voc; Dec. 2243.

Long Ago, Sweetheart Mine (MacDowell): *Murphy,* sgr; Vic. 4017.

Long Eight, The: *National Folk Dance O, Foster,* Cond; Col. 334.

Long, Johnny & O: I'll Take Romance; Ten Pretty Girls; Voc. 3888—John Brown's Ten Little Indians; Just a Kid Named Joe; Voc. 4463—Just an Ordinary Moon; Just Like That; Voc. 4526—Louise; Moonlight on the Ganges; Dec. 3239.

Long, Kathleen, pf: Variations on a Theme by Gluck (Mozart); Minuet in D Major; Gigue in G Major (Mozart); Mus. 1051-2—Sonata in E Flat Major; Sonata in G Major (Mozart); (alb) Mus. 13—see also *Neel, Boyd.*

Long, Long Ago: *Calloway & O;* Voc. 4905—*Norman,* voc; Voc. 4609—*Victor Salon O;* Vic. 19992.

Long, Marguerite, pf: Alfama, L'Automne (Milhaud); (Fr. alb) Col. X-67—Ballade (Faure); (alb) Col. X-62 — Barcarolle (Faure); Col. 69063 — Concerto for Piano & Orchestra (Ravel); (alb) Col. M-176—Concerto No. 2 in F Minor (Chopin); Col. M-143—Concerto No. 23 in A (Mozart); (alb) M-261—Concerto Pour Piano et Orchestre (Milhaud); (alb) Col. X-67—Mazurka (Chopin); (Fr. alb) Col. M-143—Nocturne, No. 4 in E Flat (Faure); Col. 69063—Paysandu-Suadades do Brazil (Milhaud); (Fr. alb) Col. X-67, 68738—Symphony for Orchestra & Piano on a French Mountain Air (D'Indy); (alb) Col. M-211.

Lopez & O: Tango de la Rosa; Jalousie; Var. 8018—Spain, ta; Cigarette. ta; Var. 8049—La Seduccion, ta; Queja Pampera, ta; Var. 8050—Amapola, rh; Esclavo Lamento; Var. 8014—Ojos Verdes; La Cumparsita; Var. 8015—Donda Esta Corazon; El Caminito; Var. 8016—Lady of Spain, ta; Adios, ta; Var. 8017.

(Lopez-Buchardo): Bailecito; Vic. 4467.

Lopez, Vincent & O: Daydreaming; A Stranger in Paree; Voc. 4129—Dust; Girl in the Bonnet of Blue; Voc. 4124—The Spelling Bee; There's Honey on the Moon Tonight; Voc. 4141—Boomps A-Daisy; Blu. 10579—Creaking Old Mill; Don't Kiss and Tell; Blu. 10588—Cute as Christmas; Hello Mr. Kringle; Blu. 10503—Diane; Tumbling Tumbleweed; Blu. 10534—How Many Times; Nola; Blu. 10601—It's

My Turn Now; Parade of the Little White Mice; Blu. 10481—How Did I Know; You'd Be Surprised; Blu. 10639—Alexander's Ragtime Band; Darktown Strutters' Ball; Bru. 20066—The Birth of the Blues; St. Louis Blues; Bru. 20065—Blue Moon; How Am I to Know; Blu. 10268—Dark Eyes; Swinging With the Goons; Blu. 10283—Igloo; Concert In the Park; Blu. 10300—My Love for You; Especially for You; Blu. 10312—There's a Small Hotel; I'm Forever Blowing Bubbles; Blu. 10318—This Heart of Mine; Each Time You Say Goodbye; 10354—If I Only Had a Brain; The Jitterbug; Blu. 10367 — You're Driving Me Crazy; All Alone; Blu. 10397.

Lorand, Edith, vio: **Decca for all Nos:** Czardas & Czibulka; Stephanie Gavotte (Monti); 20295—Hejre Kati (Hubay); 20488 — Ave Maria (Schubert); Meditation (Massenet); 25079—Hymn to the Sun (Rimsky-Korsakov); My Heart at Thy Sweet Voice (Saint-Saens); 20296—Minuetto in D Major (Mozart); Perpetuum Mobile (Strauss, J); 20297—Poeme (Fibich); The Londonderry Air (Kreisler); 20268—Jota; Danza Espanola No. 5 (deFalla); 25016 — Marche Miniature Viennoise; Paraphrase on Two Russian Folk Songs (Kreisler); 25787—Slavonic Fantasie in B Minor (Dvorak); The Old Refrain (Brandl-Kreisler); 20267—Minuet in G Major (Beethoven); Schon Rosmarin (Kreisler); Minuet in G (Paderewski); 25769—Trio in E Minor (Goldmark); Melody in F (Rubinstein); 25137.

Lorand, Edith, O: **Decca for all Nos:** Graefin Mariza (Kalman); 20204-05—Five Roumanian Dances (Bartok); Tango in D (Albeniz); 25195 — Minuet in G Major (Paderewski); Minuet in G Major (Beethoven); 25769—Lilac Time (Schubert); Indra Waltz (Lincke); 25181—Chocolate Soldier Waltz (Straus, O); Wedding of the Winds Waltz (Hall); 25165—Perpetuum Mobile (Strauss, J); Minuetto in D (Mozart); 20297—Vivat Hungaria (Kalman); Gypsy Love Overture (Lehar); 20032—Danube Waves Waltz (Ivanovici); The Last Waltz (Straus, O.); 25114—Stephanie Gavotte (Czibulka): Czardas (Monti); 20295 — The Skaters Waltz; Tres Jolie Waltz (Waldteufel); 25524 — Waltzes-selection (Brahms); 20034—L'Africana-selections (Meyerbeer); 25119—Schwanda, The Bagpipe Player-Bohemian Polka & Furiant (Weinberger); 20002 — A Waltz Dream (Straus, O.); 25476—The Merry Widow-Selections (Lehar); 25192—The Gypsy Baron-Selections (Strauss, J); 25084—Tales from the Vienna Woods (Strauss, J); 25327—Orpheus in Hades (Offenbach); 25086—Serenade No. 7 in D Major (Mozart); 20540—Praeludium & Allegro (Kreisler); Tambourin Chinois (Kreisler); 20265 — Liebesfreud; Schon Rosmarin (Kreisler); 20266.

Lorand, Edith, Trio: Melody in F (Rubinstein); Andantino & Scherzo (Goldmark); Dec. 25137.

Lorch, Carl & O: Let's Say Good Night to the Ladies; Blu. 10411—Does Your Heart Beat for Me; Don't You Put the Bee on Me; Blu. 10418—Swing Little Indian, Swing; You're Gonna Fall and Break Your Heart; Blu. 10428.

Lord, God of Heaven and Earth (Spohr): *Ch. Temple Church, London;* Vic. 4286.

Lord, I Can't Stay Away (Hayes): *Anderson,* con; Vic. 8958.

Lord Is My Shepherd: *Luther Trio;* Dec. 1103.

Lord, Listen to My Prayer: *Russian Met. Ch., Paris;* Vic. 36040.

Lord of Salisbury, The (Byrd): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5712.

Lord Randall: *Thomas, bar;* (Fr. alb) Vic. M-645.

Lord's Prayer (Malotte): *Thomas, bar;* Vic. 1736—*Peerce,* ten; Roy. 1847—*Luther Quar;* Dec. 1103.

Lorelei, Die (Silcher): *Bettendorf,* sop; Dec. 25000.

Lorelei (Liszt): *Onegin,* con; Vic. 7075.

Lorelei (Silcher): *Schumann-Heink,* con; Vic. 6273.

Loreley (Schumann): *Schumann,* sop; Vic. 1764.

Loreley (Catalani): see Walzer dei Fiori.

Lorenzi, Mario, hp: Rendevous (Aletter); The Swan (Saint-Saens); Col. 418.

Lorenz, Max, ten: Am stillen Herd; Fanget an (Wagner); Vic. 11162.

Los Angeles Wind Quintet: Kleine Hammermusic (Hindemith); (alb) Col. X-149.

Los Cales: *Gomez,* gtr; *Margo,* cst; (Fr. alb) Dec. 129, 23143.

Loss, Joe & O: Delyse Waltz; Sweetheart Waltz; (Fr. alb) Col. C-9, 311—The Goose Hangs High; Swingin' on the Moon; (Fr. alb) Col. C-9, 312.

Lost Chord (Proctor-Sullivan): *Caruso,* ten, Vic. 8806—*Crooks,* ten; Vic. 8869—*Assoc. Glee Clubs of Amer;* Vic. 35806; Col. 7354—*Mormon Tabernacle Ogn;* Vic. 35760—*Crawford,* ogn; Vic. 25096—*Templeton,* pf; (Fr. alb) GSV. 1—*Baga,* ogn; Roy. 1773.

Lost in Meditation: *Ellington & O;* Bru. 8083—*C. Williams & O;* Voc. 3960—*Hodges & O;* Voc. 4242.

Lotosblume (Heine-Schumann): *Janssen,* bar; Vic. 1931.

(Lotter): Moto Perpetuo & Sistek; Slavonic Scherzo; Dec. 25640.

(Lotti, Antonio): Crucifixus; Vic. 20410—Crucifixus & Lassus; Nos qui sumus; Dec. 20606.

Lotus Land (Scott-Kreisler): *Kreisler,* vio; Vic. 15487, 6706.

Louise, Anita, hp: Believe Me If All These Endearing Young Charms; Chansons San Paroles; Last Rose of Summer; Star Dust; (alb) Roy. 30.

Louise (Charpentier): Abridged Opera; *Vallin, Thill,* sgrs; (alb) Col. OP. 12, 68485-92—excerpts: Berceuse; *Journet,* bass; Vic. 6785—*Lafont,* bar; *Vallin,* sop; Dec. 25328—Depuis le jour; *Jepson,* sop; Vic. 14153—*Bori,* sop; Vic. 6561—*Decca Concert O, Horlick,* Cond; (Fr. alb) Dec. 101, 18031—Depuis longtemps J'habitais; *Johnson,* ten; Vic. 9293—Les Pauvres gens peuvent-ils etre heureux: Voir naitre une enfant; *Lafont,* bar; Dec. 20503—L Enfant ser ait sage; *Lafont,* bar, *Vallin,* sop; Dec. 25328—Prelude to Act III; *Grand Sym. O, Cloez,* Cond; Dec. 20089.

Louis, Keaumoku A. bar: Aloha Oe; Na lei O'Hawaii; Vic. 20705.

Lou'siana Belle: see Foster.

Louisiana Rhythm Kings: Dada Strain; HRS. 7—Ballin' the Jack; HRS. 15.

Louisiana Sugar Babes: Thou Swell; 'Sippi; Blu. 10260.

Love and Music: see Tosca.

Love and Spring (Waldteufel): *Victor O. Shilkret,* Cond; Vic. 36030.

Love Can Be Dreamed (Strauss, J): *Thomas,* bar; Vic. 16184.

Loved Ones, The (Pound): *Madrigal Sgrs, Engel,* Cond; (Fr alb) Col. M-329, 4206.

Love Fly on Rosy Pinions: see Trovatore.

Love for Three Oranges (Prokofieff): Les ridicules; Scenes infernale: Marche; Scherzo, Le prince et la princesse; La Fuite; Dec. 25123-25—March; *London Sym. O, Coates,* Cond; Vic. 9128—Scherzo and March; *Boston Sym O, Koussevitzky,* Cond; Vic. 7197—March and Scherzo; *Boston Sym. O, Koussevitzky,* Cond; Vic. 14950—Waltz Scherzo; *London Sym. O, Coates,* Cond; Vic. 9128—*O. Brussels Royal Conservatory, Defauw,* Cond; Col. 62812

Love Is the Sun: see Rigoletto.

Love Is the Sweetest Thing: *Elman & O;* Blu 10741—*Noble & O;* Vic. 24333.

Loveless Love: Teagarden & O; HRS. 5—*Handy & O;* Var. 8162—*Sissle & O:* Dec. 154

Love Me Or Leave Me: *Grace,* voc; Dec. 2050—*Hayes Quintet;* Dec. 1444—*Waller,* pf; Blu. 10263—*Goodman & O;* Vic. 25406.

Lover, Come Back to Me: *M. Bailey & O;* Voc. 3982—*Shaw & O;* Blu. 10126—*Kirk & O;* Dec. 1663—*McIntire & O;* Dec. 1482—*Horlick & O;* Dec. 2887—*MacDonald,* sop; Vic. 2048—*Tibbett,* bar; Vic. 1506—*Shewell,* theremin; Vic. 22495.

Love Sends A Little Gift of Roses: *Victor Nov. O;* Vic. 22324.

Love's Joy: see Liebesfreud.

Love's Nocturne (Fucacci-Drigo): *Gigli,* ten; Vic. 6610.

Loves of the Poet (Strauss, J): *Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-665, AM-665, DM-665

Love's Old Sweet Song (Molloy): *Braslau,* con; Col. 212—*Stevens & O;* Voc. 4350—*Renan,* bar; Bru. 8480—*Downey,* ten; Dec. 1955—*Cloister Bells;* Dec. 2176—*Jean,* sop; (Fr. alb) Dec. 125, 3117—*Southern Male Quar;* Bru. 8495—*Eddy,* bar; Vic. 4284—*McCormack,* ten; Vic. 6776; *Victor Salon Gr;* Vic. 22051—*Weber & O;* Vic. 25777.

Love Song (MacDowell): *Victor Concert O;* Vic. 20342.

Love Song: *Robeson,* bar; Vic. 25107.

Love's Philosophy (Delius): see (Delius) Society Set.

Love's Sorrow: see Liebesleid.

Love, the Magician: see Amour Sorcier.

Love Went A-Riding (Bridge): *Flagstad,* sop; Vic. 2009.

(Lowe, Karl): Der Erlkonig; Heinrich, der Vogler; Col. 9110—Prince Eugene; (Fr. alb) Col. M-233, 837.

Lowery, Fred, whistler: Listen to the Mocking Bird; William Tell Overture; Col. 35234—Leanin' on the Ole Top Rail; Tumbling Tumbleweeds; Col. 35393.

Luart, Emma, sop: Scene de l'Oasis (Massenet); Dec. 25878-79.

Lubly Fan, Will you Cum Out Tonight (White): *Madrigal Sgrs, Engel,* Cond; (Fr. alb) Col. M-329, 4207.

Luboschutz, Pierre, pf: see Nemenoff and Luboshutz.

Luccioni, Jose, ten: Duo de Nadir et Zurga (Bizet); Col. 9133.

Lucia Di Lammermoor (Donizetti): Complete Opera; *La Scala Opera Co, Molajoli,* Cond; (alb) Col. OP. 20—
Excerpts: Mad Scene; *Pons,* sop; Vic. 7369—*Dal Monte,* sop; Vic. 36285—*Aimaro,* sop; Col. 69489—*Pagliughi,* sop; Dec. 25823—Sextette; *Hackett, Stracciari, Barriontos, Mardones, Noe, sgrs. & Meader,* Cond; Col. 7180—*Capsir, Molinari, Mannarini, Lomanto, Baccaloni & Venturini; Ch. & O. of La Scala Milan;* Col. 9145—*Galli-Curci, Homer, Gigli, de Luca, Pinza, Bada;* Vic. 10012—*Galli-Curci, Egener, Caruso, de Luca, Journet, Bada;* Vic. 10000—*Creatore's Band;* Vic. 35850—*Andrews Sisters;* Dec. 1875—Fra Poco a Me Ricovero; *Masini,* ten; Col. 17159—Spargi d'amaro pianto; *Pons,* sop; Vic. 7369—Giusto cielo! Rispondete; *Gigli,* ten; *Pinza,* bass; Vic. 8096—Tu Che a Dio spiegasti L'ali; *Gigli,* ten; *Pinza,* bass; Vic. 8096.

Lucrezia Borgia (Donizetti): Brindisi; Alleluja; *Onegin* con, Vic. 1367.

Ludwig, Walther: Boccaccio Gems; Vic. 36195.

(Luening): Leaves of Grass for Flute & Piano; NMQ. 1211—Short Sonata for Flute & Harpsichord; Ya. 8—Suite for Soprano & Flute; NMQ. 1513.

Luening, Ethel, sop; Suite for Soprano & Flute (Luening, O.); NMQ. 1513—Secular Cantata (Handel); Mus. 1010—Cantata (Buxtehude); Mus. 1008—Easter Cantata (Buxtehude); Mus. 1009—Leaves of Grass (Luening); NMQ. 1211.

Luening, Otto, fl: Secular Cantata (Handel); Mus. 1010—Suite for Soprano & Flute (Luening); NMQ. 1513.

Lullaby:
(Arensky): *Rosing,* ten; Dec. 29049——
(Brahms): Cradle Song; *Decca Salon O;* Dec. 2587——
(Rossetti-Scott): *Flagstad,* sop; (Fr. alb) Vic. M-342, 1817——
(Folk Song): *Matthey Oriental O;* Dec. 2717——
(Gershwin): *Robeson,* bar; Vic. 26359——
(Lermontoff-Gambs): *Robeson,* bar; Vic. 26409——
(Gretchaninov): *Alpar,* sop; *Columbia Concert O. Weissmann,* Cond; (Fr. alb) Col. M-396, 17182—*Rosing,* ten; Dec. 25468——
see also: *Nevin.*

Lulle Lullay: *Niles,* sgr; Vic 2017.

(Lully, J. B.): Air Tendre et Courante; Vic. 1663——Alceste-Prelude; Vic. 7424——Songes Agreables; Vic. 15186——Thesee-March; Triomphe del' Amour-Notturno; Vic. 7424——Gavotte in D Minor; (Fr. alb) Dec. 99, 2889——Air d' Amadis-Amadis de Gaule; (Fr. alb) Col. X-117, 9153——Air de Merope-Persee; (Fr. alb) Col. X-117, 9154——Air de la Fee Logistille Roland; (Fr. alb) Col. X-117, 9154——Air de Renaud-Armide et Renaud; (Fr. alb) Col. X-117, 9153——Arias from Four Operas; (Fr. alb) Col. X-117 —— Orchestral Excerpts from Four Operas: (alb) Col. M-376——Prologue-Thesee; Col. 4125——Au Clair de la Lune; Dec. 20622——Gavotte; Dec. 20523.

Luna Catellana (Schipa-Rose-Longas): *Schipa,* ten; Vic. 1372.

Lunceford, Jimmie & O: **Decca for all Nos. unless otherwise indicated:** In Dat Mornin'; Sweet Rhythm; Blu. 5330—White Heat; Jazznocracy; Blu. 5713 — Here Goes; Breakfast Ball; Blu. 6133—It's Time to Jump and Shout; Pretty Eyes; Voc. 5430—Belgium Stomp; Voc. 5207—Blues in the Groove; Voc. 5395—I Used to Love You; Voc. 5276—I'm In an Awful Mood; Voc. 5395—Liza; Voc. 5276—Lunceford Special; Voc. 5326—Put It Away; Voc. 5362—Sassin' the Boss; Voc. 5116—Think of Me Little Daddy; Voc. 5207—Uptown Blues; Voc. 5362—Wham; Voc. 5326—White Heat; Voc. 5156—Who Did You Meet Last Night; Voc. 5116—You Can Fool Some of the People; Voc. 5156—Aint She Sweet; What Is This Thing Called Swing; Voc. 4875—Baby Won't You Please Come Home; Blue Blazes; Voc. 4667—Cheatin' On Me; 'Taint What You Do; Voc. 4582—I Love You; Oh Why, Oh Why; Voc. 4979—I've Only Myself to Blame; You're Just a Dream; Voc. 4754—I Want the Waiter; You Let Me Down; Voc. 5033—Le Jazz Hot; Rainin'; Voc. 4595 — The Lonesome Road; Mandy; Voc. 4831—Shoemaker's Holiday; You Set Me on Fire; Voc. 4712—Time's a-Wastin'; Well All Right Then; Voc. 4887—Easter Parade; I'm Alone With You; Col. 35484—I Got It; What's Your Story Mornin' Glory; Col. 35510—Sonata by L. Van Beethoven; I Wanta Hear Swing Songs; Col. 35453—Chillen Get Up; Jazznocracy; Vic. 24522—Leaving Me; White Heat; Vic. 24586—Remember When; Swingin' Uptown; Vic. 24669—Annie Laurie; 1569—Avalon; 668—Babs; 576—Because You're You; 415—Best Things in Life are Free; 788—Bird of Paradise; 639—Black and Tan Fantasie; 453—By the River Sainte Marie; 1808—Call it Anything; 572—Charmaine; 628—Coquette; 1340—Count Me Out; 1229—Down by the Old Mill Stream; 1927—Dream of You; 765—First Time I Saw You; 1364—For Dancers Only; 1340—Four or Five Times; 503—'Frisco Fog-Inst.; 1569—Harlem Shout; 980—He Ain't Got Rhythm; 1128—Hell's Bells; 1506—Hittin' the Bottle; 765—Honest and Truly; 1219—Honey Keep Your Mind on Me; 1355—I Can't Escape from You; 980—I'll See You in My Dreams; 1318—I'll Take the South; 805—I'm Laughing up My Sleeve; 1659—I'm Nuts About Screwy Music; 682—I'm Walking Through Heaven with You; 682—Jealous; 788—Like a Ship at Sea; 1617—Linger Awhile; 1229—Living from Day to Day; 960—Love Nest; 1734—Margie; 1617—Me and the Moon; 915—Melody Man; 805—Merry-Go-Round Broke Down; 1318—Miss Otis Regrets; 130—Mood Indigo; 131—Muddy Water; 1219—My Blue Heaven; 712—My Last Affair; 1035—My Melancholy Baby; 1808—Nana; 130—Oh Boy; 628—On the Beach at Bali-Bali; 915—Organ Grinder's Swing; 908—Pigeon Walk; 1659—Posin' 1355—Put on Your Old Grey Bonnet; 1506—Ragging the Scale; 1364—Rain; 415—Rhapsody Jr.; 639—Rhythm in My Nursery Rhymes; 572—Rhythm is Our Business; 369—Rose Room; 131—Running a Temperature; 1035—Runnin' Wild; 503—Since My Best Gal Turned Me Down; 453—Sleepy Time Gal; 908—Slumming on Park Avenue; 1128 — Solitude; 299 — Sophisticated Lady; 129—Star Dust; 369—Stomp it Off; 712—Stratosphere; 299—Swanee River; 668—Sweet Sue-Just You; 1927—'Taint Good; 960—Teasin' Tessie Brown; 1734—Thunder; 576—Unsophisticated Sue; 129.

Lund, Engel, sgr: see Anthologies: Folk Songs of Many Lands; (alb) Mus. 39.

Lungi da te (Bonencini): *Hayes,* ten; (Fr. alb) Col. M-393, 17174.

Luther, Frank, voc: **Decca for all Nos. unless otherwise indicated:** Alice in Wonderland; 966-68—Babar Stories; 997-99—Bible Stories for Children; 918-20—Fairy Tales; 590-92—Holidays; 963-65—Home on the Range; 1427-29—Mother Goose Rhymes; 252-54—Nursery Rhymes; 383-85—Patriotic Songs for Children; (alb) 50, 2476-77—Raggedy Ann's Sunny and Joyful Songs; 2065-67—Snow White and the Seven Dwarfs; 1700-02—Songs of Safety; 2831-33—Children's Songs; 1003-05—Tuneful Tales; 593-95—More Tuneful Tales; 1000-02—Winnie the Pooh and Christopher Robin; 1389-91—More Winnie the Pooh and Christopher Robin, 1447-49—Barnacle Bill the Sailor; Return of Barnacle Bill; 151—Gay Parade; March of the Gnomes; 2445—I'm Popeye the Sailor Man; Popeye the Sailor; 5037—In the Baggage Coach Ahead; Letter Edged in Black; 435—Peg Leg Jack; 5037—They Cut Down the Old Pine Tree; 5009—More Winnie, the Pooh Records; (alb) Vic. J-6, 230-32—Raggedy Ann's Songs; (alb) Vic. J-1, 218-20—Raggedy Ann's Songs of Happiness; (alb) Vic. J-4, 227-29—Winnie the Pooh; (alb) Vic. J-2, 221-23—Y.C.L. March Song; Vic. 22788.

Luther, Frank & Zora Layman, voc: Song of the South; (alb) Dec. 45, 2421-24—Songs of the North; (alb) Dec. 46, 2425-28—Songs of Old New York; (alb) Dec. 47, 2429-32—Songs of the Gay Nineties; Dec. 1625-27—More Songs of the Gay Nineties; (alb) Dec. 48, 2457-61—Songs of Old California; (alb) Dec. 49, 2472-75—Christmas in Song-Vol. I; (alb) Dec. 94, 2863-67—Christmas in Song, Vol. II; (alb) Dec. 95, 2868-72—Bright Sherman Valley; I'll Be With You When the Roses Bloom Again, Dec. 5028—Carolina Moon; Somebody Loves You; Dec. 5005—In the Sweet Bye and Bye; Nearer My God to Thee; Dec. 1469—American Folk Songs; (alb) Dec. 25, 2137-41—Home on the Range; (alb) Dec. 25, 1427-29—Chimes of Arcady; Colorado Sunset; Dec. 1903—Grass is Just as Green; Wide Open Places; Dec. 1954—Medley of George M. Cohan; Dec. 1886.

Luther, Frank & Murray, Quar: Stephen Foster Melodies; (alb) Dec. 15, 1996-2000—Irish Melodies and Ballads; (alb) Dec. 36, 2296-2300—The Lord's Prayer; Dec. 1103.

Luther, Frank, nar: A Child's Garden of Verses; (alb) Dec. K-22, 3147-49.

Luther, Frank, Trio: **Decca for all Nos:** Home on the Range; 1427-29—In the Valley of the Moon; Moonlight and Roses; 5038—It's Time to Say Aloha; Keep a Light in Your Window Tonight; 5003—Little Street Where Old Friends Meet; 5006—Lord Is My Shepherd; 1103—Mellow Mountain Moon; 5004—Rock Me to Sleep in My Rocky Mountain Home; 5006—Somewhere in Old Wyoming; 5004—When I Was a Boy from the Mountains; 5009—When the Bloom is on the Sage; Wonder Valley; 5002.

Luxembourg Waltz (Lehar): *International Concert O;* Vic. 36007.

Lydia (deLisle-Faure): *Panzera,* bar; (Fr. alb) Vic. M-478, 1897.

Lykken Mellem to Mennesker (Alnaes): *Flagstad,* sop; (Fr. alb) Vic. M-342, 1816.

Lyman, Abe & O: **Bluebird for all Nos. unless otherwise indicated:** Well All Right; The Last Trip on the Old Ship; 10321—You Don't Know How Much You Can Suffer; After I Say I'm Sorry; 10325—The Shoemaker's Holiday; Danger, Men Blasting; 10337—Stop Kicking My Heart Around; The Monkeys Have no Tails in Pago Pago; 10407—Good Morning; Honest John; 10424—Honestly; All in Favor Say Aye; 10464—Let There Be Love; Then I'll Be Happy; 10685—Eleanor I Adore You; You Think of Everything; 10708—At the Balalaika; 10533—Dancing With a Broken Heart; 10475—Debutante Waltz; 10544—Ho Punchinello; 10556—I'm Falling In Love With Someone; 10572—Little Red Riding Hood; 10475—Love Song of Renaldo; 10572—Princess Poo Poo-ly Has Plenty; 10556—Sweet Little You; 10496—That Naughty Waltz; 10544—To You Sweetheart Aloha; 10496—Yodelin' Jive; 10533—Her Name Was Rosita; How Can I Ever Be Alone; 10731—Gold Diggers of 1933 Medley; Stormy Weather; Bru. 20122—The Laugh Parade; Of Thee I Sing; Bru. 20103—Beginner's Luck; Shall We Dance; Dec. 1225—Floating on a Bubble; On a Little Bamboo Bridge; Dec. 1130—Girl on the Police Gazette; This Year's Kisses; Dec. 1127—Golden Gate; San Francisco; Dec. 2435—Gone; Love What Are You Doing To My Heart; Dec. 1098—Little House That Love Built; Summer Night; Dec. 1104—Little Old Lady; Smoke Dreams; Dec. 1120—Love and Learn; Wanted; Dec. 1105—Love Song of Long Ago; Moon is in the Sky; Dec. 1235—On A Little Dream Ranch; Seventh Heaven; Dec. 1226—Thousand Dreams of You; Trust in Me; Dec. 1119.

Lynch, Teddy, voc: The Lady Is a Tramp; Way Out West; Lib. 215—Hand in Glove; What You've Done to Me; Lib. 212.

Lyric Suite: (Grieg): Nocturne: *Due,* pf; Dec. 20249—*Royal Albert Hall O;* Vic. 9074—Shepherd Boy: *Royal Albert O;* Vic. 9073.

Lysistrata Waltz (Lincke): *Horlick & O;* (Fr. alb) Dec. 30, 2179.

Lys Nat (Grieg): *Flagstad,* sop; (Fr. alb) Vic. M-342, 1814.

— M —

Maas, Marcel, pf: Sonata in A (Franck); (alb) Col. M-158—Sonata No. 3 (Debussy); (alb) Col. X-44—Toccata and Fugue in C Minor (Bach); (alb) Col. X-4.

Maas, Paul, cel: see Overture-La Muette de Portici (Auber); Col. 7268.

Maas, Robert, cel: see Schnable-Maas and Onnou.

Ma Belle: see Friml.

Macbeth-excerpts (Verdi): *Ruenger,* sop; BP. 95052.

MacDonald, Jeannette, sop: Ah Sweet Mystery of Life; Italian Street Song; Vic. 24896—Merry Widow-Vilia and Waltz; Vic. 24729—songs; (alb) Vic. M-642——with *Eddy,* bar: Ah Sweet Mystery of Life; Indian Love Call; Vic. 4323—Farewell to Dreams; Will You Remember; Vic. 4329.

(MacDowell): Concerto No. 2 in D Minor for Piano; (alb) Vic. M-324, AM-324—From an Indian Lodge; Love Song-Indian Suite; Vic. 20342—Long Ago, Sweetheart Mine; Maid Sings Light; Vic. 4017—Robin Sings, Vic. 24789—Sea; Swan Bent Low; Vic. 4017—Thy Beaming Eyes; Vic. 1172—To a Water Lily; Vic. 1152, 26275—To a Wild Rose; Vic. 1152, 4391, 19892, 20894, 26275; Dec. 20245; Col. 215; Bru. 8497—To the Sea; Vic. 20396—Witches Dance; Vic. 20396; Dec. 20229—A.D. 1620 Sea Pieces; (Fr. alb) Col. M-234, 1235—Suite No. 2; (alb) Col. M-373.

MacGimsey, Bob, whistler: Listen to the Mocking Bird; Old Folks at Home; Dec. 1959.

MacGregor, Evelyn, con: Liebeslieder Waltzer (Brahms); (alb) Mus. 14.

Machado, Lena, voc: Akaka Falls; Dec. 1642—Hooipo Hula; Dec. 1643—Huie; Dec. 1642—Kancohe Mai; Dec. 1644—Kuu Baby Hot Cha Cha; Dec. 1644—Mauna Kea; Dec. 1494—O Kalena Kai; Dec. 1494—O Ko u Aloha la Oe; Dec. 1493—Song of the Islands; Dec. 1643—Uluwehi O Kaala; Dec. 1493.

Mac McClintock, voc: Big Rock Candy Mt; Vic. 21704—Bum Song; Vic. 21343—Bum Song No. 2; Vic. 21704—Cowboy's Lament; Good-Bye Old Paint; Vic. 21761—Hallelujah, I'm a Bum; Vic. 21343—Old Chisholm Trail; Red River Valley; Vic. 21421.

Mack, Nila, nar: Santa Comes A-Visiting; Voc. 4492-94.

MacLean, Quentin M, ogn: Babbling; Col. 367—Bridal March-Lohengrin (Wagner); Col. 361—China Doll Parade; Col. 367 — Marigold (Mayerl); Narcissus (Nevin), Col. 414—Wedding March (Mendelssohn); Col. 361.

(MacLeish, Archibald): Air Raid; (alb) Col. C-4.

MacPartland, Jimmy & O: Panama; I'm All Bound Round With the Mason Dixon Line; HRS. 1003—Eccentric; Original Dixieland One Step; HRS. 1004—China Boy; Jazz Me Blues; (Fr. alb) Dec. 121, 18042—Sugar; World Is Waiting for the Sunrise; (Fr. alb) Dec. 121, 18043.

Ma Curly-Headed Babby: *Lashanska,* sop; Vic. 1334.

Macushla: *Crooks,* ten; Vic. 1691—*Breen,* voc; Blu. 7330—*Peerce,* ten; Roy. 1781.

Mad About the Boy: *B. Baker,* voc; GA. 1006—*Noble & O;* Vic. 26147.

Ma Dall' Arido Stelo (Verdi): *Cigna,* sop; Col. 9122.

Madame Butterfly (Puccini):
Complete Opera: *La Scala Opera Co;* (alb) Vic. M-97, 9851-66; AM-97, 9867-82—*Pampanini,* sop; *Granda,* ten; *La Scala Ch;* (alb) Col. OP. 4, 67675-88——
Selections: *Court Sym. O;* Roy. 1733—*Bela O;* Dec. 25261——
Un bel di vedremo: *Bori,* sop; Vic. 6790—*Sheridan,* sop; Vic. 7102—*Moore,* sop; Dec. 29000—*Decca Concert O;* Dec. 18033—*Durbin,* sop; Dec. 15044—*Decca Concert O, Horlick,* Cond; (Fr. alb) Dec. 101—*Rethberg,* sop; Dec. 25285——
Love Duet: *Giannini,* sop; Vic. 8921—*Ciniselli,* ten; Dec. 25887-88——
Fantasie: *Victor Sym. O;* Vic. 35786——
Flower Duet: *Seinemeyer & Jung,* sops; Dec. 25193——
Intermezzo: *Grand Sym. O, Cloez,* Cond; Dec. 20571.

Madchen mit den roten mundchen: see Lieder (Franz).

Madchens Klage, Das (Schubert): *Lashanska,* sop; Vic. 2026.

Madchen spricht, Das (Brahms): *Lehmann,* sop; (Fr. alb) Vic. M-419, 1857.

Madchen von Cadiz (Delibes): *Korjus,* sop; Vic. 12036.

Mad Dogs and Englishmen: *Coward,* voc; Vic. 24332.

Maddux, Frances, voc: Ho Hum; Sin Tax; Lib. 167—I'm a Divorcee; I'm on the Brink of Disaster; Lib. 168.

Madelon: *Victor Novelty Band;* Vic. 22487.

Madison, Roy, voc: By Myself; I've Gone Romantic On You; Lib. 228.

Mad! Mad! All the World's Mad: see Meistersinger.

Madrid Sym. O: see *Arbos, Enriquez Fernandez.*

Madrigal (Gaubert): *Moyse,* fl; Dec. 20535.

Madrigal, Irmler Ch: Jesus meine Zuversicht (Crueger); Ich Weiss dass mein Erloser Lebt (Bach, J. M.); Dec. 25706.

Madrigalists, The: Vocal Music of the Renaissance; (alb) Mus. 20.

Madrigals & Other Selected Works (Monteverde): *Voc. & Inst. Ens, Boulanger,* dir; (alb) Vic. M-496, 12300-04; AM-496, 12305-09—*La Scala Ch,* Milan; Dec. 25209—See also: Anthologies: Music History—2000 Years of Music.

Madrigal Sgrs: **Columbia for all Nos. unless otherwise indicated:**
Jones, dir: It Was a Lover and His Lass; Hark all ye Lovely Saints; Dainty Fine Sweet Nymph; Maidens Fair of Mantuas City; Roy. 1790—Sing We and Chant It; The Coventry Carol; Sing We at Pleasure; Adieu Sweet Amarillis; Roy. 1791—The Sleep of the Child Jesus, All Creatures Now are Merry Minded; On Christmas Night; My Bonnie Lass She Smileth; Roy. 1793—Ave Vergo Sanctissima; O Magnum Mysterium; Roy. 1792—Lo How a Rose E'er Blooming; From Lyons as I Journeyed; So Ben Mi Ch'a Bon Tempo; Matona Mia Cara; Roy. 1794——*Engel,* dir: Ach lieber Herre Jesu Christ; 9150—American Song Album; (alb) M-329—Chant Des Oiseaux, Le (Jannequin); 9134—Choral Etude (Shuman); 17139—Ecco Mormorar L'Onde (Monteverdi); 4202—English Madrigals; (alb) M-306 — In stiller Nacht; 9150—Jingle Bells; 320—Matona Mia Cara (De Lassus); 4202—Mid-Winter (Holst); 321—Missa Brevis (Palestrina); (alb) M-299—O Little Town of Bethlehem (Redner); 322—O Vos Omnes; 9150—Quilting Party, The; 320—Silent Night, Holy Night (Gruber); 322—Sing We Noel Once More; 321—67th Psalm (Ives); 17139—Turtle Dove, The; 4167 — Zigeunerlieder (Brahms); (alb) X-88 — *Engel,* Cond: Die Beredsamkeit (Haydn); Die Harmonie In Der Ehe (Hadyn); Gam. 10.100—Motet-Jesu Meine Freude (Bach, J. S.); (alb) Gam. 1, 12.000-02.

Madriguera, Enric & O: Come to the Fair; This is My Thrill; Bru. 8416—Orchids in the Moonlight; Taboo; Bru. 8407—Do Something; Ramona; Col. 35465—Vereda Tropical; The Saddest Man in Town; Col. 35373—Siboney; Voc. 4303.

Madrilene (Massenet): see Cid, Le-Ballet Excerpts.

Mad Scene (Donizetti): see Ardon Gl'Incense and Lucia di Lammermoor.

Magee, Sherry & O: Bluin' the Blues; Satanic Blues; Voc. 5436—Shake It and Break It; Tin Roof Blues; Voc. 5281.

Magg, Fritz, cel: Trio in E Major (Mozart); Trio in C Major (Mozart); (alb) Mus. 29.

Magic Flute (Mozart):
Complete: *Sgrs, Ch. & Berlin Phil. O, Beecham,* Cond; (alb) Vic. M-541, 12551-59 AM-541, 12570-78, (alb) Vic. M-542, 12560-69, AM-542, 12579-87, 12569——
Overture: *BBC Sym. O, Toscanini,* Cond; Vic. 15190—*Phil. Sym. O. of N. Y;* Vic. 1486—*Walter & O;* Col. 67660—*Mozart Sym. Soc;* (alb) Roy 4, 509—*Phil. O, Bodanzky,* Cond; Dec. 25064——
Ah! je le sais; *Pons,* sop; Vic. 8733——
Bei Mannern, welche Liebe fuhlen: *Perras,* sop; *Husch,* bar; Vic. 4374—*Bettendorf,* sop; *Husch,* bar; Dec. 20010——
Der Holle Rache kocht in meinem Herzen; *Korjus,* sop; Vic 11921——
In diesen heiligen Hallen; *Kipnis,* bass; Vic. 8684—*Andresen,* bass; Dec. 25233——
Isis und Osiris; *Kipnis,* bass; *Berlin O;* Vic. 1738—*Met. Opera Ch;* Vic. 4027—*Andresen,* bass; Dec. 25233——
Possente numi; *Pinza,* bass; Vic. 6642——
Pamina's Aria; *Maynor,* con; Vic. 15826—*Pons,* sop; Dec. 29004——
The Vengeance Aria; *Pons,* sop; Dec. 20522——
Bald Prangt, den Morgen zu verkunden; *Egli,* con; Dec. 20406——
Der Vogelfanger bin ich; *Husch* bar; Dec. 20036——
Ein Madchen oder Weibchen; *Husch,* bar; Dec. 25443——
Tamino's Aria; *Groh,* ten; Dec 25866——
Seven Variations on a Theme; *Casals,* cel; *Cortot,* pf; Vic. 1749-50.

Magician, The: see Zauberer, Der.

Magic Song: *Weber & O;* Vic. 20750.

Magnante, Charles, pf-acd: **Brunswick for all Nos. unless otherwise indicated:** Accordiana; 7691—Black Eyes; 7692—Blue Danube Waltz; 7693—Dizzy Fingers; 7691—Manhattan Serenade; 7694—Merry Widow; 7693—My Little Star; 7692—Nola; 7689—Paraphrase on Carnival in Venice; 7690—Prelude in C Sharp Minor; 7690—Tantalizin'; 7689—Two Guitars; 7694—Scrivimi; Vieni, Vieni; Vic. 25756.

Magnificat: *Palestrina Ch;* Vic. 20897.

Magnificat (Bach, K. P.): *U. of Pennsylvania Ch. Soc; Philadelphia O;* (alb) Vic. M-44, 14869-70.

Magnificat Primi Toni (Buxtehude): *Weinrich,* ogn; (Fr. alb) Mus. 40.

Magnificats, Two (Pachelbel): *Landowska,* hschd; Vic. 15172.

Magyari Imre Gypsy O: Hungarian Rhapsody No. 2 (Liszt); Dec. 20024.

(Mahler): Symphony No. 5-Adagietto; Vic. 12319; Dec. 25011——Symphony No. 2 in C Minor; (alb) Vic. M-256, AM-256——I Breathed the Breath of Blossoms Red; (Fr. alb) Col. M-361. 1303—Ich Bin Der Welt Abhanden Gekommen; Col. 4201—Das Lied Von Der Erde; (alb) Col. M-300.

Mahlke, Hans, va: Quintet in G Major (Brahms); (alb) Vic. M-184, AM-184.

Mah Lindy Lou: *Melton,* ten; Bru. 15226—*Thomas,* bar; Vic. 1544.

Maiden so Fair: see Manon Lescaut.

Maiden Speaks, The: see Madchen Spricht, Das (Brahms).

Maiden with Flaxen Hair, The: see Fille aux cheveux de Lin.

Maiden with the Roses (Sibelius): *Boston Sym. O, Koussevitzky,* Cond; (Fr. alb) Vic. M-347, 14355.
Maid Sings Light (MacDowell): *Murphy,* ten; Vic. 4017.
Maids of Cadiz: see Filles de Cadiz, Les and Madchen von Cadiz.
Mailied (Lembcke): *Melchior,* ten; Vic. 1980.
Mainacht, Die (Brahms): *Ginster,* sop, Vic. 7821 *Kipnis-Moore,* sgrs; (Fr. alb) Vic. M-522, 14307—*Anderson,* con; Vic. 14610—*Lashanska,* sop; Vic. 2025—*Lehmann,* sop; Dec. 20285.
Maison, Rene, ten: Resurrection-Katiuska, ce jour exquis & Pleure oui pleure; Dec. 20642.
Maitre Patheline (Bazin): *Rossi,* ten; Col. 4225.
Make Believe: *King & O;* Dec. 801—*Jeter Pillars O;* Voc. 3973—*Melton,* ten; Bru. 20116—*Whiteman & O;* Vic. 25249—*Goodman & O;* (Fr. alb) Vic. P-3, 26088.
Malaguena:
(Sarasate): *Menuhin,* vio; Vic. 15823——
(Moszkowski): *Victor Concert O;* Vic. 36036——
(Nin): *Bori,* sop; Vic. 1984——
(Lecuona): *Samaroff,* pf; Vic. 7304—*Boston Pops O, Fiedler,* Cond; Vic. 4330—*Cortes,* pf; Col. 379—*Copeland,* pf; (Fr. alb) Vic. M-178, 7781——
(Albeniz): *Mirovitch,* pf; Roy. 1841—*Cortot,* pf; Vic. 1581—*Kreisler,* vio; Vic. 1244—*Copeland,* pf; (Fr. alb) Vic. M-178, 1624.
(Malashkin): O Could I But Express in Song; Vic. 15894.
(Malats): Serenata; Dec. 20530.
Maledetto (Monteverdi): *Hayes,* ten; (Fr alb) Col. M-393, 17174—*Castellazzi,* sop; Vic. 15466.
(Malipiero, G. F.): Cantari alla Madrigalesca; Vic. 12329-30——Rispetti e Strambotti; (alb) Vic. M-397, AM-397.
Malkin, Berta, sop: Lohengrin-excerpts (Wagner); BP. 95059—Eugen Onegin-Letter Scene-Und se's mein Untergang & Du Warst mein Schlummersegen (Tschaikowsky): Dec. 25840.
Mallorca (Albeniz): *O. Sevilla, Roberti,* Cond; Dec. 25809.
Malneck, Matty & O: Listen to the Mocking Bird; Londonderry Air; Bru. 8413—Carnival of Venice; William Tell Overture; Col. 35299—Park Avenue Fantasy; Then I Wrote the Minuet in G; Col. 35212—By the Waters of Minnetonka; Lazy Rhapsody; Dec. 2616—Hearts and Flowers; Sing You Sinners; Dec. 2060—Humoresque; St. Louis Blues; Dec. 2182.
(Malotte): The Lord's Prayer; Var. 1847.
Mal reggendo all' aspro assalto: see Trovatore.
Mama Ines: *Havana Novelty O;* Vic. 22597—*Morgan & O;* Dec. 2549—*Daniels & O;* Dec. 1510—*Brito & O;* Dec. 10243—*King & O;* Dec. 2071—*Menendez & O;* Dec. 10363—*Green & O;* Var. 8055.
Mama Morta, La: see Andrea Chenier.
Ma Mere l' Oye (Ravel): *Boston Sym. O, Koussevitzky;* Vic. 7370-71—*O. of Concerts Colonne, Paris, Pierne,* Cond; Dec. 25319-20—*N. Y. Sym. O, Damrosch,* Cond; (alb) Col. M-74, 67343-45—*Columbia Broadcasting Sym, Barlow,* Cond; (alb) Col. 151, 69753-54.
(Mancinelli, Luigi): see Veneziane; Col. 7259.
Mandoline (Debussy): *Pons,* sop; Vic. 1905.
Mandulinata di Napoli (Tagliaferri): *Schmidt,* ten; Dec. 23035.
Manfred-Overture (Schumann): *Phil. Sym, von Schillings,* Cond; Dec. 25474-75—*BBC Sym. O, Boult,* Cond; Vic. 11713-14.
Manhattan Ch, Siegmeister, Cond: On the Picket Line; We Shall Not Be Moved; Join the Union; Tim. 1044—Hold the Fort; Solidarity Forever; Tim. 1045—Casey Jones; Sit Down; Write Me Out My Union Card; Tim. 1046.
Manhattan Masquerade: *Whiteman & O;* (Fr. alb) Dec. 116, 29059.
Manhattan Moonlight: *Victor Concert O;* Vic. 36067—*Whiteman & O;* (Fr. alb) Dec. 116, 29058—*O. Raymonde;* Col. 365.
Manhattan Nocturne: *Whiteman & O;* (Fr. alb) Dec. 116, 29059.
Manhattan Serenade: *O. Raymonde;* Col. 365—*Fray & Braggiotti,* duo-pf; Dec. 336—*Whiteman & O;* (Fr. alb) Dec. 116, 29058—*Victor Salon O;* Vic. 35914.
Man I Love: *Langford,* voc; Dec. 2882—*Young & O;* Dec. 1828—*Wilson & O;* Bru. 8438—*Holiday,* voc; Voc. 5377—*Schutt,* pf; (Fr. alb) Dec. 97, 2882—*Lamour,* voc; Blu. 10302—*Shaw & O;* (Fr. alb) Blu. BP-1, 10128—*Froman,* voc; (Fr. alb) Vic. C-29, 12333—*Victor Salon O;* Vic. 35914—*Goodman Quar;* Vic. 25644.
Mannarini, Ida, sop: see Rigoletto (Verdi).
Manon (Massenet):
Complete: *Sgrs, Ch. & Opera Comique, Cohen,* Cond; (alb) Col. OP. 10, 68163-80——
Adieu notre petite Table; *Bori,* sop; Vic. 14616——
Ah! dispar Vision; *Schipa,* ten; Vic. 8422——
Ah! Fuyez, douce image; *Crooks,* ten; (Fr. alb) Vic. M-585, 15543—*Rayner,* sgr; Dec. 29001——
Il Sogno; *Schipa,* ten; Vic. 1183——
Le Reve; *Crooks,* ten; Vic. 8241—*Clement,* ten; Vic. 6062—*Decca Concert O;* (Fr. alb) Dec. 101, 18032—*Rossi,* ten, Col. 4185—*Bjoerling,* ten; Vic. 12635——
O dolce incanto; *Gigli,* ten; Vic. 1656——
Gavotte-Obeissons, quand leur voix Appelle; *Bori,* sop; (Fr. alb) Vic. M-405, 1846——
Entracte-Overture & Minuet; *Grand Sym. O, Cloez,* Cond; Dec. 20088——
Ballet Music; *Opera-Comique O. Paris, Cloez,* Cond; Dec. 25401——
En Fermant Les Yeux; *Bjoerling,* ten, Vic. 12635.
Mannone, Joe & O: Isn't There a Little Love; HRS. 13
Manone, Wingie & O: **Bluebird for all Nos. unless otherwise indicated:** Basin Street Blues; Panama; 6411—Formal Night in Harlem; Sweet Lorraine; 6816—It Must Be Religion; The Prisoner's Song; 7014—Everything You Said Came True; Getting Some Fun Out of Life; 7197—Jazz Me Blues; I Ain't Got Nobody; 7198—The Flat Foot Floogie; Martha; 7621—Heart of Mine; Little Joe from Chicago; 7622—Let's Break the Good News; Mannone Blues; 7633—Corrine Corini; I'm a Real Kinda Papa; 10266—Casey Jones; Jumpy Nerves; 10289—Downright Disgusted Blues; Boogie Woogie; 10296—In the Barrel; Royal Garden Blues; 10331—Beale Street Blues; Farewell Blues; 10401—Limehouse Blues; Fare Thee My Baby, Fare-Thee-Well; 10432—Put On Your Old Grey Bonnet; South of the Border; 10604—Sudan; When the Saints go Marching; 10560—Blue Lou; How Long Blues; 10749—Trying to Stop My Crying; HRS. 3—Isle of Capri; Walkin' the Streets; Voc. 4464.
Manon Lescaut (Puccini): Donna non vidi mai: *Ziliani,* ten; Vic. 1735—*Gigli,* ten; Vic. 1213—see also: Donna Non Vidi Mai; Col. 17159——Intermezzo: *Grand Sym. O, Albergoni,* Cond; Dec. 25185——Prelude to Act IV; *Milan Sym. O, Tansini,* Cond; Dec. 25440.
Man on the Flying Trapeze: *Lane & O;* Blu. 5211—*Kostelanetz & O:* Bru 8226—*Hillebrand,* voc; Dec. 217—*O'Keefe,* voc; Vic. 24172—*Skater's Band;* Vic. 36196.
Manouvrier, Albert, fl: see Laskine, Lily.
Mantovani & O: Credimi; Questa Notte Ti Diro; (Fr. alb) Col. C-1, 345—Donkey Serenade; Sympathy Waltz; Col 384—Moon at Sea; Ten Pretty Girls; Col. 326—Romantic Gypsy Airs; Col. 273—Smoke Gets in Your Eyes; Col. 292—Speak to Me of Love; Col. 292—Wanderers; When is a Kiss Not a Kiss; (Fr. alb) Col. C-9, 314.
Manuntelul (Bartok): see Anthologies: Gypsy Music—Roumanian Folk Dances
Man With New Radio: *Templeton,* pf; Vic. 26348.
Ma perche tu ci abbandoni: see Boris Godounov.
Ma Petit Amie: see Petite Amie La.
Maple Leaf Rag: *Bechet & O;* Blu. 7614—*New Orleans Rhythm Kings;* UHCA. 45—*Roy & O;* Dec. 2240—*McCoy & O;* Dec. 681—*Hines & O;* Dec. 218—*T. Dorsey & O;* Vic. 25496—*Ohman,* pf; Vic. 22608.
M'appari: see Martha.
Marais, Joseph & Band: South African Veld, Songs of Brandewyn; Henrietta's Wedding; Here Am I; Sarie Marais; Stay Polly Stay; Stellenbosch; Tante Koba; Vat You Goed En Trek; (alb) Dec. 113, 18046-48.
(Marcello, Benedetto): Adagio; Vic 1693, 8286—Sonata in G Minor; Vic. 1662—Sonata in F Major for Cello and Harpsichord; Dec. 20078.
Marchande d'eau fraiche, Le (Ibert): *Boynet,* pf; Vic. 4315.
March Classique (von Weber): see Anthologies: Classical Gems.
March in D (Bach, J. S.): *Griggs,* pf; Gam. 5001.
March Little Soldier (Pinto, O): *Griggs,* pf; Gam. 5003.
Marche Au Drapeau, La: *Brunswick Military Band;* Bru. 8503.
Marche Funebre d'une Marionnette (Gounod): *Phil. O, Cloez,* Cond; Dec. 25323.
Marche Funebre (Lazar): *Iturbi,* pf; (Fr. alb) Vic. M-565, 15441.
Marche Heroique (Saint-Saens): *Opera Comique O, Paris, Cloez,* Cond; Dec. 25027—*O. Sym. Paris, Ruhlmann,* Cond; Col. 69408.
Marche Joyeuse: *Victor Sym. O;* Vic. 36037.
Marche Lorraine (Ganne): *Band of H.M. Coldstream Guards. Windram,* Cond: Vic. 26566—*Garde Republicaine Band;* Vic. 22053.
Marche Militaire (Schubert): *London Phil. O, Harty,* Cond: Col. 7322—*Boston Pops O, Fiedler,* Cond; Vic. 4314—*A. & K. Schnabel,* duo-pf; (Fr. alb) Vic. M-426, 14831-2—*Galla-Rini,* pf-acd; Vic. 26129—*Grand Sym O, Cloez,* Cond; Dec. 25420—see also: Schubert.
Marche Militaire Francaise (Saint Saens): *Grand Sym. O, Cloez,* Cond; Dec. 20176—*Continent O:* Vic. 9296.
Marche Minature Viennoise (Kreisler): *Lorand,* vio; Dec. 25787—*Decca Salon O;* Dec. 2711—*Detroit O;* Vic. 6835.
Marche Slave (Tschaikowsky): *Philadelphia O, Stokowski,* Cond: Vic. 6513—*Boston Pops O, Fiedler,* Cond; Vic. 12006—*Pryor & O;* Voc. 4256.
Marche Troyenne (Berlioz): *London Sym. O, Harty,* Cond; Dec. 25540.
Marchen (Wolff): *Wolff,* bar; (Fr. alb) Col. M-268, 4146.
Marchenera, La (Torroba): *Supervia,* mez-sop; Dec. 25874.
Marchesini, Gaston, cel: see Merckel.
Marcheta: *Reynolds & O:* Voc. 5339—*Krupa & O;* Col. 35387—*Crosby,* voc; Dec. 3133—*T. Dorsey;* Vic. 26628—*Morgan & O;* Dec. 2736—*McCormack,* ten; Vic. 1247.
March in B Minor (Schubert): *A. & K. Schnabel,* duo-pf; (Fr. alb) Vic. M-436, 14830.
March in G Minor (Schubert): *A & K Schnabel,* Duo-pf; Vic. 14831.
Marching Song (Holst): *Hastings Phil. O, Harrison,* Cond; Dec. 25714.
Marching Through Georgia (Work): *Madrigal Sgrs;* (Fr. alb) Col. M-329, 4205—*Massed Bands of the Aldershot Command;* Vic. 24184.
March of the Bojaren (Halvorsen): *Columbia Sym. O, Bowers,* Cond; Col. 7345.
March of the Boyards: *Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-552, 12175.
March of the Cadets: *Grand Military O, Berdien,* Cond; Roy. 1731.
March of the Caucasian Chief: *Philadelphia O, Stokowski,* Cond; Vic. 1335.
March of the Grenadiers: *Edisoneers,* voc; (Fr alb) Var. 38, 8303.
March of the Knights of the Holy Grail (Wagner): *H. M. Grenadier Guards Band, Miller,* Cond: Col. 7349.
March of the Little Fauns (Pierne): *H. M. Grenadier Guards Band, Miller,* Cond; Col. 395.
March of the Little Lead Soldiers (Pierne): *Boston Pops O, Fiedler,* Cond; Vic. 4314—*Victor Concert O;* Vic. 19730.
March of the Men of Harlech (Thomas): *Dilling,* hp; Col. 17065.
March of the Mitten Men: *Philadelphia Rapid Transit Co. Band;* Vic. 20192.
March of the Musketeers: *Edisoneers,* voc; (Fr. alb) Var. 38, 8303.
March of the Peers: see Iolanthe (Gilbert-Sullivan).
March of the Toys: *T. Dorsey & O;* Vic. 26346—*Young & O;* Dec. 2318—see also: Herbert.
March Religioso: *Pryor's Band;* Vic. 35804.
March Salutation (Seitz): *Amer. Legion Official Band;* Vic. 20284.
Marcia Militaire: *Giuseppini,* gtr; (Fr. alb) Dec. 124, 18058.
Marcia Turca: see Turkish March.
Marconi-Victor Wireless Telegraph Records: (alb) Vic. E-54, 101-06.
Marechal, Maurice, cel: Concerto in D Minor (Lalo); (alb) Col. M-185—Sonata in A (Ferroud); (alb) Col. X-89.
(Marenzio): Gia Torna; Mus. 215.
Margie: *Redman & O;* Blu. 10061—*Ellington & O;* Bru. 7526—*Kyle & O;* Voc. 3815—*Nichols & O;* UHCA. 19—*Calloway & O;* Vic. 24659—*Cantor,* voc; Col. 35428—*Lunceford & O;* Dec. 1617—*Kardos & O;* Var. 8025—*Goodman & O;* Vic. 26060.
Maria auf dem Berge, f.s: *Vienna Ch. Boys;* (Fr. alb) Vic. C-32, 1947.
Margo, cst: see Anthologies: Spanish Folk Dances.
Mariage Des Roses, Le (Franck): *Thill,* ten; Col. 9142.
Maria Ging Aus Wandern (Brahms): *Wolff,* bar; (Fr. alb) Col. X-128, 69542.
Maria Mari: *Gigli,* ten; Vic. 1134—*Giuseppini,* gtr; (Fr. alb) Dec. 124, 18056.
Maria Mater Gratiae (Faure): *Donnau-Blanc & Rozavenn,* sops; Dec. 20605.
Maria und der Schiffer (Wolff, E.): *Wolff,* bar; (Fr. alb) Col. M-268, 4149.
Maria Wiegenlied: *Ginster,* sop; Vic. 8763.
Marie: see Lieder (Franz).
Marie: *Alexander & O;* Var. 8112—*Silvester & O;* Dec. 1895—*Austin,* voc; Dec. 1578—*Robertson & O;* Dec. 1169—*Armstrong,* voc; Dec. 3151—*Rhythm Wreckers;* Voc. 3608—*T. Dorsey & O;* Vic. 25523—*Duffy Four;* Dec. 1683.
Marienklange Waltz (Strauss, J.): *Bela O;* Dec. 25063.
Marienruf (Wolff. E.): *Wolff,* bar; (Fr. alb) Col. M-268, 4146.
Mariette: see *Guitry, Sacha.*
Marina-Complete Opera (Corera): *Capsir,* sop, *Mardones,* bass; *Ch. & O;* (alb) Col. OP. 11, 67769-80.
Marionettes (Glazounow): *Victor Concert O;* Vic. 20914.
Mariposacay, Ninacay: see Indian Melodies of Peru.
Mariska-Lied und Czardas (Lehar): *Tauber,* ten; Dec. 25780—*Horlick & O;* (alb) Dec. 20, 2113.
(Markham): Poems; (alb) Tim. 4-M.
Markham, Edwin, nar: Poems (Markham); (alb) Tim. 4-M.
Marlowe, Sylvia, hschd: Honky Tonk Train; Yancy Special; In an 18th Century Drawing Room; Pine Top's Boogie Woogie; Bach Goes to Town; Boogie Woogie Rhapsody; (alb) Gen. 13, 4006-08.
Marouf-Ballet (Rabaud): *Grand Sym. O, Cloez,* Cond: Dec. 25946.
Marriage of Figaro (Mozart):
Complete: *Sgrs. Ch. & O, Busch,* Cond; (alb) Vic. M-313, 14042-47; AM-313, 14048-53; (alb) Vic. M-314, 14054-59, AM-314, 14064-65; (alb) Vic. M-315, 14066-70, AM-315, 14071-75——
Overture: *Minneapolis Sym. O, Ormandy,* Cond; Vic. 14325—*Vienna Phil. O;* Vic. 11242—*Victor Sym. O;* Vic. 36229—*Milan Sym. O;* (Fr. alb) Col. OP. 8, 67947—*London Phil. O, Beecham,* Cond; (Fr. alb) Col. X-85, 69058—*Mozart Sym. Soc, Zweig,* Cond; (alb) Roy. 4, 511—*Phil. O, Weissman,* Cond; Dec. 25018——
Dove sono; *Lemnitz,* sop; Vic. 15178—*Seinemeyer,* sop; Dec. 25071——
Giunse al fin el momento; *Bori,* sop; (Fr. alb) Vic. M-405, 14614——
Non so piu coso son: *Schuman,* sop; Vic. 1431—*Helletsgruber,* sop; Dec. 20028——
Porgi amor: *Lemnitz,* sop; Vic. 15178—*Rethberg,* sop; Dec. 20047—*Lehmann,* sop; Dec. 25817——
Venite, inginocchiatevi; *Schuman,* sop; Vic. 1431——
Voi che sapete; *Schuman,* sop; Vic. 7076—*Ginster,* sop; Vic. 7822—*Helletsgruber,* sop; Dec. 20028—*Pons,* sop; Dec. 20522——

Se vuol ballare; *Husch*, bar; Dec. 20009.

Marsala, Joe & O: Hot String Beans; Mighty Like the Blues; Voc. 4168—Jim-Jam Stomp; Woo-Woo; Voc. 4116—Reunion in Harlem; Three O'Clock Jump; Gen. 3001—Wandering Man Blues; Calty Mama Blues; Gen. 1717.

(Marschner): Hans Heiling-excerpt; BP. 35011, 95053.

Marseillaise, La (de Lisle): *Journet*, voc, Vic. 6557—*Pryor's Band;* Vic. 20304—*Garde Republicaine Band;* Vic. 22053—*Ch. of Red Army of U.S.S.R;* Col. 4209—*Ch. Populaire de Paris;* Dec. 20613.

Marsh, Lucy, sop: Elijah (Mendelssohn); Messiah-I Know That My Redeemer Liveth (Handel); Vic. 9104—Messiah-Come Unto Him (Handel); Vic. 4026—Solvejg's Cradle Song (Greig); Vic. 4014—Song of Love (Donelly-Romberg); Vic. 4013.

Marshall, Everett, bar: Let Me Be Born Again; Lonely Heart; Dec. 15002—Song of Love; Yours Is My Heart Alone; Dec. 225.

Mondnacht (Schumann): *Bettendorf*, sop; Dec. 25068.

Marshard, Jack & O: How Long Has This Been Going On; I Just Got a Letter; Col. 35306—It's a Whole New Thing; Sweet Dreams, Sweetheart; Col. 35292—Blue Evening; If I Didn't Care; Bru. 8374—I Never Knew Heaven Could Speak; Snug as a Bug in a Rug; Bru. 8349—I'm in Love with the Honorable Mr. So and So; Yours For a Song; Bru. 8369—In the Middle of a Dream; Out of this World; Bru. 8402—In the Still of the Night; S'Wonderful; Bru. 8417—It's All Yours; This Is It; Bru. 8342—Reading, Writing and Rhythm; We Can Live on Love; Bru. 8408.

Marta: *Gigli*, ten; Vic. 1570.

Martha (Flotow):
Overture: *Victor Sym. O;* Vic. 35916—*Phil. O, Weissmann*, Cond; Dec. 25394——
Last Rose of Summer: *Galli-Curci*, sop; Vic. 1355—*Victor Stg. Ens;* Vic. 24114—*Bettendorf*, sop; Dec. 25039—*Langford*, voc; Dec. 2124—*Durbin*, sop; Dec. 2758——
M'appari: *Schipa*, ten; Vic. 6570—*Gigli*, ten; Vic. 7109—*Caruso*, ten; Vic. 7720—*Decca Concert O, Horlick*, Cond; (Fr. alb) Dec. 101——
M'appari tutt' amor: *Galla-Rini*, acd; Vic. 25413—*Decca Concert O;* Dec. 18033.

Martin, Betty, sop: Texas State Songs; Vic. 25455.

Martin, Freddy & O: **Bluebird for all Nos. unless otherwise indicated:** Believing; 10655—I'd Love To; 10643—Saturday's Children, 10643—When You Were Just a Dream; 10655—Down Where the Trade Winds Blow; I See Your Face Before Me; Bru. 8045—Gypsy Tears; Sunnin' in the Summer Sun; 10748—Easy to Love; Speak Easy; 10678—It's A Lovely Day Tomorrow; You Can't Brush Me Off; 10695—Am I Proud; 10562—Apple Blossoms and Chapel Bells; 10567—My Rosary of Broken Dreams; 10554—One Cigarette for Two; 10554—Sand; 10567—Sweetheart of Sigma Chi; Violets; 10478—Easter Parade, How's Chances; Voc. 4725—Sleepy Time Gal; Wabash Blues; 7378—The House on the Hill; Come Back to Sorrento; 7408—Ride, Tenderfoot, Ride; Beside a Moonlit Stream; 7636—When Mother Nature Sings Her Lullaby; The Same Sweet You; 7647—Milenberg Joys; Wolverine Blues; 7712—These Funny Old Hills; Joobalai; 10052—Bye-Lo-Bye Lullaby; Jaywalk; 10104—Let's Make Memories Tonight; A Boy Named Lem; 10315—There's Only One in Love; An Old Fashioned Tune Always Is New; 10326—It Seems Like Old Times; Cuba-Duba-Doo; 10333—Let's Disappear; Winter Blossoms, w; 10350—Running Through My Mind; You're the Moment in My Life; 10359—The Thrill of a New Romance—Beguine; Let's Trade a Diamond for a Heart; 10363—Scatter-Brain; Penthouse for Rent; 10436—Mama's Gone, Good-bye; Early in the Morning; 10447.

Martin, Mary, voc: Most Gentlemen Don't Like Love; My Heart Belongs to Daddy; Bru. 8282—Bacio, Il; Our Love; Dec. 2377—Deep Purple; Who'll Buy My Violets; Dec. 2362—Filles de Cadix; Listen to the Mocking Bird; Dec. 2265—I Get a Kick Out of You; Katie Went to Haiti; Let's Do It; My Heart Belongs to Daddy; What is This Thing Called Love; Why Shouldn't I; (alb) Dec. 123, 23148-50—Just A Whistlin', Just a Whittlin'; You're Lonely and I'm Lonely; Dec. 23151.

Martin, Tony, voc: **Decca for all Nos. unless otherwise indicated:** Don't Forget Me, Song of the Flame; (Fr. alb) 97, 2883—The Creaking Old Mill on the Creek; 3099—Fools Rush In; 3119—Havanna for a Night; 3120—Hear My Song Violetta; 3099—Love Song of Renaldo; 3087—The Sky Fell Down; 3120—Tonight; 3119—A Young Man Sings; 3087—All the Things You Are; 2932—Careless; 2936—Indian Summer; 2936—It's a Blue World; 2932—I Hadn't Anyone Till You; Moon of Manakoora; Bru. 8079—By a Wishing Well; This May be the Night; Voc. 4255—Island of Maui Hula; Rhythm of the Waves; Voc. 4508—Mist Is Over the Moon; That Week in Paris; Voc. 4320—My Sweetheart; Song of Old Hawaii; Voc. 4254—All I Remember is You; 2627—Avalon; 2434—Begin the Beguine; 2375—California Here I Come; 2434—Cinderella Stay In My Arms; 2627—Day In-Day Out; 2791—Does Your Heart Beat For Me; 2788—Home in Pasadena; 2433—It's Love I'm After; 957—Lilacs in the Rain; 2791—Rose Room; 2433—September Song; 2375—South of the Border; 2788—Star Fell Out of Heaven; 884—Sweetheart Let's Grow Old Together; 970—To You; 2651—When Did You Leave Heaven; 884—White Sails; 2651—World Is Mine; 970—You're Slightly Terrific; 957.

Mattinata (Leoncavallo): *Tauber*, ten; Dec. 20258.

Martinelli, Giovanni, ten: **Victor for all Nos:** Otello; (alb) Vic. M-620, 15801-06—Simone Boccanegra; Vic. 15642—Aida-Céleste Aida (Verdi); 6595—Aida-La fatal pietra; 1744—Aida-Morir! si pura e bella; 1744—Aida-O terra addio; 1745—Aida-Temple Scene; 8111—Andrea Chenier-Come un bel di di Maggio (Giordano); 6707—Andrea Chenier-Un di all'azzurro spazio; 6707—Bohême-Racconto di Rodolfo (Puccini); 6595—Cavalleria Rusticana-Preludio e Siciliana; (Mascagni); 8109—Pagliacci-No, Pagliacco non son! (Leoncavallo); 6754—Pagliacci-Vesti la giubba (Leoncavallo); 6754—Rigoletto-La donna è mobile (Verdi); 1208—Tosca-E lucevan le stelle (Puccini); 1208—Trovatore-Ai nostri monti; 8105—Trovatore-Di quella pira (Verdi); 8109—Trovatore-Mal reggendo all, astro assalto; 8105—Trovatore-Miserere; 8097.

(Martini, P. G): Sonata for Flute, Violin and Piano; (alb) Vic. M-597, 12493-94——Gavotte in F Major; (Fr. alb) Dec. 99, 2890.

(Martini T.): Plaisir d'Amour; Dec. 25844; Col. 9155.

Martini, Nino, ten: **Victor for all Nos. unless otherwise indicated:** La Donna E Mobile (Verdi); Col. 17191—O Sole Mio; Col. 17197—Dolorosa, La (Lorente-Serrano); Vic. 4231—Here's to Romance; I Carry You in My Pocket; Vic. 4296—Mattinata; Midnight in Paris; Vic. 4295—Trust de los Tenorios; Vic. 4231.

Martinsgans, Die (deLassus): *Trapp Family Ch;* (Fr. alb) Vic. M-535, 1962.

(Martucci): Nocturno in G Flat Minor; Dec. 25855.

Marx, Josef, oboe: see Two Chorales & Ostinato.

Masaniello-Overture (Auber): *BBC Sym. O, Boult, Cond;* Vic. 11838—*Grand Sym. O. Paris, Alix*, Cond: Dec. 25127—*Milan Sym. O;* Col. 7268.

(Mascagni):
Cavalleria Rusticana: Complete: (alb) Vic. M-98, AM-98; (alb) Col. OP. 7—Abridged: Dec. 25935-40—selections; Dec. 25089—Preludio e Siciliana; Vic. 8100; Dec. 25222-23, 20383, (Fr. alb) Dec. 101, 18035—Voi la sapete: Vic. 1346; Dec. 20200; Col. 9084—Ave Maria; Vic. 6753—Intermezzo; Vic. 4304, 20011; Col. 7200; Dec. 25058, 15010—Brindisi; Vic. 8222; Dec. 20385—Easter Hymn; Dec. 25826—Gems; Vic. 35932——
Devotion; Vic. 19829——
Serenata; Vic. 1763——
Stornelli Marini; Vic. 1403——
Intermezzo-Amico Fritz; Col. 7200——
Se Franz Dicesse il Vero-Lodoletta; Col. 9151——
Maschere-Overture; Dec. 15009——
see also Anthologies: Opera Music—Opera Fantasies.

Mascagni, Pietro, Cond; *Phil. O:* Cavalleria Rusticana-excerpts (Mascagni); Dec. 25222-23—William Tell-Overture (Rossini); Dec. 25457-58—Barber of Seville-Overture (Rossini); Dec. 25141.

Mascarade-Cortege Marche, Arlequin et Colombine, La Famille Polichinelle; Les Mandolinistes; Final alla Polacca (Lacome); *O. of the Assoc. Sym. Paris, Casadesus*, Cond; Dec. 20100-02.

Masini, Galliano, ten: Donna Non Vida Mai-Manon Lescaut (Puccini); Col. 17159 — E Lucevan Le Stelle-La Tosca (Puccini); Col. 4221—Fra Poco A Me Ricovero-Lucia di Lammermoor (Donizetti); Col. 17159—Lamento di Federico-L'Arlesiana (Cilea); 9151—Recondita Armonia-La Tosca (Puccini); Col. 4221—Se Franz Dicesse il Vero-Lodoletta (Mascagni); Col. 9151.

Masked Ball: *Tibbett*, bar; Vic. 15819, 7353—*Phil. O, Weissmann*, Cond; Dec. 25349—see also: Ma Dall Arido E Stelo; Ma Prima im Grazia Morro; Col. 9122.

(Mason): Three Pieces for Flute, Harp and String Quartet; Roy. 1866-7.

Masonic Ritual Music: *Bruno Huhn Quar;* Vic. 36104-05.

Masquerade: *Horlick & O;* Dec. 3228—*Paradise Island Trio;* (Fr. alb) Dec. 136, 2502—*Central Amer. Marimba Band;* Vic. 24237—*Crawfords*, ogn-duo; Vic. 24035.

Masques (Debussy): *Gaillard*, pf; Dec. 20190.

Mass:
(Schubert): For Men's Voices; *Hamilton College Ch;* Roy. 1864——
(Bach, J. S.): B Minor; *St. Williams's Strassburg Ch. & O;* Dec. 25004—B Minor; *Famous Artists, Ch; London Sym. O;* (alb) Vic. M-104, 9955-71; AM-104, 9972-88——
(Bruckner): E Minor; *Aachen Cathedral Ch;* (alb) Vic. M-596, 15583-88; AM-596, 15589-94——
(Mozart): F Major; *Motet Sgrs, Stg. O;* (alb) Mus. 23, 5001-03.
(Poulenc): in G; *Les Chanteurs de Lyon;* (alb) Col. X-127, 69486-87——
see also: Anthologies: Liturgical Music.

Massa's in de Cold Ground: see Foster.

Massed Bands of the Aldershot Command: Blaze Away; Marching Through Georgia; Vic. 24184.

(Massenet):
Thais: Voila donc la terrible cite Alexandre; Dec. 25880—Dis Moi que je suis Belle; Vic. 14153—Meditation; Vic. 11887, 6578, 6844, 7392, 3585, 22155, 24102; Dec. 15005; 23050, 25323, 25079—Scene de L'Oasis; Dec. 25878-79——
Manon: Complete; (alb) Col. OP. 10—Voyons, Manon, plus de chimeres; Dec. 20580 Adieu notre petite table; Dec. 20580; (Fr. alb) Vic. M-405, 14516—Je suis encore tout etourdie; Gavotte; Dec. 20581; (Fr. alb) Vic. M-405, 1846—Ballet Music; Dec. 25401—Ah! Fuyez douce image; Vic. 15543; Dec. 29001—Overture; Dec. 20088—Menuet; Dec. 20088—Le Reve; (Fr. alb) Dec. 101, Dec. 18032; Col. 4185; (Fr. alb) Col. M-393, 17176; Vic. 12635, 1183, 8421, 6062, 1656—En Fermant Les Yeux; Vic. 12635—Ah Dispar Vision; Vic. 8422——
Werther: Air des larmes-Va laisse les Couler; Priere-Ah Mon Courage M'abandonne; Dec. 20582—Air des letters; Qui M'aurait dit; Dec. 25846—Desolation de Werther; Dec. 29001—Excerpt; Vic. 8422——
Le Cid: Ballet excerpts; Col. 17116-17—Complete; (alb) Vic. M-56—Ah Tout Est Bien Fini; O Souverain O Juge! O Pere; Col. 9124—O Noble Larme Etincelante; Col. 9124——
Herodiade: Il est doux il est bon; Dec. 25847—Salome, Salome Demande; (Fr. alb) Vic. M-645—Ballet Music; Dec. 25354, 20111—Vision Fugitive; Dec. 25880—excerpts; Vic 1639, 6604——
Phedre-Overture; Col. 69395; Vic 7154——
Elegie; (Fr. alb) Dec. 118, 23147; 1992; Vic. 6599, 8007, 14902, 36107——
Scenes Neopolitanes No. 2; (Fr. alb) Dec. 93, 23129——
Angelus; Vic. 35767——
Under the Linden Trees; Vic. 36026——
Don Quichotte-excerpts; Vic. 6693; Dec. 20583——
Les Erinnyes-excerpts; Dec. 20095-99——
Le Jongleur de Notre Dame-excerpts; Dec. 20585-87; Vic. 6785.

Massey, Raymond, actor: Abe Lincoln in Illinois-Scenes; (alb) Vic. M-591, 36230-32.

Masters, Frankie & O: **Vocalion for all Nos:** Alice Blue Gown; 5455 — Irene; 5455 — A Lover's Lullaby; 5443—My! My!; 5417—Say It; 5417—The Woodpecker Song; 5443—All the Things You Are; 5265—Charming Little Faker; 5395—Confucius Say; 530—Creaking Old Mill on the Creek; 5328—Gaucho Serenade; 5328—Happy Birthday to Love; 5239—Hello Mr. Kringle; 5714—Holy Smoke; 5316—I Didn't Know What Time It Was; 5158—I Like to Recognize the Tune; 5158—I Walk With Music; 5352—I Want to Wrap You Up 5280—I've Got My Eyes On You; 5352—Key to My Heart; 5174—That Lucky Fellow; 5265—What Ev'ry Young Girl Should Know; 5316—Down in the Alley and Over the Fence; 5300—Blue Lovebird; 5565—Clear Out of this World; 5565—Fools Fall in Love; It's a Lovely Day Tomorrow; 5541—Breeze and I; Hear My Song Violetta; 5528—Polka Dots and Moonbeams; Watching the Clock; 5480—Meet the Sun Half Way; The Pessimistic Character; 5517—Baby Me; 5024—Back to Back; 4892—Butch the Beach Boy; 5024—Merry Old Land of Oz; 5034—If I Only Had a Brain; 5034—Scatterbrain; 4915—Take Me Out to the Ball Game; 4915—When Winter Comes; 4892.

Mater Ora Filium: see Anthologies: Early Music-Classical—English Music Soc.

Matona Mia Cara (De Lassus): *Madrigal Sgrs;* Col. 4202—*Motet & Madrigal Gr;* Vic. 22075.

Matrimonio Segreto (Cimarosa): see Sinfonia.

Mattchiche, La: *H. M. Grenadier Guards Band, Miller*, Cond; Col. 411.

Matthews, Jessie, voc: Got to Dance My Way to Heaven; I Nearly Let Love Go Slipping Thru My Fingers; Dec. 863—Head Over Heels in Love; May I Have the Next Romance With You; Dec. 1194.

Matthey, Nicolas & O: see Anthologies: Folk Songs and Dances.

Mattinata (Leoncavallo): *Gigli*, ten; Vic. 26574—*Martini*, ten; Vic. 4295—*Thomas*, bar; Vic. 1632.

Mattinata (Tosti): *Thorborg*, sop; Dec. 23030.

Matzenauer, Margarete, mez-sop: Elijah (Mendelssohn): Messiah (Handel); Vic. 6555—Samson et Dalila-My Heart at Thy Sweet Voice (Saint-Saens); Prophete-Ah My Son (Meyerbeer); Vic. 36287.

(Mauduit, J.): **Psaume 150**; Vic. 11678.

Mauran, John, ten: Invocation of Valentine (Gounod); Ballad of Queen Mab (Gounod); Roy. 551.

May Night-Overture (Rimsky-Korsakov): *London Sym. O, Coates*, Cond; Vic. 11424—see also: Song of the Village; Col. 4215.

May Night, The: see Mainacht, Die (Brahms).

Maynor, Dorothy, sop: Ave Maria (Schubert); Gretchen am Spinnrade; Vic. 15752—Magic Flute-Pamina's Aria; Oh Sleep Why Dost Thou Leave; Vic. 15826.

May No Rash Intruder (Handel): *Owens*, con: (Fr. alb) Col. M-232, 503.

Mayr, R. bass: Rosenkavalier-Finale with Waltzes (Strauss, R.); Col. 9087.

May Song (Schumann): see Minnelied.

May Sweet Oblivion Lull Thee (Monteverdi): *Owens*, con; (Fr. alb) Col. M-232. 500.

Maytime-Gems (Young-Romberg): *Victor Light Opera Co, Shilkret*, Cond; Vic. 12008—*Victor O, Shilkret*, Cond; Vic. 36030—*Victor Salon O, Shilkret*, Cond: (Fr. alb) Vic. C-24, 11793—*Young & O;* Dec. 1199.

Maza, Regino, gtr: Mazurca (Tarrega); El Vito (Maza); Dec. 20352.
Mazeppa (Tschaikowsky): see Cossack Dance.
Mazeppa (Liszt): *Phil. O, Knappertsbusch,* Cond; Dec. 20082-84.
Mazurca (Tarrega): *Maza,* gtr; Dec. 20352.
Mazurkas:
(Chopin): *Friedman,* pf; (alb) Col. M-159, 67948-51—*Rubinstein,* pf; (alb) Vic. M-626, 15779-83—*De Radwan,* pf; (Fr. alb) Roy. 16, 557——in F Minor, op. 7, No. 3; *Horowitz,* pf; Vic. 1654——in A Minor, op. 7, No. 2; *Kilenyi,* pf; (Fr. alb) Col. M-378, 69671——in A Minor, op. 17, No. 4; *Philadelphia O, Stokowski,* Cond; Vic. 1855——in D Major, op. 33, No. 2; *Paderewski,* pf; Vic. 1541—*Rosenthal,* pf; Vic. 1951—*De Radwan,* pf; Roy. 1761——in A Flat Major, op. 41, No. 4; *De Radwan,* pf; Roy. 1761——in A Flat Major, op. 50 No. 2; *Rosenthal,* pf; Vic. 14298——in A Flat Major, op. 59, No. 2; *Paderewski,* pf; Vic. 1541——in B Minor, op. 33, No. 4; *Rosenthal,* pf; Vic. 14298—*Friedman,* pf; Col. 7141——in C Sharp Minor, op. 50, No. 3; *Horowitz,* pf; Vic. 14140——in C Sharp Minor, op. 63, No. 3, *Rosenthal,* pf; Dec. 25875—*Horowitz,* pf; Vic. 1327—*De Pachmann,* pf; Vic. 6879—*Paderewski,* pf; Vic. 7416——in F Sharp Minor, op. 59, No. 3; *Long,* pf; (Fr. alb) Col. M-143, 67803—*Barer,* pf; Vic. 14263——in F Sharp Minor, op. 6, No. 1; *Grundeis,* pf; Dec. 20427——in G Major, op. 50, No. 30; *De Radwan,* pf; (Fr. alb) Roy. 16, 560——in B Major, op. 63 No. 1; *Rosenthal,* pf; Vic. 1951——in A Minor, op. 67, No. 4; *De Pachmann,* pf; Vic. 6879——
(Godard): op. 54, No. 2; *Hungarian Sym. O, Grosz,* Cond; Roy. 1728——
(Ponce): *Segovia,* gtr; Vic. 1824——
(Scriabin): in E Minor, op. 25, No. 3; *Kitain,* pf; Col. 69272——
(Zarzycki): in G Major, op. 26: *Huberman,* vio; Dec. 25748.
Mazzeo, Rosario. clar: see Suite for Clarinet and Bassoon.
Mc Arthur, Edwin, Cond: see *San Francisco Opera O.*
McBride, Robert, eng. h: Warm-up for English Horn Alone (McBride); Let Down for English Horn with Piano (McBride); NMQ. 1314—Two Pieces for Clarinet and piano (Tucker); NMQ. 1415.
McBride, Robert, clar: Sonatina for Clarinet (Strang); NMQ. 1312.
McBride Trio: Sweet Sue; China Boy; BW. 100.
McCormack, John, ten; **Victor for all Nos:** Believe Me If All Those Endearing Young Charms (Moore); Shannon River (Egan-Morgan); Vic. 26569—Adeste Fideles; 6607—Angel's Serenade (Braga); 8033—Annie Laurie (Douglass-Scott); 1305—Auld Scotch Sangs; (Bethune-Leeson); 1305—Ave Maria (Bach-Gounod); 8032—Ave Maria (Schubert); 8033—Berceuse from Jocelyn (Godard); 8032—Bless This House (Brahe); 1625—Caro amore (Handel); 14305—Christ Went Up Into the Hills (Adams-Hageman); 6708—Dear Old Pal of Mine (Robe—Gitz-Rice); 1321—Garden Where the Praties Grow; 1553—Hark! Hark! the Lark—Who Is Sylvia? (Schubert); 6926—Harp That Once Thro' Tara's Halls (Moore); 1553—Hedge Roses (Goethe-Schubert); 6926—Holy Child, The (Luther-Martin); 1281—Holy Night; The Trout—Impromptu; To the Lyre (Schubert); 6926—I Dream of Jeanie with the Light Brown Hair (Foster); 1700—I Hear You Calling Me (Harford-Marshall); 1293—Ireland, Mother Ireland (O'Reilly—Loughborough); 1452—Just for Today (Partridge-Seaver); 1281—Kathleen Mavourneen (Crawford-Crouch); 6776—Kerry Dance, The (Molloy); 14611—Little Boy Blue (Field-Nevin); 1458—Love's Old Sweet Song (Bingham-Molloy); 6776—Marchéta (Victor L. Schertzinger); 1247—Minnelied (German Folk Song); 1272—Moonlight and Roses (Black-Morét); 1092—Mother Machree (Young-Olcott-Ball); 1293—None But the Lonely Heart (Tschaikowsky); 1306—Palms, The (Faure); 6607—Panis Angelicus (Franck); 6708—Prayer to Our Lady (Ford); 1625—Rosary, The (Rogers Nevin); 1458—Rose of Tralee (Spencer-Glover); 1452—Roses of Picardy (Weatherly-Wood); 1321—Schlafendes Jesuskind (Morike-Wolf); 1272—Schubert Album (alb) C-3—She Is Far from the Land (Moore-Lambert); 14611—Silver Threads Among the Gold (Rexford-Danks); 1173—Somewhere a Voice is Calling (Newton-Tate); 1247—Sweetest Call (Troon-Morrow); 1092—Sweetly She Sleeps, My Alice Fair (Foster); 1700—Wearing of the Green (Old Irish Air); 788—When Irish Eyes are Smiling (Olcott-Graff-Ball); 788—When You and I Were Young, Maggie (Johnson-Butterfield); 1173—Where'er You Walk (Handel); 14305—Who is Sylvia? Schubert); 1306.
McCoy, Clyde & O: **Decca for all Nos. unless otherwise indicated:** Sugar Blues; Tear It Down; Voc. 2847—I Want My Mama; I Was Watching a Man Painting a Fence; 2995—I Found You, Loved You Lost You; 3074—Basin Street Blues; 620—Black and Tan Fantasy; 1152—Blue Fantasy; 1917—Blue Prelude; 1917—Blue Sugar; 833—China Boy; 422—Don't Look Now; 2630—Doodle Doo Doo; 1230—Doo Wacka Doo; 1297—Dry Ice; 566—Goona Goo, The; 1109—Gypsy in My Soul; **1766—I Can't Give You Anything But Love; 1230—I'm Gonna Play in the Varsity Band;** 620—Japanese Sandman; 382—Lonely Gondolier; 2737—Maple Leaf Rag; 681—Mood Indigo; 1152—My Pillow and Me; 1788—Nightmare; 681—Old Fashioned Love; 509—Ol' Man River; 2217—One More Dream; 1766—Overture-I've Found a New Baby; 422—Ridin' to Glory on a Trumpet; 758—Roseland Stomp, 833—Shades of Gray; 2737—Sugar Blues; 381—Tea for Two; 382—Tear it Down, 381—Ten Little Miles from Town; 1788—Ten Pins in the Sky; 2149—There'll be Some Changes Made; 461—Tom Tom the Piper's Son; 2217—Toot, Toot, Tootsie!; 1297—Twelfth Street Rag; 509—Wah! Wah! Lament; 566—When You're Smiling; 1109—Whispering; 461—Ya Got Me; 2149—You Are My Dream; 2630—You Gave Me the Run-a-Round; 758.
McCune, Bill & O: Along the Rocky Road to Dublin; Gone Again Corrigan; Voc. 4281—Mother in Ireland; You'll Have to Pass Through Ireland; Voc. 4669.
(McDonald, Harl): Concerto for Two Pianos and Orchestra; (alb) Vic. M-557, AM-557——Dance of the Workers; Rhumba, Vic. 8919——Two Hebraic Poems; Vic. 14903.
McDonald, Harl, Dir: see *Ch. Soc. of U. of Pennsylvania & Philadelphia O.*
McDonough & Kress, **gtr-duo:** Chicken al la Swing; Heat Wave; Bru. 7885—Danzon; Stage Fright; Bru. 6917.
McEachern, Malcolm, bass: see O Ruddier Than the Cherry (Handel).
McGee, Johnny & O: **Varsity for all Nos:** Tiny Old Town; Playmates; 8200—Don't Make Me Laugh; Tic Tac Toe; 8120—Hot Lips; Sugar Blues; 8128—The Gaucho Serenade; Make Way for John; 8151—Way Back in 1939 A.D; On the Isle of May; 8145—Little Girl; Ma, He's Making Eyes at Me; 8208—Let's Have Another One; 8232—I Think You're Absolutely Wonderful; 8248—In Old Madrid: 8217—Little Girl; 8208—A Lover's Lullaby; 8226—Moments in the Moonlight; 8257—One Cigarette for Two; 8226—Somebody Stole My Gal; 8239—There's a Quaker Down in Quaker Town; 8217—They Ought to Write a Book About You; 8257—Watching the Clock; 8232—While Others are Building Castles; 8248—Let There Be Love; 8263—Sierra Sue; 8263—Make Believe Island; 8275—Where Was I; 8275—Just For a While; Meow; 8282.
McIntire, Dick & O: **Decca for all Nos:** Lovely Hula Hands; 3048—May Day is Lei Day in Hawaii; 3048—My Heaven is a Shack in Old Kalu; 3109—My Little Red Rose; 3109—Aloha Oe; 471—Aloha Tears; 2270—Haino lo Mai; 730—Haole Hula; 226—Hawaiian Memories; 897—Hawaiian Reveries; 946—Heeia-Chant; 557—Hilo E-Hula; 471—Hilo March-Inst.; 2744—Holoku Parade; 2271—Hoonanea-Hula; 249—Hula Breeze-Hula; 946—Hula Lolo-Hula; 2811—In Honolulu You'll Want to Ami Ami Oni Oni Too-Hula; 499—In the Royal Hawaiian Hotel-Hula; 227—Island Melody; 470—I've Gone Native-Hula; 2272—I Want to Learn to Speak Hawaiian; 470—I Wonder Where My Hula Girl Has Gone-Hula; 2272—Kaleponi-Hula; 898—Kamaaina Hula; 645—Kehaulani-Hula; 2634—Kolopa-Hula; 898—Kukuna Oka La-Hula; 558—Kuu Ipo-Love Song; 597—Let's Go for Broke-Fast Hula); 498—Liliu E; 945—Love Song of Tahiti; 557—Malahini Mele-Hula; 249—Maui Chimes; 2744—Muliwai Hula; 2270—My Hawaiian Souvenir; 2811—My Little Grass Shack in Kealakekua; 2271—My Tani-Slow; 499—Nanakuli-Hula; 686—Naughty Hula Eyes; 596—On the Beach at Kualoa-Hula; 2634—One Rose, w; 558—Paahana-Hula; 644—Palolo-Fast Hula; 644—Red Opu; 597—Royal Hawaiian Hotel-Hula; 227—Sweet Leilani-Lullaby; 945—Ta Hu-Wa-Hu-Wai; 730—They're All Good Hawaiian Names-Hula; 596—Tomi Tomi-Hula; 731—To You Sweetheart Aloha; 687—Ulili E; 687—Uluwehi O Kaala-Waltz; 344—Under the Moana Banyan Tree-Hula FT; 226—Waikiki Hula-Fast Hula; 645—What Hawaii Means to Mc-FT; 686—When "Hilo Hattie" Does the Hilo Hop-FT; 731—When the Moon Comes Up; Fox Trot; 344.
McIntire, Lani & O: **Decca for all Nos. unless otherwise indicated:** Heaven in Hawaii; 3229 Sing Me a Song of Hawaii; You're the One Rose; Voc. 4123—Aloha Angel; 2704—At Waikiki; 2706—Beautiful Kahana-Folksong; 1174—Clouds Across the Moon; 2706—Cumparsita, La-Tango; 1516; Dreams of Old Hawaii; 1942—Hame Pila; 1689—Hawaiian Vamp; 1592—Hearts Are Never Blue in Blue Kalua; 1942—He Mana'O He Aloha; 1242—Hula Blues; 1689—I'd Like to See Samoa of Samoa; 1564—In a Little Hula Heaven; 1592—Kamalani-O-Keaukaha; 1242—Kaneohe-Hula; 1647—Ku'u Lei-Song; 1647—Little Heaven of the Seven Seas; 1329—Lover Come Back to Me; 1482—Moonlight and Shadows; 1174—My Tropical Garden; 1328—Next Door to Heaven; 2705—Only a Rose-Waltz; 1482—Rosita, La-Tango; 1516—Sophisticated Hula-Hula; 1330—South Sea Sweetheart; 1791—Sweet Hawaiian Chimes; 1791—Sweet Little Sweetheart; 2704—That's the Hawaiian in Me; 1329—Ua Like No a Like; 1328—Way Down in Hawaii; 2705—When Hawaii Calls; 1330—When You Dream About Hawaii; 1564.
McKee, Margaret, whistler: Mocking Bird; Tout Passe; Vic. 19894.
McKenzie-Condon & O: Nobody's Sweetheart; Liza; UHCA. 11-12—China Boy; Sugar; UHCA. 9-10.
McKenzie, Red & O: **Decca for all Nos. unless otherwise indicated:** Hello Lola; One Hour; Blu. 10037—Never Had a Reason to Believe in You; Tailspin Blues; Blu. 10209—As Long as I Live; 302—From Monday On; 186—It's all Forgotten Now; 243—I've Got the World on a String; 302—Way Down Yonder in New Orleans; 186—What's the Use of Getting Used to You; 243—Don't Count Your Kisses; 721—Double Trouble; 521—Every Now and Then; 587—Georgia Rockin' Chair; 609—I Can Pull a Rabbit Out of My Hat; 790—I Can't Get Started with You; 790—I Don't Know Your Name; 721—I'm Building Up to an Awful Let-Down; 667—Let's Swing It; 507—Monday in Manhattan; 587—Moon Rose; 734—Murder in the Moonlight; 507—Sing an Old Fashioned Song; 667—That's What You Think; 521—When Love Has Gone; 734—Wouldn't I Be a Wonder; 609.
McKinley, Ray & O: Fingerwave; Shack in the Back; Dec. 1020—Love in the First Degree; New Orleans Parade; Dec. 1019.
McKinney's Cotton Pickers: Save it Pretty Mamma; I Found a New Baby; Blu. 7695—Miss Hannah; The Way I Feel Today; Blu. 10232—Gee Ain't I good To You; Wherever There's a Will, Baby: Blu. 10249—I'd Love It; Peggy; Blu. 10706.
McLane, Ralph, clar: Trio in A Minor (Brahms); (alb) Mus. 15.
McMichen, Clayton, vio: Old Time Fiddlin' Pieces; (alb) Dec. 66, 2647-49.
McNulty, P. & O: Eileen O'Dair; I'm Living the Life of O'Reilly; Dec. 2963.
Med en Vandlilje (Grieg): *Frijsh,* sop; Vic. 1653, (alb) Vic. M-668.
Meditation (Glazounov): *Heifetz,* vio; Vic. 14323.
Meditation (Massenet): see Thais.
Medje (Gounod): *Thill,* ten; Col. 7326.
(Medtner): Twelve Piano Pieces; (alb) Vic. M-384——Novelle, op. 17, No. 1 in G Major; Conte, op. 20, No. 1 in B Flat Minor; Ira. 2R-29-03.
Medtner, Nicolas, pf: Twelve Piano Pieces (Medtner); (alb) Vic. M-384
Meet Me Tonight in Dreamland: *Condon & O;* CMS. 505—*Mills Bros,* voc; Dec. 2804—*Mel-O-Fellows;* Voc. 5226—*Robel & O;* Dec. 3181.
Mefistofele-Complete Opera (Boito): *Favero,* sop; *Melandri,* ten; *Ch. & O. of La Scala;* (alb) Col. OP. 17, 68703-19; AM-68720-36——
La Notte Del Sabba Classico: *Castagna,* con; *La Scala Ch. & O;* Dec. 25177-79——see also: Altra Notte in Fondo, L' (Boito).
(Mehul): Chant du Depart; Col. 4209—Romance du Bard-Ariodante; Col. 9155—Vainement Pharaon dans sa Reconnaissance-Joseph; Col. 4126——Gavotte in D Major; (Fr. alb) Dec. 99.
Meili, Max, ten: Music of the Renaissance; (alb) M-495, 15164-66.
Mein (Schubert): *Wolff,* bar; (Fr. alb) Col. M-317, 4198.
Mein Einigs A (Hofhaimer): *Trapp Family Ch;* (Fr. alb) Vic. M-535, 1960.
Meine Liebe ist grun (Brahms): *Lehmann,* sop; (Fr. alb) Vic. M-292, 1733.
Meine Lebenszeit Verstreicht (Wolff): *Wolff,* bar; (Fr. alb) Col. M-268, 4147.
Mein Freund in holder Jugendzeit: see Meistersinger.
Mein Lebenslauf ist Lieb (Strauss, J.): *Boheme O;* Dec. 20303.
Mein Madel Hat Einen Rosemund (Brahms): *Wolff,* bar; (Fr. alb) Col. X-128, 69542—*Gerhardt,* mez-sop; Vic. 7795—*Lehmann,* sop; (Fr. alb) Vic. M-419, 1857.
Meine Rose (Schumann): *Ginster,* sop; Vic. 14025.
Mein Schoner Stern: *Frijsh,* sop; (Fr. alb) Vic. M-668.
Meisle, Katherine, con: Dodo (Paxson); Song O' The Lass (Wheelock-Gaines); Col. 17190—Tales of Hoffman-Barcarolle; Whispering Hope; Bru. 15204.
Meistersinger, Die (Wagner)·
Complete: *Sgrs, with Saxon State O, Bohm,* Cond; (alb) Vic. M-537, 15683-92; AM-537, 15698-07; M-538, 15693-97; AM-538, 15708-12——
Overture: *Berlin State Opera O, Muck,* Cond; (Fr. alb) Vic. M-37, 6858-59—*Chicago Sym. O, Stock,* Cond; Vic. 6651—*National Opera O;* (Fr. alb) Roy. 6, 518—*London Phil. O Beecham,* Cond; Col. 68854—*anon. perf;* (Fr. alb) NCMA 6—*Phil. O, Bodanzky,* Cond; Dec. 25555-56——
Kirchenchor: *Berlin State Opera Ch. & O;* Vic. 9160—*Ch. of Royal Opera House; London Phil, Beecham,* Cond; (Fr. alb) Col. X-87, 69095——
Das schone Fest, Johannistag: *Kipnis,* bass; Vic. 7894—*Phil. O, von Schillings,* Cond; Dec. 25026——
Am Stillen Herd; Fanget an; *Lorenz,* ten; Vic. 11162——
Sach's Monolog; *Schorr,* bar; with *Berlin State Opera O;* Vic. 7425——
Geliebter, spare den zorn; *Bettendorf,* sop; *Bohnen,* bass; Dec. 25287-88——
Schusterlied-Jerum, Jerum: *Schorr,* bar; Vic. 7426—*Bettendorf,* sop; *Bohnen,* bass; Dec. 25287-88——
Prugelszene; *Phil. O, von Schillings;* Dec. 25026——
Fantasy-excerpts; *National Opera O;* (Fr. alb) Roy. 14, 536——
Gut'n Abend, Meister; *Schorr,* bar; *Ljungberg,* sop; with *London Sym. O;* Vic. 7680——
Prelude to Act III: *London Phil. O, Beecham,* Cond; (Fr. alb) Col. X-63, 68594—*Walter & O;* (Fr. alb) Col. X-43, 68690—*Philadelphia O, Stokowski,* Cond; Vic. 1584—*O. of Concerts Cologne, Paris, Pierne,* Cond; Dec. 25502-03——

Wahn! Wahn! Ueberall Wahn; *Schorr*, bar; Vic. 7319——
Ein Kobold Half Wohl da; *Schorr*, bar; Vic. 7319——
Gruss Gott, Mein Junker; *Schorr*, bar; *Laubenthal*, ten; Vic. 7427——
Mein Freund in Holder Jungendzeit: *Laubenthal*, ten; Vic. 7427——
Abendlich gluhend im himmlischer Gluth; *Melchior*, ten; *Schorr*, bar, with *London Sym. O*; Vic. 7681——
Prize Song: *Kullman*, ten; Col. 9146—*Soloists with Ch. of Royal Opera House & London Phil, O, Beecham*, Cond; (Fr. alb) Col. X-87, 69096—*Crooks*, ten; Vic 7105—*Weber & O*; Vic. 24773—*Casals*, cel; Vic. 6620—*Elman*, vio; Vic. 7649—*Pilinsky*, ten; *Seinemeyer*, sop; *Ch, & Phil. O, Weissmann*, Cond; Dec. 25194—*Talen*, ten; Dec. 25030 — *Groh*, ten; Dec. 20035——
Quintet: Selig wie die Sonne Meines Glückes lacht: *Schumann*, sop, *Melchior*, ten; *Schorr*, bar; *London Sym. O*; Vic. 7682—*Bettendorf*, sop; *Bohnen*, bass; Dec. 25386——
Sich en'chen Dacht ich doch; *Rethberg*, sop; *Schorr*, bar; Vic. 8195——
Hat man mit dem schuhwerk; *Rethberg*, sop; *Schorr*, bar; Vic. 8195——
Ah a da streicht die lene schon um's Haus; *Schorr*, bar; with *London Sym O*; Vic. 7681——
Entrance of the Meistersingers; *Philadelphia O, Ormandy*, Cond; Vic. 1807——
Dance of the Apprentices: *Philadelphia O, Ormandy*, Cond; Vic. 1807—*Walters & O*; (Fr. alb) Col. X-43-68691—*Sym. O, Coates*, Cond; Vic. 9060—*O. of Concerts of Cologne, Paris, Pierne*, Cond; Dec. 25502-03——
Procession of the Meistersingers; *O. of Concerts of Cologne, Paris, Pierne*, Cond; Dec. 25502-03——
Sorgiam: *Ch. of La Scala, Milan, & O*; (Fr. alb) Col. X-43, 68691——
Wach auf es nahet gen den Tag; *Berlin State Opera Ch. & O*; Vic. 9160——
Euch macht ihr's leicht; *Schorr*, bar, with *London Sym. O*; Vic. 7682——
Verachtet mir die Meister nicht: *Schorr*, bar; Vic. 9284—Lindlar, bass; *Ch. & Phil. O, Weissmann*, Cond; Dec. 25269——
Was Deutsch und Echt; *Schorr*, bar; Vic. 9285.

Melancholy Lullaby: *Childs & O*; Var. 8079—*J. Dorsey & O*; Dec. 2761—*Miller & O*; Blu. 10423—*Heidt & O*; Col. 35225—*Carter & O*; Voc. 4984—*Kemp & O*; Vic. 26347.

(Melartin): Gib Mir Dein Herz, op. 73, No. 1; Dec. 23030.

Melchior, Lauritz, ten: **Victor for all Nos:** Siegfried-Nothung; Walkure-Wintersturme; Vic. 2035—Three Famous Scenes; (alb) Vic. M-644—Bridal Chamber Scene (Wagner); Meistersinger-Quintet (Wagner); Dec. 25384-86—Love Duet-Tristan und Isolde (Wagner); (alb) Vic. M-671 — Cäcilie (R. Strauss); 1853 — Drick! (Jordan); 2007—Erster Strahl (Richard Trunk); 1882—Götterdämmerung—In Leid zu dem Wipfeln (Wagner); 7659—Götterdämmerung—Mime hiess ein murrischer Zwerg (Wagner); 7659—Heimliche Aufforderung (R. Strauss); 1853—Horer du (Jordan); En Svane (Grieg); 2007—Jeg Elsker Dig (Grieg); 1882—Lenz (Eugen Hildach); 1882 — Lohengrin — Lohengrin's Abschied (Wagner); (Fr. alb) M-516; 15213—Mailied (G. A. Lembcke); 1980—Meistersinger—Abendlich glühend im himmlischer Gluth (Wagner); 7681—Meistersinger—Selig, wie die Sonne meines Glückes lacht (Wagner); 7682—Parsifal—Amfortas! die Wunde!; (Fr. alb) M-516; 15212—Parsifal—Schlussgesang; (Fr. alb) M-516; 15213—Schumann Duets (Schumann); 1906-7 — or (alb) M-560 — Siegfried (Act 3) (Wagner); (alb) M-167, AM-167; (Fr. alb) M-161, 7691, 3, 6; (Fr. alb) M-83, 9805, 8, 11, 13 — Svane, en (Grieg); 2007 — Tannhäuser — Da sah ich ihn (Wagner); 9707—Tannhäuser—Inbrunst im Herzen (Wagner); 9707—Tonerna C. L. Sjöberg); 1882—Traum durch die Dämmerung (R. Strauss); 1980—Tristan und Isolde—Isolde! Tristan! Geliebter! (Wagner); 7273—Tristan und Isolde—Doch es rächte sich der verscheuchte Tag (Wagner); 7273—Tristan und Isolde—O sink' hernieder, Nacht der Liebe (Wagner); 7274—Tristan und Isolde—Soll ich lauschen? (Wagner); 7274—Walküre—Act 1 (Wagner); (alb) M-298 AM-298; Walküre-Act II (Wagner); (alb) M-582, AM-582—Zueignung (R. Strauss); 1853.

Melichar, Alois, Cond: see *Berlin State Opera O.*

Melodians, The: Waltz Medley; Blu. 5265-66.

Melodie (Tschaikowsky): *Selinsky*, vio; Bru. 8494.

Melodie Arabe (Glazounow-Kochanski): *Shuchari*, vio; Vic. 4114.

Melody in F (Rubinstein): *Baker*, ogn; Gen. 1202—*Casals*, cel; Vic. 1178—*Victor Concert O*; Vic. 22508—*T. Dorsey & O*; Vic. 25519—*Brunswick Salon O*; Bru. 8492—*Rossborough*, pf; Dec. 25217—*Lorand Trio*; Dec. 25137.

Mel-O-Fellows: I Wonder Who's Kissing Her Now; Meet Me Tonight in Dreamland; Voc. 5226—I'll See You in My Dreams; I Used to Love You; Voc. 5101.

Melton, James, ten: **Brunswick for all Nos. unless otherwise indicated:** Carry Me Back; Where Am I; Vic. 25185—Hills of Home; Old Refrain; Vic. 22336—Little House That Love Built; Summer Night; Dec. 1093—Melody for Two; September in the Rain; Dec. 1247—Adeste Fideles; Silent Night; 7341—Ah! Sweet Mystery of Life; I'm Falling In Love with Someone; 15228—Carry Me Back to the Lone Prairie; Short'nin' Bread; 15223—Come, Love, With Me; She Rested by the Brooken Brook; 15224—A Dream; Then You'll Remember Me; 15227—Li'l Gal; Mah Lindy Lou; 15226—A Little Love, A Little Kiss; Your Eyes Have Told Me So; 15225—Make Believe, You Are Love; 20116.

Memmon (Schubert): *Baillie*, sop; (Fr. alb) Col. M-233, 836.

Memories of a Clock: *Salzedo*, hp; Vic. 14871.

Memories of You: *Ellington & O*; Blu. 6280—*Gray & O*; Dec. 1672—*Ink Spots*, voc; Dec. 2966—*Goodman Sextet*; Col. 35320—*Dunham & O*; Var. 8234—*Hampton & O*; Vic. 26304.

Memphis Blues: *Bradley & O*; Voc. 5130—*Ambrose & O*; Dec. 660—*Henderson & O*; Dec. 158—*Herth*, ogn; Dec. 1183—*Roy & O*; Dec. 2339—*Stevens & O*; Voc 4210

Men About Town, voc: Christmas Day; Dec. 304—Christmas Party; Dec. 303—Foster Medley; Dec. 15003.

(Mendelssohn):
Midsummer Night's Dream: Wedding March; Dec. 204, 2493, 25400; Col. 361, 68888; Vic. 11920, 20036—Nocturne; Vic. 4312; (Fr. alb) Dec. 92, 23125; Dec. 25399; Col. 68888—Scherzo; Vic. 7080, 9283; Dec. 25399, 25523——
Elijah: Angel's Chorus; Dec. 25829, 25281—Lord God of Abraham: It Is Enough; Dec. 25852—Oh Rest in the Lord; Vic. 6555, 22860, 24537—Hear Ye Israel; Vic. 9104—He, Watching Over Israel, Vic. 35829——
The Hebrides-Overture, Dec. 25791-92; Vic. 11886; Col. 69400——
Hark the Herald Angels Sing: Dec. 2866, 2784, 2190, 1551, 1055, 23125; Col. 246; Vic. 19823, 26049——
Spring Song: Vic. 1240, 11453, 20195, 35839, 21449, 25539; Dec. 20616; Col. 410——
Song Without Words: Bru. 8492; Vic. 7193, 15174, 24797, 25845, 36124, (alb) Vic. M-226—No. 6 and No. 25; Dec. 20381—No. 22 in F Major; No. 47 in A Major; Dec. 25729—No. 25, op. 62, No. 1; Dec. 20370—No 25 in G, op. 62, No. 1; Dec. 20066——
On Wings of Song; Dec. 25806; Vic. 6848——
Ave Maria; Vic. 11884——
Consolation; Gam. 5002——
String Quartet in E Flat Major, op. 12; Dec. 25793——
Organ Sonata No. 6 in D Minor, op. 65; Dec. 20369—Andante; Col. 402——
Concertos: No. 1 in G Minor; (alb) Col. X-124—in E Minor, op. 64; (alb) Vic. M-277, AM-277; (alb) Vic. M-531, AM-531; (alb) Col. M-190——
Der Jager Abschied: Dec. 25467; Vic. 4335——
Spinning Song; MCR. 5; Vic. 1326, 11453——
Allegro Brilliante; Roy. 579——
Characterstuch; (alb) Sch. 1——
But the Lord is Mindful; Vic. 7388——
Calm Sea and Prosperous Voyage; Vic. 11452-53——
Hear My Prayer; Vic. 35856——
Gruss; Col. 4186; Dec. 20286——
Nachtigall; Vic. 4326——
Minnelied; Nachtlied; Neue Liebe; Vic. 4177——
O Great is the Depth-St. Paul; Col. 7343——
Quartets: No. 3 in D, op. 44, No. 1; (alb) Col. M-304—in E Flat; (alb) Vic. M-307, AM-307——
Rondo Capriccioso in E; Vic. 1651——
Ruy Blas Overture; Vic. 11791——
Scherzo from String Quartet, op. 20; (Fr. alb) Col. X-166, 11238-39; Vic. 11947——
Symphonies: No. 3 in A Minor; (alb) Col. M-126—No. 4 in A Major; Dec. 25557, 20397; (alb) Vic. G-8; (alb) Vic. M-294, AM-294; (alb) Col. M-167—No. 5 in D, op. 107; (alb) Col. M-391, AM-391——
Trios: No. 1 in D Minor, op. 49, 2nd & 3rd mvts; Dec. 25186—No. 2 in C Minor, op. 66; Dec. 25250-53——
Variations Serieuses; Vic. 15173-74——
War March of the Priests; Vic. 7104——
See also: Add-A-Part-Records.

Mendelssohn Mows 'Em Down: *Templeton*, pf; Vic. 26440.

Mendoza, David, Cond: see *Decca Little Sym. O.*

Menendez, Nilo & O: **Decca for all Nos. unless otherwise indicated:** Negra Soy; Vic. 24718—Ahi Viene La Conga; 3194, 1753—Arolla; 3194—Aquellos Ojos Verdes; Blu. 10360—Bei Mir Bist du Schon; 1688—Bruca Manigua; 1688—Mama Inez; Blu. 10363—El Manisero; 10361—Maria La O; 10355—Murmullo; 1753—Noche Azul; 10355 — Para Vigo Me Voy; 10362 — Piruli-Son; 10360—Se Va La Comparsa; 10362—Siboney; 10363—Tabu; 10361.

Mengelberg, Willem, Cond: see *Amsterdam Concertgebouw O.* and *Phil. Sym. O.*

Menuet:
(Mehul): *Mirovitch*, pf; Roy. 1828——
(Bach): 1 & 2; *Gieseking*, pf; (Fr. alb) M-243, 68399—*Petri*, pf; Col. 69153—*Kreisler*, vio; Vic. 1136——
(Debussy): No. 3; *Copeland*, pf; Vic. 14201——
(Bizet): No. 2; *London Phil. O, Beecham*, Cond; Col. 68882——
(Haydn): *Pasquier Trio*; Col. 69687——
(Stavenhagen): Scherzando; *Joyce*, pf; Dec. 25746.

Menuhin, Yehudi, vio: **Victor for all Nos:** Caprice Viennois (Kreisler); Zapateado (Sarasate); 26572—Sonata No 6, E Major, op. 1, No. 15 (Handel); 16450—Habanera (Sarasate); Malaguena (Sarasate); 15823—Abodah (Bloch); Kaddisch (Ravel-Garban); 15887—Sonata in A (Pizzetti); (alb) M-615—Allegro-Sonata No. 25 in G Major (Mozart); Andantino Sostenuto e Cantabile-Sonata in B Flat Major (Mozart); 16106—Adagio (Mozart); 7182—Allegro (Fiocco); 1329—Campanella, La (Paganini); 7599—Capricciosa, La (Ries); 1329—Caprice Basque (Sarasate); 15369—Caprice in E Major (Paganini); 14228—Caprice in G Minor (Paganini); 14228—Caprice No. 24 (Paganini-Kreisler); 1650—Concerto No. 1, in A Minor (Bach); 14370-1—Concerto in E Major (Bach); (alb) M-221, AM-221—Concerto No. 1, in G Minor (Bruch.); (alb) M-124, AM-124—Concerto in A Minor (Dvorak); (alb) M-387, AM-387—Concerto in B Minor (Elgar); (alb) M-174, AM-174—Concerto in E Minor (Mendelssohn); (alb) M-531, AM-531—Concerto in D Major (Mozart); (alb) M-246, AM-246—Concerto No. 3, in G Major (Mozart); (alb) M-485, AM-485—Concerto in D Major, No. 7, (Mozart); (alb) M-231, AM-231—Concerto in D Minor (Schumann); (alb) M-451, AM-451—Concerto in D Major (Paganini); (alb) M-230, AM-230—Czar's Bride—Song of the Bride (Rimsky-Korsakow); 7599—Hungarian Dance No. 1, in G minor (Brahms-Joachim); 2010—Hungarian Dance No. 4, in B Minor (Brahms-Joachim); 14905—Hungarian Dance No. 6, in B Flat Major (Brahms-Joachim); 8866 — Hungarian Dance No. 17, in F Sharp Minor (Brahms-Joachim); 2010—Légende; 15423—Negro Spiritual Melody (Dvorak-Kreisler); 15369—Notturno (Szymanowski); 14383—Partita No. 1 in B Minor—Sarabande (Bach); 14324—Partita No. 1, in B Minor (Bach); (alb) M-487, AM-487—Partita No. 2, in D Minor (Bach); (alb) M-232, AM-232—Partita No. 3, in E Major (Bach); (alb) M-488, AM-488—Perpetual Motion (Paganini): 8866—Perpetuum Mobile; (Fr. alb) M-230 (Novacek); 8383—Poeme (Chausson); 7913-4—Praeludium and Allegro (Paganini-Kreisler); 1863—Prayer (Handel-Flesch); 6951—Romanza Andaluza (Sarasate); 8695—Ronde des Lutins (Bazzini); 8695—Sarabande and Tambourin (Leclair—Sarasate); 7182—Scotch Pastorale (Saenger); 6951 — Slavonic Dance No. 2, in E Minor (Dvorak-Kreisler); 14905—Sonata No. 1, in G Minor; (Bach); 8361-2—Sonata No. 1, in G Minor; Sonata No. 2, in A Minor—Andante (Bach); 14324—Sonata for Violin, No. 3 in C Major (Bach); (alb) M-284, AM-284—Sonata in D Major (Beethoven); (alb) M-91, AM-91—Sonata in C Major—2nd Move (Mozart;) (Fr. alb) M-91, 7362—Souvenir de Moscow (Wieniawski); 14352—Symphonie Espagnole (Lalo); (alb) M-136, AM-136—Tarantella (Szymanowski); 14383.

Menuhin, Yehudi and Hephzibah Menuhin, vio. & pf: Sonata in A Major (Beethoven); (alb) M-260, AM-260—Sonata No. 3, in A Minor (Opus 25) (Enesco); (alb) M-318, AM-318—Sonata in G Major (Guillaume Lekeu); (alb) M-579, AM-579—Sonata No. 42, in A Major (Mozart); 8442-3—Sonata for Violin and Piano in D Minor (Schumann); (alb) M-233, AM-233—Trio in A Minor (Tschaikowsky); (alb) M-388, AM-388—Trio in D Major (Beethoven); (alb) M-370, AM-370.

Menuhin and Enesco, vio: Concerto for Two Violins in D Minor—1st Move (Bach); 7732-3.

Mephistopheles' Serenade: see Faust.

Mer, La (Debussy): *Boston Sym. O, Koussevitzky*, Cond; (alb) Vic. M-643, 15851-53—AM-643, 15854-56—*O. of Paris Conservatory, Coppola*, Cond; (alb) Vic. M-89, 11649-51; AM-89, 11652-54.

Mercer, Johnny, voc: Lazy Bones; Cabin in the Pines; Var. 8031—Last Night on the Back Porch; Murder of J. B. Markham; Bru. 8011—Bathtub Ran Over Again; Lord, I Give You My Children; Dec. 142—Eeny Meeny Miney Mo; Dec. 638—Mr. Crosby & Mr. Mercer; Small Fry; Dec. 1960.

Merchant of Venice-Complete (Shakespeare): *Welles & Members of Mercury Theatre*; (alb) Col. C-6.

Merci Clamant (de Coucy): *Dixon*; Vic. 20227.

Merckel, Henri, vio: Quartet No. 1 in C Minor for Violin, Viola, Cello and Piano (Faure); (alb) Vic. M-594, AM-594.

Mercury Theatre: Julius Caesar-Complete (Shakespeare); (alb) Col. C-10—Julius Caesar (Shakespeare); (alb) Col. M-325—Merchant of Venice (Shakespeare); (alb) Col. C-6—Twelfth Night (Shakespeare); (alb) Col. C-7.

Merli, Francesco, ten: Dio Ti Giocondi O Sposa-Otello (Verdi); Col. 9102—Gia Nella Notte Densa-Otello (Verdi); Col. 9100—Miserere-Il Trovatore (Verdi); Col. 7307—Il Trovatore; (alb) Col. OP. 9.

Merman, Ethel, voc: This Is It; Just a Little Bit More; Lib. 255—The Lady Needs a Change; I'll Pay the Check; Lib. 256—It's De-Lovely; Down in the Depths; Lib. 206—Ridin' High; Red, Hot and Blue; Lib. 207—I Get a Kick Out of You; You're the Top; Lib. 261.

Merrick, Frank, pf: Piano Sonata in C Minor (Field); Nocturne No. 3 in A Flat Major (Field); Dec. 25788-89.

Merrie England Dances (German): *O. Raymonde*; Col. 317.

Merrin, Billy & O: My Mammy; Paradise; Dec. 1017.

Merry Macs, The, voc: **Decca for all Nos:** Breezin' Along With the Breeze; 3025—Clap Yo' Hands; (Fr. alb) 96, 2877—Ho! Sa Bonnie;

3088—I Got Rhythm; (Fr. alb) 96, 2877—Ma; 3025—Chinatown My Chinatown; 2471—Chopsticks; 2333—Clap Yo' Hands (Gershwin); 2877—Cuckoo in the Clock; 2334—Ferdinand the Bull; 2238—Hawaiian War Chant; 2333—Hello Frisco; 2471—Igloo; 2506—I Got Rhythm (Gershwin); 2877—I Got Rings on My Fingers; 2238—I'm Forever Blowing Bubbles; 2506—In the Mood; 2842—My Cat Fell in the Well; 2759—On the Bumpy Road to Love; 1969—Paloma, La (Yradier); 2404—Patty Cake, Patty Cake; 2334—Pop Goes the Weasel; 1968—Ruble a Rhumba, A; 2404—Rumpel-Stilts-Kin; 2495—Shoot the Sherbert to Me Herbert; 2842—Stop Beating 'Round the Mulberry Bush; 1968—Ta-Hu-Wa-Hu-Wa-I; 2333—Too Tired; 2495—There's Honey on the Moon Tonight; 1969—Vol Vistu Gaily Star; 2759.

Merrymakers, The, voc: The Merrymakers in Hawaii; Merrymakers in Spain; Bru. 20125.

Merrymakers, The-Overture (Coates): *London Sym. O, Coates;* Vic. 36170.

Merry Mount (Hanson): *Tibbett*, bar; Vic. 7959.

Merry Widow (Lehar):
Abridged: *Sgrs. Ch. & O, Minssart,* Cond; Dec. 20149-52——
Siren of the Ball; *Weber's O;* Vic. 35852—*Tauber*, ten; Dec. 20393——
Vilia: *Lashanska*, sop; Vic. 1119—*McDonald*, sop; Vic. 24729—*Whiteman & O;* Vic. 22885—*Weber's O;* Vic. 24728—*Tauber*, ten; Dec. 20393—*Noble & O;* Bru. 8098——
Waltz: *Skater's Band;* Vic. 36197—*McDonald*, sop; Vic. 24729—*Lashanska*, sop; Vic. 1119—*Crooks*, ten; Vic. 8454—*International Concert O;* Vic. 36007—*Weber's O;* Vic. 36101—*Horlick & O;* (Fr. alb) Dec. 11, 1944—*Fox & O;* Dec. 355—*Kunz*, pf; Dec. 2669—*Magnante*, acd; Bru. 8457—*Brunswick Salon O;* Bru. 8457—*A. Goodman & O;* (Fr. alb) Col. C-17, 35503—*Waltz Kings;* Blu. 5780—*Radio Sym. O;* Var. 8010——
Gems: In Marsovia; Down in Dear Marsovia; Love in My Heart; Dutiful Wife; For the Night of the Ball; Come Away; Ritanton Ritantirelle; Vilia; Maxims; She is Free; I Love You So; Women; Finale; *Light Opera Co;* Vic. 36101——
Potpourri: *Weber & O;* Vic. 36133—*Lehar Sym. O*, Bru. 20126——
Medley: *Sgrs. with Spitalny Concert O. & Ch;* Dec. 15001——
Selections: *Victor Salon O, von Geczy*, Cond; Vic. 26499—*Hylton & O*, Dec. 15030—*E. Lorand O;* Dec. 25192—*Torch*, ogn; Col. 7356.

Merry Wives of Windsor-Overture (Nicolai): *Victor Sym. O;* Vic. 35764—*BBC Sym. O, Boult*, Cond; Vic. 11836—*National Opera O, Meyerowitz*, Cond; (Fr. alb) Roy. 15, 541—*Phil. O, Szell*, Cond; Dec. 25142—*Boston Pops O, Fiedler*, Cond; Vic. 12533—excerpt; *Lehmann*, sop; Dec. 23025.

Message, The: see Botschaft (Brahms).

(Messager): Fortunio-La Maison Grise; Dec. 20328 —— Isoline Ballet-Pavane, Mazurka, Valse, Scene de Seduction; Dec. 20103-4—— Veronique, Petite, Dinde, quel outrage; Ma foi, pour venir, de Provence; Dec. 29008.

Messe Solennelle (Gounod): *Catholic Church Music Ch;* Col. 4141-42.

Messiah (Handel):
Abridged: *Sgrs, Ch. & London Phil. O, Beecham*, Cond; (alb) Col. M-271, 68600-17, AM-271, 69505-22——
All We Like Sheep; *Royal Ch. Soc;* Vic. 9019——
Amen Chorus; *Royal Ch. Soc.* with *Royal Albert Hall O;* Vic. 9125——
And the Glory of the Lord; *Royal Ch. Soc;* Vic. 11825—*BBC Ch. & Organ, Woodgate*, Cond; Dec. 25717—*Royal Ch. Soc.* with *Royal Albert Hall O;* Vic. 9125——
Behold the Lamb of God; *Royal Ch. Soc;* Vic. 11824——
Come Unto Him: *Marsch*, sop; Vic. 4026——
Glory to God in the Highest; *Royal Ch. Soc;* Vic. 11824——
Hallelujah Chorus: *Royal Ch. Soc;* Vic. 11825—Trinity Ch; Vic. 35768—*Andrews*, ogn; Vic. 35767—*H. M. Scots Guards Band;* (alb) Roy. 19, 1714—*Mixed Voices & O;* Bru. 20082—*BBC Ch. & ogn; Woodgate*, Cond; Dec. 25717—*Irmler Ch. & O;* Dec. 25196——
He Shall Feed His Flock; *Baker*, con; Vic. 4026—*Matzenauer*, mez-sop; Vic. 6555——
I Know That My Redeemer Liveth; *Marsch*, sop; Vic. 9104——
Pastoral Symphony; *Vic. Concert O;* Vic. 20620—*Philadelphia O, Stokowski*, Cond; Vic. 7316——
Surely He Hath Borne Our Griefs; *Royal Ch. Soc;* Vic. 9654——
Why Do the Nations; *Radford*, bass; Vic. 9654——
Worthy is the Lamb; *Mormon Tabernacle Ch;* Vic. 35829——
Comfort Ye, My People; *Booth*, sgr; Vic. 12598——
Every Valley Shall Be Exalted; *Booth*, sgr; Vic. 12598—*Titterton*, ten; Dec. 25749.

Messner, Johnny & O: **Varsity for all Nos. unless otherwise indicated:** Careless; Slow Poke; 8122—Too Romantic; Sweet Potato Piper; 8191—Ah! You'd Be Surprised; 8183—Ain't You Ashamed; 8235—Charming Little Faker; 8219—Little Curly Hair in a High Chair; 8238—Polka Dots and Moonbeams; 8238—Oh Darlin'; 8228—Ooh! What You Said; 8219—Sadie Hawkins' Day; 8228—So Long; 8235—Lilacs in the Rain; Table in the Corner; 8067—I Hear a Dream; Bluebirds in the Moonlight; 8072—Faithful Forever; It's a Hap-Hap-Happy Day; 8074—All's Well; We're All Together Now; 8077—She Had to Lose It at the Astor; Johnny's Messin' Around; 8083—Where Do You Keep Your Heart; It Wouldn't Be Love; 8299—You Think of Ev'rything; Eleanor, I Adore You; 8306—Cowboy From Brooklyn; You Didn't Have to Tell Me; Voc. 4112—Garden in Granada; Stop and Reconsider; Voc. 4088—The Umbrella Man; Polly Put Your Slippers On; Blu. 10048—Could Be; The Devil with the Devil; Blu. 10107—Boom; Chew-Chew-Chew; Blu. 10275 — Rumpel-Stilts-Kin; It's All in a Lovetime; Blu. 10282—Shabby Old Cabby; Out of this World; Blu. 10343—Start the Day Right; I Must Have One More Kiss Kiss Kiss; Blu. 10348—It's a Hundred to One; Ling'ring On Your Doorstep; Blu. 10387—Mexiconga; Dust Be my Destiny; Blu. 10400—Hey Good Looking; Hawaii Sang Me to Sleep; Blu. 10449—In Our Little Part of Town; A Drink is What We Need; 8168—Make Love With a Guitar; I've Got My Eyes On You; 8160.

Mes Soeurs N'Aimez Pas Les Marins (Cocteau): *Oswald*, sop; Col. 306.

Metcalf, John, bar: Abide With Me; Brighten the Corner Where You Are; Dec. 1742—In the Garden; Sweet Hour of Prayer; Dec. 1762—What a Friend We Have in Jesus; Will There Be any Stars in My Crown; Dec. 2152.

(Metcalfe): Absent; Dec. 23012.

Metropolis (Grofe): *Whiteman & O;* Vic. 35933-34.

Metropolitan Opera O, Pelletier, Cond: Otello; (alb) Vic. M-620—

Met. Opera Ch. & O: **Victor for all Nos:** Aida—Temple Scene; 8111—Carmen—Chanson du Toreador; 8124—Ernani—O sommo Carlo (Verdi); 8174—Faust—Ainsi que la brise légère—Kermesse (Gounod); 9697—Faust—Le Veau d'Or (Gounod); 1753—Fidelio—O welche Lust (Beethoven); 11249—Forza del Destino—La vergine degli angeli; 8097—Gioconda—Barcarola (Ponchielli); 8174—King's Henchman—Nay, Maccus, Lay Him Down—Oh, Caesar, Great Wert Thou!; 8103—Lohengrin—Treulich Gefuhrt (Wagner); 11249—Magic Flute—O Isis und Osiris (Mozart); 4027—Norma—Ah! del Tebro (Bellini); 1753—Norma—Casta Diva; 8125—Rigoletto—Scorrendo uniti remota via (Verdi); 4027—Tosca—Te Deum; 8124—Trovatore—Miserere; 8097.

Me voici dans son boudoir: see Mignon.

Mexican Bluebird O: La Cucaracha; Cancion Mexicana; Pajarillo Barranqueno; Cancion; Blu. 5602.

Mexican Typica O: Cielito Lindo; Mexican Dances Nos. 1 & 2; Vic 20384.

(Meyerbeer): Torchlight Dance No. 1; Vic. 20637; Dec. 20433——Etoile du Nord-Aria; Vic. 7665 —— Huguenots-Nobles Seigneurs Salut; Vic. 7146——Prophete: Ah mon Fils; Vic. 6803; 36287—Coronation March; Vic. 7104; Col. 7331—O Pretres de Baal; Vic. 7146——Les Patineurs-The Skaters; Vic. 36238——Africana: Adamastor re dell acque; Vic. 7153—O Paradiso; Vic. 7109, 14234, 12150—Selections; Dec. 20200, 25119.

Meyrowitz, Selmar, Cond: Bourree Fantasque (Chabrier); Col. 17108 — Faust Symphony (Liszt); (alb) Col. M-272—Hungarian Fantasia (Liszt); (alb) Col. X-120 — Les Preludes (Liszt); (alb) Col. X-82—La Rosiere Republicaine; Col. 17067—Suite de Ballet (Gretry); Col. 17068—Siegfried Idyll (Wagner), (alb) Col. X-73—Symphonie Fantastique (Berlioz); (alb) Col. M-267—Todtentanz (Liszt); (alb) Col. X-122—see also: *Mozart Sym. Soc; National Opera O.*

(Meytuss, Julius): Dniesprostroi; (Fr. alb) Col. M-347, 17121.

Mezzrow, Milton & O: **Bluebird for all Nos:** Comin' on With the Come On; Blu. 10085—Revolutionary Blues; Gettin' Together; Blu. 10088—Apologies; Sendin' the Vipers; Blu. 10250—35th and Calumet; Old Fashioned Love; Blu. 10251—Blues in Disguise; That is How I Feel; Vic. 25636—Hot Club Stomp; Swing Session's Called to Order; Vic. 25612.

Mezzrow-Ladnier Quintet: Royal Garden Blues; If You See Me Comin'; Blu. 10087—Gettin' Together; Revolutionary Blues; Blu. 10088—Everybody Loves My Baby; Ain't Gonna Give Nobody None of My Jelly Roll; Blu. 10090.

Mia Canzone (Tosti): *Caruso*, ten; Vic. 1688.

(Miaskowsky, Nikolai): Sinfonietta; (alb) Vic. M-390, AM-390.

Mi chiamano Mimi: see Boheme.

Middaugh, Florence, con: Christian Science Hymns; (alb) Vic. C-7.

Midnight Bells (Heuberger): *Kreisler*, vio; Vic. 1465.

Midnight Review, The (Glinka): *Chaliapin*, bass; Vic. 6619.

Midsummer (Gretchaninoff): *Lehmann*, sop; Vic. 1893.

Midsummer Night's Dream (Mendelssohn):
Nocturne: *BBC Sym. O;* Vic. 4312—*Decca Little Sym. O, Mendoza*, Cond; (Fr. alb) Dec. 92, 23125—*London Phil. O, Beecham, Cond;* Col. 68888—*O. of Concert Colonne, Paris, Pierne*, Cond; Dec. 25399-400——
Scherzo: *Phil. Sym. O, N. Y;* (Fr. alb) Vic. M-57, 7080 — *Royal Albert Hall O;* Vic. 9283—*O. of Concerts of Colonne, Paris, Pierne*, Cond; Dec. 25399-400—*Phil. O, Bodansky*, Cond; Dec. 25523——
Wedding March: *Phil. O, Blech*, Cond; Roy. 546—*Boston Pops O;* Vic. 11920—*Andrews*, ogn; Vic. 20036—*London Phil. O, Beecham, Cond;* Col. 361, 68888——
Overture: *Boston Pops O, Fiedler*, Cond, Vic. 11919—*Boston Pops O, Fiedler*, Cond; Vic. 11920——
Complete: *San Francisco Sym. O, Hertz*, Cond; (alb) Vic. M-18, 6675-78; AM-18, 6987-90.

Midwest Novelty O: Silver Bell; Ting-a Ling; Dec. 1023

Mid Winter (Holst): *Madrigal Sgrs;* Col. 321.

Mighty Fortress (Bach): *Philadelphia O, Stokowski*, Cond; Vic. 1692—*Ch. & ogn, Rudel*, Cond, Dec. 25856.

Mighty Fortress (Luther-Brewer): *St. Olaf Ch;* Vic. 35920.

Mighty Lak A Rose: *Wicker*, voc; (Fr. alb) Dec 127, 18053—*Kyser & O;* Bru. 8295—*Alda*, sop; Vic. 1189—*Kreisler*, vio; Vic. 1320—*Herman*, xn; Vic. 20558—*Musical Art Quar;* Col. 215—see also: Nevin Music.

Mignan, Edouard, ogn: Toccata and Fugue in D Minor (Bach, J. S); Dec. 25116—Suite Gothique-Menuet, Toccata and Priere a Notre Dame (Boellmann); Chorale Prelude-Wir Glauben all'an einem Gott (Bach); Dec. 20640-41—Organ Sonata No. 6 in D Minor; Dec. 20639.

Mignon (Thomas):
Abridged: *Sgrs, Ch. & O, Bastin*, Cond; (alb) Col. OP. 19, 69035-39, AM-OP. 19, 69040-44——
Overture: *Boston Pops O, Fiedler*, Cond; Vic. 12038 — *Chicago Sym. O, Stock*, Cond; Vic. 6650—*Sym. O;* Col. 7239—*Court Sym. O, Meyrowitz*, Cond; Roy. 561—*Phil. O, Bodanzky*, Cond; Dec. 25790——
Addio, Mignon; *Gigli*, ten; Vic. 6905——
Ah! Non credevi tu; *Gigli*, ten; Vic. 6905——
Connais-tu le pays; *Bori*, sop; Vic. 1361—*Kurenko*, sop; Col. 214 — *Vallin*, sop; Dec. 25849——
De son coeur j'ai calme la fievre; *Pinza*, bass; Vic. 6642——
Gavotte; *Bori*, sop; Vic. 1361—*Philadelphia O, Stokowski*, Cond; Vic. 7456—*Clinton & O;* Vic. 28805—*Oxford Ens;* (Fr. alb) Dec. 99, 2892——
Intermezzo-Gavotte; *Florentine Quar;* Vic. 20443——
Polonaise-Io son Titania; *Galli-Curci*, sop; Vic. 7110——
Mignon, Je suis Titania; *Antoine*, sop. with *Columbia Opera O, Pelletier*, Cond; Col. 69813——
Elle est aimee; *Vallin*, sop; Vic. 258049——
Legere hirondelles; *Vallin*, sop; *Lafont*, bar; Dec. 20509——
As-tu souffert; *Vallin*, sop, *Lafont*, bar; Dec. 20509——
Entracte-Gavotte; *Brunswick Salon O. Palitz*, Cond; Bru. 8502—*Phil. O, Cloez*, Cond; Dec. 20583.

Mignonette: see Friml.

Mikado (Gilbert & Sullivan): excerpts: *British Light O, Moore*, Cond; Col. 300—*International Opera Co;* Roy. 1705—*Savoy Sgrs. & Players;* (Fr. alb) Roy. 18, 1707—*Court Sym. O;* Roy. 1710—*Brunswick Light Opera Co;* Bru. 20072-74—*Williamson, ten; Howe, bar;* Dec. 25202——complete: *D'Oyly Carte Opera Co;* (alb) Vic. C-26, 11961-71; AC. 26, 11972-82——Gems: *Victor Light Opera Co;* Vic. 35796, 36148——Selections: *Levy & O;* Vic. 26217——I've Got a Little List; *Clinton & O;* Vic. 26161——Moon and I; A Wandering Minstrel; *Baker*, voc; Vic. 26252.

Mikrokosmos (Bartok): Staccato; Ostinato; (Fr. alb) Col. M-361, 1306.

(Milan, Luis): Durandarte; Perdida tengo la color; Vic. 15165.

Milan Sym. O:
Bacchanale-Samson & Dalila (Saint-Saens); Col. 68572—Cavalleria Rusticana (Mascagni); (alb) Col. OP. 7—Danze Finale-La Giara (Casella); Col. 7217—Intermezzo-Amico Fritz (Mascagni); Col. 7200—Intermezzo-Cavalleria Rusticana (Mascagni); Col. 7200—Intermezzo-Jewels of Madonna (Wolf-Ferrari); Col. 68372—Intermezzo della Rose-Il Carillon Magico (Pick-Maniagalli); Col. 7259—Isola del Garda, L' (Certani); Col. 69178—Leggenda delle Dolomita (Certani); Col. 69030—L' Ottabrata (Respighi); Col. 69017—Overture-Cenerentola (Rossini); Col. 68739 — Overture-Giovanna D'Arco (Verdi); Col. 68983—Overture-Marriage of Figaro (Mozart); (Fr. alb) Col. OP. 8, 67947—Overture-Muette de Portici, La (Auber); Col. 7268—Pines of Rome (Respighi); Col. 17060-62—Prelude to Act I-La Traviata (Verdi); Prelude to Act III-La Traviata (Verdi); Col. 69064—Tarantella-La Giara (Casella); Col. 7217—Walzer dei Fiori-Loreley (Catalani); Walzer Del Bacio-La Wally (Catalani); 69102——

Guarnieri, Cond: The Sicilian Vespers-Overture (Verdi); Dec. 25219—Pagliacci-Intermezzo (Leoncavallo); Cavalleria Rusticana-Intermezzo (Mascagni); Dec. 25058—Symphony No. 4, A Major-Scherzo (Mendelssohn); Dec. 20397——

Tansini, Cond: Manon Lescaut-Prelude to Act IV (Puccini); Au Village (Godard); Dec. 25440——

Albergoni, Cond: La Gazza Ladra-Overture (Rossini); Dec. 25111—The Siege of Corinth-Overture (Rossini); Dec. 25163 — Tancredi-Overture (Rossini); Dec. 25087 — Nabucco-Overture (Verdi); Dec. 25096——

Neri, Cond: La Forza Del Destino-Overture (Verdi); Dec. 25171——

Panizza, Cond: I Pini di Roma-Symphonic Poem (Respighi); Dec. 20146-48.

Milenberg Joys: *Evans & O;* Voc. 5173—*Redman & O;* Blu. 10071—*Martin & O;* Blu. 7712—*Moten & O;* Blu. 5585—*A. J. Williams & O;* Voc. 5077—*T. Dorsey & O;* Vic. 26437—*Connie's Inn O;* Var. 8042—*Roy & O;* Dec. 2086—*Dorsey Bros;* Dec. 119—*Clinton & O;* Vic. 26018.

(Milhaud): **Columbia for all Nos. unless otherwise indicated:** Alfama-L'Automme; (Fr. alb) X-67, 68738—Berceuse-Chants Populaires Hebraiques; 4213—Chant de la Delivrance-Chants Populaires Hebraiques; 4214—Chant Hassidique; 4214—Concerto pou Piano et Orchestre; (alb) X-67—Creation du Monde, la; (alb) X-18 — Exhortation et Conclusion-L'Oresite D'Eschyle; (Fr. alb) X-64, 9119—Libation-L'Orestie; 9118—D' Eschyle; (Fr. alb) X-64—Operas - Minutes; (alb) M-309 — Orestie D'Eschyle, L'; (alb) X-64—Paysandu-Saudades do Brazil; (Fr. alb) X-67, 68738—Processional-L'Orestie D'Eschyle; (Fr. alb) X-64, 9119—Separation, La-Chants Populaires Hebraiques; 4213—Symphony No. 3; (Fr. alb) M-361, 1304—Vociferation Funebre-L'Orestie D'Eschyle; (Fr. alb) X-64, 9118—Scaramouche; Col. 69835, Vic. 12726 — Concertino de Printemps; BP. 95034.

Military Symphony: see Symphony No. 100 (Haydn).

Mille cherubini in coro: *Gigli,* ten; Vic. 1842.

Miller, George, cond: see *H. M. Grenadier Guards Bands.*

Miller, Emmett & O: I Ain't Got Nobody; Right or Wrong; Blu. 6550.

Miller, Glenn & O: **Bluebird for all Nos. unless otherwise indicated:** Beautiful O-HI-O; 10587 — Blue Rain; 10486 — Careless; 10520 — Ciri-Biri-Bin; 10507—Danny Boy; 10612—Faithful to You; 1053 —Farewell Blues; 10495—Gaucho Serenade; 10570—Give A Little Whistle; 10580—I Beg Your Pardon; 10561—Imagination; 10622—In An Old Dutch Garden; 10553—Indian Summer; 10495—It's a Blue World; 10536—It Was Written in the Stars; 10498—Johnson Rag; 10498—Let's all Sing Together; 10598—Missouri Waltz; 10587—My My; 10631—Oh Johnny; 10507—On a Little Street in Singapore; 10526—Ooh What You Said; 10561—Say It; 10631—Say Si Si; 10622—Sky Fell Down; 10580 — Starlit Hour; 10553 — Sweet Potato Piper; 10605—This Changing World; 10526—Too Romantic; 10605—Tuxedo Junction; 10612—Vagabond Dreams; 10520—When You Wish Upon A Star; 10570—Who's Sorry Now; 10486—Woodpecker Song; 10598—Alice Blue Gown; 10701—Boog It; 10689—Hear My Song Violetta; 10684—I'll Never Smile Again; 10673—Rumba Jumps; 10673—Shake Down the Stars; 10689—Starlight and Music; 10684—Wonderful One; 10701—April Played the Fiddle; 10694—I Haven't Time to Be a Millionaire; 10694—Dipper Mouth Blues; Doin the Jive; Voc. 5131—Bugle Call Rag; Slow Freight; 10740—Mister Meadowlark; The Nearness of You; 10745—Devil May Care; I'm Stepping Out With a Memory Tonight; 10717—Fools Rush In; Yours Is My Heart Alone; 10728—My Melancholy Baby; 10665—Moments in the Moonlight; 10638—My My; 10631—Polka Dots and Moonbeams; 10657—Say It; 10631—Sierra Sue; 10638—Star Dust, 10665—What's the Matter With Me; 10657—Anytime, Anyday, Anywhere; Wistful and Blue; 1284—How Am I To Know; Moonlight Bay; Dec. 1239—I'm Sitting on Top of the World; Peg O' My Heart; Dec. 1342—Humoresque; Sold American; Voc. 4449—I Got Rhythm; Sleepy Time Gal; Voc. 5051—My Reverie; King Porter Stomp; 7853—By the Waters of Minnetonka; 7870—Gotta Get Some Shut-Eye; How I'd Like to Be With You in Bermuda; 10139—Cuckoo in the Clock; Romance Runs in the Family; 10145—And the Angels Sing; The Chestnut Tree; 10201—Sunrise Serenade; Moonlight Serenade; 10214—Three Little Fishies; Wishing Will Make It So; 10219—My Last Goodbye; The Lady's in Love With You; 10229—But It Didn't Mean a Thing; Runnin' Wild; 10269—Stairway to the Stars; To You; 10276—Little Brown Jug; Pavanne; 10286—The Lamp is Low; Blue Evening; 10290—I'm Sorry for Myself; Back to Back; 10299—Cinderella; Moon Love; 10303—Rendezvous Time in Paree; We Can Live on Love; 10309—Guess I'll Go Back Home; Slip Horn Jive; 10317—Oh, You Crazy Moon; Ain't Cha Comin' Out?; 10329—Wanna Hat With Cherries; The Day We Meet Again; 10344—Sold American; Pagan Love Song; 10352—The Man With the Mandolin; The Little Man Who Wasn't There; 10358—Over the Rainbow; Ding-Dong! the Witch Is Dead; 10366—Blue Orchids; Baby Me; 10372—An Angel in a Furnished Room; Love With a Capital YOU; 10383—Twilight Interlude; Glen Island Special; 10388—My Isle of Golden Dreams; Wham; 10399—Blue Moonlight; My Prayer; 10404—In the Mood; I Want to Be Happy; 10416—Melancholy Lullaby; (Why Couldn't It Last) Last Night; 10423—Out of Space; So Many Times; 10438—Can I Help It?; I Just Got a Letter; 10448—Bless You; Speaking of Heaven; 10455—Faithful Forever; Bluebirds in the Moonlight; 10465.

Miller, Mitchell, oboe: Concerto No. 3 in G Minor for Oboe and Strings; Col. 69660—Sonata VI in G Minor (Handel); Vic. 15378.

Millions d' Arlequin-Serenade: see Harlequin's Serenade.

(Milloecker): Der Bettelstudent; Dec. 20429-32.

Mills Band: Back Beats; Spitfire; Voc. 4769.

Mills Bros, voc: **Decca for all Nos. unless otherwise indicated:** Old Black Joe; Swanee River; 3132—It Don't Mean a Thing; Put On Your Old Grey Bonnet; 2382—My Honey's Lovin' Arms; Smoke Rings; Bru. 6525—Big Boy Blue; Dedicated to You; 1148—see also *Armstrong, L*—Asleep in the Deep; 2804—Caravan; 1876—Don't be Afraid to Tell Your Mother; 402—Flat Foot Floogee; 1876—Funiculi Funicula; 2029—Goodbye Blues; 2441—"Ida" Sweet as Apple Cider; 165—I've Found a New Baby; 228—Julius Caesar; 1964—Just a Kid Named Joe; 2029—Lambeth Walk; 2008—Lazybones; 176—Limehouse Blues; 267—London Rhythm; 1082—'Long About Midnight; 1360—Love Bug Will Bite You; 1227—Meet Me Tonight in Dreamland; 2804—Miss Otis Regrets; 166—Moanin' for You; 497—My Gal Sal; 165—My Walking Stick; 1892—Nagasaki; 176—Old Fashioned Love; 166—Pennies from Heaven; 1147—Rhythm Saved the World; 961—Rockin' Chair; 167—Rockin' Chair Swing; 1227—Shoe Shine Boy; 961—Side Kick Joe; 2599—Since We Fell Out of Love; 1495—Sixty Seconds Got Together; 1964—Solitude; 1082—Some of These Days; 228—Song is Ended; 1892—Sweet Adeline; 2285—Sweeter Than Sugar; 267—Sweet Georgia Brown; 380—Sweet Lucy Brown; 497—Sweet Sue-Just You; 2441—Swing for Sale; 1147—There Goes My Headache; 380—Tiger Rag; 167—Way Down Home; 2599—What's the Reason; 402—Yam, The; 2008—You Tell Me Your Dream, I'll Tell You Mine; 2285.

Milonga (Troiani): *Vines,* pf; Vic. 4467.

Milstein, Nathan, vio: **Columbia for all Nos:** Adagio, Sonata No. 1 in G minor (Bach); (Fr. alb) X-61, 68477—Affettuoso (Pizzetti); 69398—Asturiana, Suite Populaire Espagnole (De Falla); 17111—Aus der Heimat (Smetana); 68480—Berceuse, The Fire Bird (Stravinsky); 17115—Campanella, La (Paganini-Kreisler); 68479—Chaconne (Vitali); (alb) X-61—Consolation (Liszt-Milstein); 68479—Couturière, La (Moussorgsky); 17111—Il Pleut Dans La Ville (Kodaly); 17111—Larghetto in A (Nardini); 69179—Nigun (Bloch); 17134—Nocturne in C-sharp minor (Chopin-Milstein); 68480—Partita No. 2 in D minor (Bach); (alb) M-276—Polonaise Brillante in D (Wieniawski); 69032—Romance (Wieniawski); 69032—Scherzo (Tchaikovsky); 17115—Sonata, Il Trillo del Diavolo (Tartini); (alb) X-98—Sonata in A (Vivaldi); 17070—Sonata in D (Vivaldi); 68478—Sonata No. 12 (Pergolesi); 69179—Sonata No. 8 in G for Violin & Piano (Beethoven); 69623, 69624—Sonata No. 24 in C for Violin & Piano (Mozart) (alb) X-143;Tarantelle (Szymanowsky); 69398.

Mime Hiess ein murrischer Zwerg: See Gotterdammerung.

Mimi, False One. see Boheme

Mimi's Farewell: see Donde Lieta Usci-La Boheme (Puccini).

Mine Alone-Gypsy Baron (Strauss): *Thomas,* bar; Vic. 16184.

Minevitch, Borrah, Hca. Rascals: Bugle Call Rag; Chinatown My Chinatown; Dec. 301—Caprice Viennois; Limehouse Blues; Dec. 1090—Daybreak Express; Moonglow; Dec. 174.

Miniature Suite (Smith-McDonald): *Fiedler's Sinfonietta;* (alb) Vic. M-609, 4443-44.

Minneapolis Sym. O: **Victor for all Nos. unless otherwise indicated:**

Mitropoulos, Cond: Symphony No. 6, F Major (Beethoven); (alb) Col. M-401, AM-401—Spanish Rhapsody (Liszt); (alb) Col. X-163, 11202-03—Scherzo (Mendelssohn); (Fr. alb) Col. X-166, 11238-39—Classical Symphony, D Major (Prokofieff); (alb) Col. X-166, 11238-39—Coriolan Overture (Beethoven); Col. 11175—

Ormandy, Cond: Adventures in a Perambulator (Carpenter); (alb) M-238, AM-238—Alborada del Gracioso (Ravel); 8552—Andante Cantabile (Tschaikowsky); 1719 — Aquarellen, w. (J. Strauss); 8867—Bartered Bride, Dance of the Comedians (Smetana-Riesenfeld); 8694—Bartered Bride, Furiant (Smetana Riesenfeld); 1761—Bartered Bride-Polka (Smetana-Riesenfeld); 8694—Chorale and Fugue in D Minor (Zemachson); 8924-5—Concertino for Piano and Orchestra (A. Honegger); 8765—Coppélia, Valse and Entr'acte (Delibes); 1743—Country Gardens (Grainger); 1666—Eight German Dances (Mozart); 1722-3—Funeral March of a Marionette (Gounod); 8661—Háry János, Suite (Kodály); (alb) M-197, AM-197—Hungarian Caprice (Zador); 14031—Hungarian Dances, No. 18, in D Major, No. 19, in B Minor, No. 20, in E Minor, No. 21. in E Minor (Brahms-Dvorák); 1796—Irish Washerwoman (Sowerby); 1761—Jewels of the Madonna, Intermezzo Nos. 1 & 2 (Wolf-Ferrari); 1742-3—Kreisleriana (F. Kreisler); (alb) M-211—Londonderry Air (Grainger); 8734—Marriage of Figaro, Overture (Mozart); 14325—Molly on the Shore, Irish Reel (Grainger); 8734—Music of Johann Strauss (Strauss); (alb) M-262, AM-262—Perpetual Motion, Allegro da Concerto (Paganini); 8661, 14325—Pizzicato Polka (Johann and Josef Strauss); 1757—Pleasure Dome of Kubla Khan (Griffes); 7957—Rosenkavalier, Der, w. (R. Strauss); 1758-9—Roumanian Rhapsody No. 1, in A Major (Enesco); 1701-2—Scherzo Capriccioso (Dvorák); 8418—Schön Rosmarin (F. Kreisler); (Fr. alb) M-211, 1659—Schwanda, Polka and Fugue (Weinberger); 7958—Serenade, Eine kleine Nachtmusik (Mozart); 8588—Serenade, Eine kleine Nachtmusik (Mozart); 1698—Shepherd's Hey (Grainger); 1666—Source, La-Ballet Suite (Delibes-Jungnickel); (Fr. alb) M-220, 1669-71—Spielerei (Carl Stix); 1759—Sylvia Ballet (Delibes-Jungnickel); (Fr. alb) M-220, 1669-71—Symphony No. 4, in B Flat Major (Opus 60) (Beethoven); (alb) M-274, AM-274—Symphony No. 7, in E Major (Bruckner); (alb) M-276, AM-276—Symphony No. 2, in C Minor (Mahler); (alb) M-256, AM-256—Symphony No. 2, in E Minor (Opus 27) (Rachmaninoff); (alb) M-239, AM-239—Symphony No. 4, in D Minor (Op. 120) (Schumann); (alb) M-201, AM-201—Symphony No. 1, in E Minor (Op. 39) (Sibelius); (alb) M-290, AM-290—Träumerei (Reverie) (Schumann); (Fr. alb) M-211, 8285—Valse Bluette (Drigo-Auer); 1757—Verklärte Nacht (Schönberg); (alb) M-207; AM-207—When Johnny Comes Marching Home (Harris); 8629.

Minnelied (Mendelssohn): *Wolff,* bar; Col. 4177.

Minnelied, f.s: *McCormack,* ten; Vic. 1272.

Minnelied (Schubert): *Small O;* Vic. 24789.

Minnelieder, Early German: see *Wolff, Ernst.*

Minssart, Paul, Cond, *Phil. O:* Haensel und Gretel-Prelude (Humperdinck); Dec. 25092—Bolero (Ravel); Dec. 20074—A Waltz Dream; (Strauss, O.); Dec. 20626-30—Les Cloches de Corneville-complete; Dec. 20594-603—La Fille Du Tambour-Major-Fantasia (Offenbach); Dec. 20568—La Grand Duchesse de Gerolstein-Fantasia (Offenbach); Dec. 20584—The Merry Widow-Abridged Operetta (Lehar); Dec. 20149-52.

Minstrels (Debussy): *Gieseking,* pf; (Fr. alb) Col. M-352—*Spalding,* vio; Vic. 1881—*Gaillard,* pf; Dec. 20091.

Minuets:

(Bach, J. S.) in G; *Griggs,* pf, Gam. 5001——

(Beethoven): in G Major: *Lorand,* vio; Dec. 25769—*Elman,* vio; Vic. 1434—*Casals,* cel; Vic. 7570—*Crawford,* ogn; Vic. 25167——*Victor Sym. O;* Vic. 26443—*Oxford Ens;* Dec. 2343—*Boulanger O;* Dec. 20298——from Sonata. op. 49, No. 2; *Griggs,* pf; Gam. 5001——

(Brahms): in A Major: *London Sym. O, Blech,* Cond; Vic. 11458—*Detroit O, Gabrilowitsch,* Cond; Vic. 6834——in D Major; *London Sym. O, Blech,* Cond; Vic. 11458——

(Bolzoni): in B: *St. Louis Sym. O, Ganz,* Cond; Vic. 45531—*Oxford Ens;* Dec. 2344——

(Boccherini): *Philadelphia O, Stokowski,* Cond; Vic. 7256—*Victor Concert O;* Vic. 20636 — *Boulanger O;* Dec. 20298 —— in A Major; *Oxford Ens;* Dec. 2341——in E, op. 13, No. 5; *Grand O.* Sym; Col. 17131——

(Boellman): from Suite Gothique, op. 25; *Commette,* ogn; Col. 341——

(Bizet): from I'Arlesienne Suite, No. 2; *Oxford Ens;* Dec. 2343——

(Gluck): from Don Giovanni; *Reitz,* xn; Vic. 20440——

(Giorni): in G Major; *Hunkins,* cel; *Lief,* pf; (alb) Mus. 33, 1112-1115——

(Handel): from Bernice: *Gibson,* ogn; Vic. 25312—*Jacques Stg. O;* Col. 69407——from The Origin of Design: *London Phil. O, Beecham,* Cond; (Fr. alb) Col. X-60, 68475, 68881——from Samson; *British Light O Moore,* Cond; Col. 332——from Water Music; *British Light O, Moore,* Cond; Col. 331——from Fireworks Music; *British Light O, Moore,* Cond; Col. 331——in F (Handel): *Griggs,* pf; Gam. 5001——

(Haydn): *Chemet,* vio; Vic. 6609——in F; *Oxford Ens;* Dec. 2341——from Divertimento Per Cembalo Solo; *Ehlers,* hschd; Dec. 23114——in D, op. 76, No. 5; *Roth Stg.* Quar; (Fr. alb) Col. M-348, 69390——

(Mozart): *Fischer,* pf; Vic. 1693——No. 17 in D Major, K. 334; *Oxford Ens;* Dec. 2342—*Mozart Sym. Soc, Zweig,* Cond; (Fr. alb) Roy. 4 510——in A Major, K. 298; *Oxford Ens;* Dec. 2342——in D Major; *Royal Phil. O, Beecham,* Cond; (Fr.alb) Col. X-42, 68646—*Mozart Sym. Soc, Zweig,* Cond; Roy. 510—*Long,* pf; Mus. 1052——from E Flat Symphony; *Victor Sym. Band;* Vic. 35968——see also Don Giovanni——

(Paderewski): in G Major, op. 14, No. 1: *Paderewski,* pf; Vic. 16250, (Fr. alb) Vic. M-349-14373, Vic. 6690—*Rachmaninoff,* pf; Vic. 6731—*Victor O;* Vic. 20169—*Crawford,* ogn; Vic. 25167—*Lorand O;* Dec. 25769—*Friedman,* pf; Col. 68987—*Walis & O;* Roy. 1740—*Oxford Ens;* Dec. 2344—*Radio Phil. O, Mackeben,* Cond; Roy. 1720——

(Ravel): Tombeau de Couperin; *Paris Conservatory O, Gaubert,* Cond; (Fr. alb) Col. M-121, 67637——*Paris Conservatory O, Coppola,* Cond; Vic. 12320——

(Schubert): from Fantasia Sonata in G Major, op. 78; *Rubinstein,* pf; Vic. 14276——

(Tartini): in A; *Oxford Ens;* Dec. 2340——

(Valensin): from Symphony No. 1, in G Major; *Oxford Ens;* Dec. 2340——

(Verdi): see Rigoletto——

(Rameau-Mottl): from Platee; *Boston Pops O, Fiedler,* Cond: Vic. 4431.

Minuet in Jazz: *Whiteman & O;* Dec. 2439—*Herth Trio;* Dec. 2087—*Scott Quintet;* Bru. 7992—*Himber & O;* Vic. 26101.

Minuet of the Will o' the Wisps: see Damnation of Faust.

Minuetto in D Major (Mozart): *Lorand,* vio; Dec. 20297.

Minuetto (Haydn): *Casals,* cel; Vic. 7501.

Minuetto No. 1 (Bizet): *Victor Sym. O;* Vic. 36229.

Minute Waltz (Chopin): *Schmidt,* vio; Vic.

20614—*Chasins*, pf; MCR. 3—*Kirby & O*; Voc. 5542.

Mio Tesoro: see Don Giovanni.

Mira Lege: *Ch, Terry*, dir; (Fr. alb) Col. M-231, 5710.

Miranda, Carmen, voc: A Preta Do Acaraje; O Que É Que A Bahiana Tem, Dec. 23095—Boneca de Pixe; No Taboleiro Da Bahiana; Dec. 23096—Dance Rumba; Quando Eu Penso Na Bahia; Dec. 23097.

Mira Norma: see Norma.

Mireille (Gounod): Overture: *Grand Sym. O, Paris, Cloez*, Cond; Dec. 20093—*Vienna Sym. O, Kerby*, Cond; Col. 69065——La Valse; *Pons*, sop; Dec. 23016——Anges du Paradis; *Thill*, ten; Col. 9147.

Mirovitch, Alfred, pf: **Royale for all Nos:** The Great Gate at Kiev (Moussorgsky); 1821—Spring Song (Mirovitch); Minuet (Mirovitch); 1824—Menuet (Mehul); Rondo (Mehul); 1828—Malaguena (Albeniz); Seguidillas (Albeniz); 1841—Maiden With Flaxen Hair (Debussy); Minstrels (Debussy); 1820—Die Lorelei (Liszt); 1837—Variations Come Un Agnello (Mozart); 584—The Convent (Borodin); Pictures At An Exhibition (Moussorgsky); (alb) 25.

Missa Brevis (Buxtehude): *Motet Sgrs;* (alb) Mus 24, 1085-86.

Missa Brevis (Palestrina): *Madrigal Sgrs;* (alb) Col. M-200, 68963-65; AM 68966-68.

Missa Papae Marcelli (Palestrina): Kyrie; *Westminster Cathedral Ch;* Vic. 35941—Benedictus; *Westminster Cathedral Ch;* Vic. 35944—Gloria; *Westminster Cathedral Ch;* Vic. 35942—Credo; *Westminster Cathedral Ch;* Vic. 35943—see also: Sanctus and Hosanna.

Missa pro Defunctis: Introit and Gradual: *McDonald, dir, Ch. Soc. of U of Pennsylvania;* Vic 14277—Communion, Libera Me, Kyrie Eleison; *McDonald, dir, Ch. Soc. of U of Pennsylvania;* Vic. 14278—see also Introitus.

Missa Solemnis (Beethoven): *Orfeo Catala de Barcelona;* (alb) Vic. M-29, 9133-44.

Mississippi Suite: *Whiteman & O;* Vic. 35859.

Missourians, The: Scotty Blues; Tiger Rag; Blu. 6084.

Missouri Waltz: *Crosby*, voc; Dec. 2676—*Lombardo & O;* Dec. 2843—*Green Bros. O;* Dec. 2037—*Paradise Island Trio;* Dec. 1855; Vic. 23595—*Ranch Boys;* Dec. 5167——*Miller & O;* Blu. 10587—*Jurgens & O;* Voc. 5313—*Cugat & O;* Vic. 26407—*Young & O;* Bru. 6468—*Three Suns Trio;* Var. 8240—*Galla-Rini*, pf-acd; Vic. 26020.

Mitchell, Al & O: Isle of Capri; Hands Across the Table; Blu. 5729.

Mitchell's Christian Sgrs: My Poor Mother Died Ashouting; Standing by the Bedside; Col. 416.

Mit Dem Grunen Lautenbande (Schubert): *Wolff*, bar; (Fr. alb) Col. M-317, 9139.

Mit einem Gemalten Bande (Goethe-Beethoven): *Schumann*, sop; (Fr. alb) Vic. M-383, 1836.

Mitropoulos, Dimitri, Cond: see *Minneapolis Sym. O.*

Mit tiefem Sinne: see Walkure.

Miulan, voc: Fair Hawaii; Hawaii Across the Sea; Col. 35257—Mauna Kea; Song of the Island; Col. 35342.

Mlada (Rimsky-Korsakov): see Cortege des Nobles.

Mlle. Modiste (Herbert): see Kiss Me Again.

Moana Serenaders: **Decca for all Nos:** Ai Ka Kou Me Kealoha; 144—Beauty Hula; 498—E Mama Ea Hula; He Mea Nui Kealoha; 433—Honolulu Tomboy; 143—I've Found a Little Grass Skirt; 248—King's Serenade; 305—Maori Brown Eyes Onaona; 143—Often; 362—On the Beach at Waikiki; 144—Romance Land; 362—Song of the Islands; 305—Sweet Haha Ai Aka Manufast Hula; 248.

Mock Morris (Grainger): *Wood & O;* Col. 7338.

Moffett, Adelaide, voc: Do I Love You; It Was Written in the Stars; Lib. 288—In the Heart of the Dark; All the Things You Are; Lib. 287.

Mogador Theatre, Ch. & O, Diot, Cond: La Vie Parisienne (Offenbach); Dec. 20588-93.

Moiseivitch, Benno, pf: Fairy Tale (Medtner); Suggestions Diabolique (Prokofieff); Vic. 1449—Scenes of Childhood, Parts 1, 2, 3, 4 (Schumann); Vic. 7705-6—Variations and Fugue on a Theme by Handel (Brahms); Vic. (alb) M-114, AM-114—Concerto No. 2, C Minor, op. 18 (Rachmaninoff); (alb) Vic. M-666, DM-666.

Moissi, Alexander, actor: Der Erlkonig; Prinzessin auf der Erbse; Col. 4195.

Molajoli, Cav. Lorenzo, Cond: **Columbia for all Nos:** Addio del Passato-La Traviata (Verdi); (Fr. alb) M-259, 9106—Ah! Non Credea Mirarti-La Sonnambula (Bellini) (Fr. alb) M-259, 9105—Aida (Verdi); (alb) OP. 3 Altra Notte in Fondo, L'-Mefistofele (Boito); (Fr. alb) M-259, 9108—Andrea Chenier (Giordano); (alb) OP. 21 Bacchanale-Samson et Dalila (Saint-Saens); 68572—Barbiere di Siviglia, Il (Rossini); (alb) OP. 8—Beau Soir (Debussy); (Fr. alb) M-289, 4136—Bohème, La (Puccini); (alb) OP. 5—Bonjour Suzon (Delibes) (Fr. alb) M-289, 4136—Casta Diva-Norma (Bellini) (Fr. alb) M-259, 9105—C'est Mon Ami (Crist); (Fr. alb) M-289, 9114—Colombetta-Buzzi (Peccia); 9084—Dio Ti Giocondi O Sposa-Otello (Verdi); 9102—Donde Lieta Usci-La Bohème (Puccini); 4140—Esser Madre è Un Inferno-L'Arlesiana (Cilea) (Fr. alb) M-259, 9108—Falstaff (Verdi) (alb) OP. 16 — Filles de Cadix, Les (Delibes); (Fr. alb) M-289, 9114—Gia Nella Notte Densa-Otello (Verdi); 9100—Intermezzo-Act II Jewels of the Madonna (Wolf-Ferrari); 68372—Intermezzo-Act III Jewels of the Madonna (Wolff-Ferrari); 68372—Lucia di Lammermoor (Donizetti); (alb) OP. 20—Madame Butterfly (Puccini); (alb) OP. 4—Mamma Morta, La-Andrea Chenier (Giordano); (Fr. alb) M-259, 9107—Mefistofele (Boito); (alb) OP. 17—Ninna Nanna Della-Vergine, La (Reger); (Fr. alb) M-289, 4135—O Del Mio Amato Ben (Donaudy) (Fr. alb) M-289, 9112—Ottabrata, L' (Respighi); 69017—Overture-La Cenerentola (Rossini); 68739—Overture-Giovanna D'Arco (Verdi); 68983—Pines of Rome (Respighi); 17060-2—Poveri Fiori-Andriana Lecouvreur (Cilea); 4134—Prelude Act I-La Traviata (Verdi); 69064—Prelude Act III-La Traviata (Verdi); 69064—Rigoletto (Verdi); (alb) OP. 18—Se Tu M'Ami (Pergolesi); (Fr. alb) M-289, 9112—Spirate Pur, Spirate (Donaudy); (Fr. alb) M-289, 4135—Tacea, La Notte Placida-Il Trovatore (Verdi); 4134—Tosca, La (Puccini); (alb) OP. 6—Traviata, La (Verdi); (alb) OP. 2 — Trovatore, Il (Verdi); (alb) OP. 9—Vissi D'arte-Tosca (Puccini); 4140—Voi Lo Sapete, O Mamma-Cavalleria-Rusticana (Mascagni); 9084 — Walzer dei Fiori-Loreley (Catalani); 69102—Walzer del Bacio-La Wally (Catalani); 69102.

(Molarsky, Delmar): Quintet for String Quartet and a Voice; (alb) Tim. 10-S.

Molarsky, Delmar, bar: see *Cambourakis Stg. Quar.*

Moldau, The (Smetena) *Czech Phil. O, Kubelik*, Cond; (alb) Vic. M-523, 12520-22; AM-523, 12523-25——excerpts: *Victor Sym. O;* Vic. 21748-9—*Berlin State Opera O, Blech*, Cond; Vic. 11434-35—*Phil. O, Morike*, Cond; Dec. 25203-04.

Mole, Miff & O: Shim-Me-Sha-Wabble; UHCA. 23—After You've Gone; UHCA. 24—Windy City Stomp; HRS. 15.

Molina, Carlos & O: **Decca for all Nos. unless otherwise indicated:** Farolito De Mi Barrio; La Camparsita; Bru. 6091—La Bomba; Inspiration; 1060—Buen Amigo; Campanitas de Christal; 1289—Capricho; Moment in The Dark; 1481—Caribbean Star; Gypsy Lament; 1080—Odiarte Quisiera; Poema; 1352—Pa-Ran-Pan-Pan; Roy. 1804—Cui-Cui; Roy. 1806—Recuerdo; 1822 — Pobre Sebastien; Make Love With a Guitar; Roy. 1815—Alma en Pena; Don Juan; Vic. 24248—Cachimba de San Juan; Lamento Borincano; Vic. 24249—Cardos; Rayero; Vic. 24160—Coconito; Vic. 24249—Karabali; Negra Consentida; Vic. 24159.

Molinari, Bernardino, Cond, *Phil. O:* Le Fontane di Roma-Symphonic Poem (Respighi); Dec. 25841-42.

Molitva (Gorin): *Gorin*, bar; Vic. 4328.

(Molloy, J.L.): Kerry Dance; Dec. 2298—Love's Old Sweet Song; Dec. 1955, 2176.

Molly on the Shore (Grainger): *Minneapolis Sym. O, Ormandy*, Cond; Vic. 8734—*Royal Opera O;* Vic. 4165—*Philadelphia Chamber Stg. Simfonietta, Sevitzky*, Cond; Vic. 11560—*Decca Little Sym. O;* Dec. 23119—*Wood & O;* Col. 7338.

Molto Agitato Etude (Chopin): see Etudes, op. 10.

Moment Musical (Schubert): A Flat Major: *Paderewski*, pf; Vic. 7508——F Minor: *Casals*, cel; Vic. 1143—*Philadelphia O, Stokowski*, Cond; Vic. 1312—*Ansorge*, pf; Dec. 25357—*Gieseking*, pf; Col. 17079——Nos. 5, 2 and 3: *Victor Salon O;* Vic. 6928—No. 3: *Renie*, hp; Dec. 20518——*Bauer*, pf; (alb) Sch. 1.

Monastery Bells (Wely): *Victor Concert Band, Bourdon*, Cond; Vic. 22096.

Monath, Hortense, pf: Quartet for Piano and Strings in E Flat (Mozart); (alb) Vic. M-438, AM-438.

Mon coeur s'ouvre a ta voix: see Samson and Delilah.

Mondello, Toots, sax: Burnin' Sticks; Here's Your Change; Var. 1817—Shades of Jade; Sunset Lullaby; Var. 1823.

Mondello, Toots & O: St. Louis Gal; Louisiana; Var. 8118—Sweet Lorraine; Beyond the Moon; Var. 8110.

Mondnacht (Schumann): *Schumann*, sop; Vic. 14076.

(Moniuszko): Halka-Jontek's Arias; Dec. 20450——Znasz li ten Kraj; Ira. 2R-29-05.

Monks Ch. of Saint Pierre De Solesmes Abbey: Gregorian Chants; (alb) Vic. M-87, 12538-49.

Monotonously Rings the Little Bell, f.s: *Don Cossack Ch;* Col. 7303.

Monroe, Lucy, sop: Italian Street Song; My Hero; Dec. 145.

Monte, Toti Dal, sop: Lucia di Lammermoor-Mad Scene (Donizetti); Vic. 36285.

(Monteclair, Michael de): see Plaisirs Champetres, Les; (alb) Col. X-58.

Monte Pincio (Grieg): *Eide Norene*, sgr; Vic. 15180.

Monteux, Pierre, Cond: see *Paris Sym. O.*

(Monteverde): Ecco Mormorar L'Onde; Col. 4202—Dec. 25209——Lagrimo Occhi Mici; Maledetto; Vic. 15466——Madrigals and Other Selected Works; (alb) Vic. M-496, AM-496——Orfeo; Vic. 21747——Ardo; Vic. 12302——Chiome d'oro; Vic. 12302, 15466—Ohime Dov'e il Mio Ben; Vic. 12302, 15466——Two Madrigals; Dec. 25209——Lagrime D' amante al Sepolcro dell' amata; (alb) Col. M-218—May Sweet Oblivion Lull Thee-Coronation of Poppea; (Fr. alb) Col. M-232, 500—see also Anthologies: Music History—2000 Years of Music.

Montgomery Quar: In the Garden; Little Brown Church; Dec. 147—Life's Railway to Heaven; Old Rugged Cross; Dec. 146.

Months, The-Autumn Song & Barcarolle (Tschaikowsky): *Carpi Trio:* Dec. 20365.

(Monti): Czardas; Dec. 20295.

Monti, Mili, voc: If You Leave Paris; Nostalgico; Lib. 254

Mood Indigo: *Ellington & O;* Vic. 24486; Bru. 6682—*Ellington*, pf; Bru. 7990—*Anderson*, voc; Col. 35427—*Lunceford & O;* Dec. 131—*McCoy & O;* Dec. 1152—*Paradise & O;* Dec. 1066—*Forsythe-Young*, duo-pf; Vic. 26224.

Moods of a Moonshiner (Stringfield): *Stringfield*, pf; (alb) Roy. 35, 601-02.

Moonbeams: *Crooks*, ten; Vic. 1371.

Moonglow: *Quintet Hot Club of France;* Dec. 23031—*Lombardo & O;* Dec. 103—*Waters*, voc; Dec. 140—*Tatum*, pf; Dec. 155—*Minevitch & Hca. Rascals;* Dec. 174—*Daniels & O;* Dec. 1792—*Langford*, voc; Dec. 2861—*Ellington & O;* Bru. 6987—*Rollini Trio;* Voc. 5200—*Goodman Quar;* Vic. 25398—*Calloway & O;* Vic. 24690.

Moon Has Rais'd Her Lamp Above: *Dadmun-Murphy*, sgrs; Vic. 4085.

Moon is High in the Sky (Rachmaninoff): *Chaliapin*, bass; Vic. 14902.

Moonlight: see Clair de Lune.

Moonlight and Roses: *McCormack*, ten; Vic. 1092—*Victor Salon O;* Vic. 20433—*Waring & O;* Vic. 20194—*Luther Trio*, voc; Dec. 5038—*Young & O;* Dec. 1885—*Wolfe O;* Dec. 2565—*King & O;* Vic. 26394.

Moonlight Madonna: *Smeck & O;* Var. 8037.

Moonlight on the Alster Waltz (Fetras): *Bela O;* Dec. 25033—*Weber & O;* Vic. 35852.

Moonlight Sonata (Beethoven): *Prederwski*, pf; Vic. 16250, (alb) Vic. M-349, 14372-73; 6690—*Bachaus*, pf; Vic. 8735-36—*Bauer*, pf; Vic. 6591-2—*Victor Concert O;* Vic. 36038—*Viennese Sym. O;* Roy. 508—see also: Sonata in C Sharp Minor.

Moon Love: *Whiteman & O;* Dec. 2578—*Smeck & O;* Dec. 2610—*Heidt & O;* Bru. 8414—*Miller & O;* Blu. 10303—*Bailey & O;* Voc. 4939—*Donahue & O;* Voc. 4888—*Kaye & O;* Vic. 26279.

Moore, Carl & O: Evolution Mama; Waitin' for the Evenin' Mail; Dec. 2051—Nobody Knows Where She's Gone; Woman Gets Tired; Dec. 2183.

(Moore-Gatty): Bendemeer's Stream; (Fr. alb) Vic. M-645.

Moore, Gerald, pf: Andantino-Koncertstuck (Weber); (Fr. alb) Col. M-312, 69083—Die Forelle (Schubert); (Fr. alb) Col. M-233, 837—Love's Philosophy (Delius); (Fr. alb) Col. M-305—Orientalle, op. 50, No. 9 (Cui); Col. 17158—Sonata in A Minor for Cello and Piano (Schubert): (alb) Col. M-346 — Tango (Albeniz-Kreisler); Col. 17158—To the Queen of My Heart (Delius); (Fr. alb) Col. M-305—see also *Primrose and Moore.*

Moore, Grace, sop: **Decca for all Nos. unless otherwise indicated:** By the Bend of the River; For You; Bru. 15186—Ciribiribin; One Night of Love; Bru. 6994—La Boheme; Bru. 50140—Dubarry, The (Leigh-Millocker); I Give My Heart (Leigh-Millocker); Vic. 1614—Without Your Love; Vic. 1615—End Begins (Kreisler); 23000—Learn How to Lose (Kreisler); 23001—Love Me Forever; 29000—Madame Butterfly-Un Bel di Vedremo (Puccini); 29000—Our Song; 23023—Serenade; 29010—Stars in My Eyes; 23001—Tosca-Vissi d'arte (Puccini); 29010—What Shall Remain; 23000—Whistling Boy; 23023.

Moore, Robert, ogn: O Come All Ye Faithful; Oh Tannenbaum; Silent Night; Nazareth; We Three Kings of Orient Are; Joy to the World; Blu. 5263.

(Moore, Thomas): Believe Me If All Those Endearing Young Charms; Vic. 26569; Dec. 2299——Harp That Once Thro' Tara's Halls; Meeting of the Waters; Dec. 2300—Last Rose of Summer; Dec. 2758, 2124.

Moran, Jose & O: Mexiconga; South American Way; Dec. 2787.

Morehouse, Chauncey, pcn: Young Man With a Harp (Seusse); (alb) Sch. 8, 2525-26.

Morelli, Carlo, bar: La Spagnola (Di Chiara); Alma Mia (Grevier); Col. 17192.

Moreninha (Villa-Lobos): *Rubinstein*, pf; Vic. 7853.

Morse, Lee, voc: Careless Love; Sing Me a Song of Texas; Dec. 1737—Shadows on the Wall; When I Lost You; Dec. 1919.

More Than You Know: *Hawkins & O;* Blu. 10504—*Bailey & O;* Voc. 3378—*Wilson & O;* Bru. 8319—*Goodman Trio;* Blu. 10723, Vic. 25345—*Carter & O;* Voc. 5508.

Morgan, Helen, voc: Bill; Bru. 20115; Vic. 25248—Can't Help Lovin' Dat Man; Bru. 20115—Vic. 25248.

Morgan, Russ & O: **Decca for all Nos. unless otherwise indicated:** How High the Moon; 3030—Love Song of Renaldo; 3029—Rose of the World; 3029—You Gorgeous Dancing Doll; 3030—Linger Awhile; Stumbling; Wabash Blues; Voc. 4434—In An Old Dutch Garden; Woodpecker; 2954—So Long; What's the Matter With Me; 2972—Bei Mir Bist Du Schon; I Double Dare You; Bru. 8037—Canadian Capers; Shine on Harvest Moon; Bru. 7902—Casey Jones; I Love a Lassie; Bru. 8127—Chasing the Mouse; Flower of Dawn; Bru. 8117—Diga Diga Do; Sophisticated Swing; Bru. 8128—Dipsy Doodle; Tidal Wave; Bru. 8052—Does Your Heart Beat For Me; I Found A Rose; Bru. 7672—Drop a Nickel in the Slot; Joseph! Joseph; Bru. 8097—The One Rose;

To You Sweetheart, Aloha; Bru. 7968—The Sheik of Araby; Way Down Yonder in New Orleans; Bru. 8157—Ten Little Miles From Town; Will You Remember Tonight, Tomorrow; Bru. 8119—Two Bouquets; You're an Education; Bru. 8084—Waltz Clog; 2546—Buck and Wing; 2546—Soft Shoe; 2547—Military Tap; 2547—Rhythm Tap; 2548—Swing Tap; 2548—Spanish Tap; 2549—Rumba Tap; 2549—Angel in a Furnished Room; 2736—China Doll Parade; 2778—Does Your Heart Beat for Me; 2479—Don't Let That Moon Get Away; 1936—Eli Green's Cake Walk; 2266—Flower of Dawn; 2822—Girl Behind the Venetian Blind; 2479—Girl With the Pig Tails in Her Hair; 2823—Goodbye My Lady Love; 2266—I Come From a Musical Family; 2251—If You Ever Change Your Mind; 2455—I Must Have One More Kiss, Kiss, Kiss; 2764—Is That the Way to Treat a Sweetheart; 2053—I've Got a Pocketful of Dreams; 1936—Johnson Rag; 2778—Just for a Thrill; 2720—Lambeth Walk; 2009—Laugh and Call it Love; 1935—Linger Awhile-Stumbling; 2324—Little Genius; 2436—Marcheta; 2736—Old Folks; 2084—Pavanne, Inst. FT; 2555—Slipping Through My Fingers; 2324—Small Fry; 1935—So Help Me; 1922—Stumbling-Linger Awhile-Inst; 2324—Summer Souvenirs; 2053—Sweet Moments; 2764—Tell Me With Your Kisses; 2084—There's a Brand New Picture in My Picture Frame; 1922—This is Madness; 2125—Thrill of a New Romance; 2720—Vagabond Dreams; 2822—Valse Triste (Sibelius); 2455—Wabash Blues; 2251—Wedding of the Wooden Soldier; 2823—Why Doesn't Somebody Tell Me These Things; 2009—Wishing; 2436—Yesterday-Inst. FT; 2555—You Must Have Been a Beautiful Baby; 2125.

Morgen (Strauss, R.): *Szantho,* con; Vic. 1795—*Bettendorf,* sop; Dec. 25176—*Dux,* sop; Dec. 20061—*Tauber,* ten; Dec. 20252.

Morgengruss (Schubert): *Wolff,* bar; (Fr. alb) Col. M-317, 4196.

Morgenlich leuchtend (Wagner): see Die Meistersinger.

Morgen steh'ich auf und frage (Liszt): see Songs (Liszt).

Morgon (Cklof): *Bjoerling,* ten; Vic. 12831.

Morike, Eduard, Cond; *Phil. O:* Aida-Grand March and Chorus (Verdi); Dec. 25796—Overture-The Flying Dutchman (Wagner); Dec. 25100-01—Siegfried's Journey to the Rhine (Wagner); Dec. 25377—Blue Danube Waltz (Strauss, J.); Dec. 25173—The Moldau-Symphonic Poem (Smetana); Dec. 25200-04.

Morini, Erica, vio: Variations on a Theme by Corelli (Tartini); Larghetto (Handel); BP. 95046.

Morino, Giulietta, vio: Diane; Harlequin's Serenade; Vic. 21225.

Morir si pura e bella: see Aida.

(Morley, Thomas): It Was a Lover and His Lass; Vic. 24788, 25810; (Fr. alb) Col. M-402——Fire, Fire, My Heart; Vic. 4334—My Bonny Lass She Smileth; Vic. 4316; (Fr. alb) Col. M-306, 4165—Now is the Month of Maying; Vic. 4316; (Fr. alb) Col. M-306, 4167—Sing We and Chant It; (Fr. alb) Col. M-231, 5716, (Fr. alb) Col. M-306, 4167.

Mormon Tabernacle Ch: By the Waters of Minnetonka; Devotion; Vic. 19829—Elijah-He Watching Over Israel; Messiah-Worthy; Vic. 35829—Great is Jehovah; Lost Chord; Vic. 35760.

Morning (Speaks): *Assoc. Glee Clubs of Amer;* Col. 427; Vic. 22030.

Morning Journals (Strauss, J.): *Weber & O;* Vic. V-68—*Bela O;* Dec. 25037—*Horlick & O;* Dec. 2636.

Morning, Noon and Night in Vienna-Overture (von Suppe): *Boston Pops O, Fiedler,* Cond; Vic. 12479—*Vienna Phil. O;* Vic. 36004—*Gall-Rini,* pf-acd; Vic. 25696—*Hastings Phil. O, Cameron,* Cond; Dec. 20187—*H. M. Scot's Guards Band;* Roy. 1771.

Morro Ma Prima In Grazia (Verdi): *Cigna,* sop; Col. 9122.

Morseau, fl: see *Ecole Normal Chamber O.*

Morte De Cecilia (Refice): *Muzio,* sop; (Fr. alb) Col. X-112, 9149.

Morton, Jelly-Roll, pf: Fat Frances; Pep; Blu. 10257.

Morton, Jelly-Roll & O: **Bluebird for all Nos:** Boogaboo; Shoe Shiner's Drag; 7725—Kansas City Stomps; New Orleans Bump; 7757—Mushmouth Shuffle; Blue Blood Blues; 8201—Beale Street Blues; The Pearls; 10252—The Chant; Black Bottom Stomp; 10253—Cannon Ball Blues; Grandpa's Spells; 10254—Doctor Jazz; Original Jelly-Roll Blues; 10255—Wild Man Blues; Jungle Blues; 10256—Oh Didn't He Ramble; Winin' Boy Blues; 10429—High Society; I Thought I Heard Buddy Bolden Say; 10434—West End Blues; Climax Rag; 10442—Ballin' the Jack; Don't You Leave Me Here; 10450——**General for Following Nos:** Mama's Got a Baby; My Home is in a Southern Town; 1710—Dirty, Dirty, Dirty; Swinging the Elks; 1711.

Morton, Jelly-Roll Trio; Shreveport-Stomp; Blu. 7710—Turtle Twist; Smilin' the Blues Away; 10194—Mr. Jelly Lord; Wolverine Blues; Blu. 10258.

Moses and the Children of Israel (Handel): *Leeds Festival Ch, London Phil. O, Beecham,* Cond; Col. 68412.

Moss, Joe & O: Santa Claus Is Comin' to Town; Bru. 7544.

(Mossolov, A.): Berceuse Turkmene; Dec. 20612——Steel Foundry; Dec. 25510——Steel Foundry; (Fr. alb) Col. M-347, 17121.

(Moszkowski): Caprice Espagnol; Dec 25736——From Foreign Lands, op. 23; Dec. 20223, 25818——Guitarre; Dec. 20043; Vic. 1694; (Fr. alb) Dec. 93, 23128——Valse in E Major; Dec. 25187——Bolero; Vic. 22769——Khowantchina; Vic. 11135, 14415——Lieber kleine Nachtigal; Vic. 12036——Malaguena-Boabdil; Vic. 36036——Perpetual Motion; Vic. 7323——Spanish Dances; Vic. 20521, 22769; Col. 409.

Mosquito Dance (White): *Boston Pops O, Fiedler,* Cond; Vic. 4319.

Moten, Bennie & O: Blue Room; Milenberg Joys; Blu. 5585—Moten Stomp; Blue Guitar Stomp; Blu. 6204—The Count; Blu. 6719—Moten's Swing; Toby; Blu. 10259—She's No Trouble; South; Vic. 24893.

Motet—Die mit Tranen saen (Schein): *Motet Sgrs, Boepple,* Cond; (alb) Mus. 24.

Motet for Double Choir (Bach): *Westminster Ch;* Vic. 1845, 14613—see also: Anthologies: Liturgical Music and *Palestrina Ch.*

Motet Sgrs: Motet (Schein); Missa Brevis (Buxtehude); (alb) Mus. 24—Mass in F Minor (Mozart); (alb) Mus. 23.

Motetto-Sicut Cervus (Palestrina): *Sistine Ch;* (Fr. alb) Vic. M-182, 7812.

Mother Goose: see Ma Mere l'Oye (Ravel).

Mother Machree: *O'Flynn,* ten; Var. 8005—*Todd,* bar; Blu. 10697—*Regan,* voc; Dec. 2946—*Crooks,* ten; Vic. 1805—*McCormack,* ten; Vic. 1293—*Silver Masked Tenor;* Vic. 20134—*Victor Stg. Ens;* Vic. 24114—*Victor Salon Trio;* Vic. 19874.

Mother O' Mine: *Crooks,* ten; Vic. 1806.

Mothers Prayers Have Followed Me: *Talley,* sop; Vic. 1340.

Moto Perpetuo: see Perpetual Motion.

Mound City Blue Blowers: High Society Blues; Muskrat Ramble; Dec. 1274.

Mounted Guards of Amager (Lumbye): *State Radio O;* Col. 17106.

Mounties, The: *Eddy,* bar; Vic. 4305.

(Mouret, Jean): Divertissement; Vic. 1635.

Mournful Steppe, The (Gretchaninov): *Rosing,* ten; Dec. 29049.

(Moussorgsky):
Boris Godounow: Symphonic Synthesis; (alb) Vic. M-391, AM-391——Ah, I am Suffocating; Vic. 14517——Coronation Scene; Vic. 11485——I Have Attained the Highest Power; Vic. 14517; Dec. 25813, 20415——In the Town of Kazan; Vic. 1237——Farewell of Boris; Vic. 6724; Dec. 25813——Prayer of Boris; Vic. 15177——Death of Boris; Vic. 15177, 6724; Dec. 25813——excerpts: Dec. 25402-03, 25018——
Deaths Cradle; Death's Serenade; Gen. 12,110——
Fair at Sorotchinsk: Introduction; Dec. 20016——Gopak; Vic. 11443; Col. 69154; Dec. 20117——
Field-Marshal Death; (alb) Gen. MS-5, 12,111——
Hopak: Vic. 1161, 4414——
Khowantchina: Persian Dances; Vic. 11135——Prelude; Col. 67743——Entr'acte; Dec. 25948——
Night on the Bare Mountain; Vic. 11448; Col. 68305; Dec. 20499-500——
Pictures at an Exhibition; (alb) Vic. M-102, AM-102, (alb) Vic. M-442, AM-442; (alb) Roy. 25——
Song of the Flea; Vic. 6783, 7779, 14901; Dec. 25197, 23103——
La Couturiere: Col. 17111——
Sunless Cycle; Pride; King Saul; Ballade; (alb) Gam. MS-4——
Song Society: (alb) Dec. 1, 29020-5——
Songs and Dances of Death-excerpts: Dec. 25718.

Moutens, Les: *Oxford Ens;* Dec. 2890.

Mouvements Perpetuels: *Rubinstein, pf;* Vic. 15660.

Movement for String Quartet (Cowell): *Dorian Stg. Quar;* (Fr. alb) Col. M-388, 69747.

Moyse, Marcel, fl: Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello (De Falla); (alb) Col. X-9—Octet for Wind Instruments (Stravinsky); (alb) Col. X-25—Piece for Solo Flute (Ibert); Sonata in A Minor for Solo Flute (Bach); Col. 17066—Carmen-Fantasia (Bizet); Madrigal (Gaubert); Dec. 20535—Adagio for Flute and Viola (Neubauer); Sonata for Two Flutes; Vic. 12492—Concerto in C Major (Mozart); (alb) Vic. M-141, AM-141—Concerto for Flute and Orchestra in G Major (Mozart); (alb) Vic. M-396, AM-396—Concerto No. 2 in D Major (Mozart); (alb) Vic. M-589—see also: *Darrieux, Marcel, Laskine, Lily, Moyse Trio.*

Moyse, Trio: Sonata for Flute, Violin and Piano (Martini) (alb) Vic. M-597.

(Mozart):
Don Giovanni: Complete; (alb) Vic. M-423, AM-423; (alb) Vic. M-424, AM-424; (alb) Vic. M-425, AM-425——Dalla sua pace; Vic. 1308; Dec. 25019——Batti Batti O bel Masetto; (Fr. alb) Vic. M-405, 14616; Vic. 7472, 7076——Finch han del vino; Dec. 20248; Vic. 1467——Reich mir die Hand Mein Leben; Vic. 4374; Dec. 20010——Vedrai, Carino; (Fr. alb) Vic. M-405, 1846——Serenta; Col. 69736; Dec. 20248; Vic. 1467——Il mio tesoro; Vic. 15235, 1308; Dec. 25019; Col. 4193——Overture; Dec. 25040——Minuet; Vic. 1199, 20440, 20990——Madamina il catalogo; Dec. 20022——Don Ottavio, son Morta; Or sai chi l'onore; Dec. 20069——

The Magic Flute: Complete; (alb) Vic. M-541, AM-541, M-542, AM-542——Overture: Dec. 25064; Col. 67660; (Fr. alb) Roy. 4, 509; Vic. 15190, 1486——Ah je le sais; Vic. 8733——Bei Mannern welche Liebe fuhlen; Vic. 4374; Dec. 20010——Der Holle Rache Kocht in meinem Herzen; Vic. 11921——In diesen Heiligen Hallen; Vic. 8684; Dec. 25233——O Isis und Osiris; Dec. 25233; Vic. 1738, 4027——Possente numi, Vic 6642——excerpts; Dec. 20406, 20036, 29004, 25443, 25866——

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My Blue Heaven: *Gunn & O;* Blu. 6469—*Lunceford & O;* Dec. 712—*Shaw & O;* Voc. 4336—*Kaye & O;* Voc. 4199—*Smith & O;* Var. 8081—*Austin,* voc; Vic. 24573.

My Bonnie Lass She Smileth (Morley): *Madrigal sgrs;* (alb) Col. M-306, 4165 — *London Madrigal Gr;* Vic. 4316.

My Bonnie Lies Over the Ocean: *Gray & O;* Dec. 1755—*Fisher & O;* Dec. 5330—*Logan,* voc; Bru. 8196.

My Buddy: *Old Timer's O;* Blu. 7230—*Garber & O;* Dec. 1008—*Hampton & O;* Vic. 26608—*Hertz,* acd, *Hertz,* clar; Var. 8320—*James & O;* Col. 35242—*Kaye & O;* Voc. 3669.

My Country Tis of Thee: *Luther & Quar;* Dec. 2476.

My Darling Shall Never with Bare Feet Go: see Feinsliebchen, du sollst mir nicht barfuss' geh'n (Brahms).

My Darling Waltz (Strauss, J.): *Berlin State Opera O, Blech,* Cond; Vic. 9991—*Bela O;* Dec. 25034.

My Days Have Been So Wondrous Free: *Murphy,* ten; Vic. 4010.

My Father Has Some Very Fine Sheep (Hughes): *Rosing,* ten; Dec. 25468.

My Friend in Youth's Delightful Days-see Meistersinger.

My Gal Sal: *Robertson & O;* Dec. 1735—*Mills Bros,* voc; Dec. 165, 3225—*Old Timer's O;* Blu. 7346—*Leonard & O;* Blu. 10625—*Charioteers,* voc; Voc. 5025—*Bullock & O;* Voc. 4424.

My Heart at Thy Sweet Voice: see Samson and Delilah.

My Heart Belongs to Daddy: *Webb & O;* Dec. 2309—*Basie & O;* Dec. 2249—*DeLange & O;* Blu. 10080—*Martin,* voc; (Fr. alb) Dec. 123, 23149—*Duchin & O;* Bru. 8282—*Clinton & O;* Vic. 26100.

My Heart Ever Faithful (Bach): *Schumann-Heink,* sop; Vic. 7388.

My Heart Stood Still: *Shaw & O;* (Fr. alb) Blu. P-1, 10125—*Hildegarde,* voc; Dec. 23133.

My Hero: *International O;* Vic. 35993—*Horlick & O;* Dec. 2178—*Monroe,* voc; Dec. 145—*H. M. Grenadier Guards Band;* Dec. 436.

My Homeland: *Thomas,* ten; Vic. 1986.

My Honey's Lovin' Arms: *Freeman Trio;* CMS. 504—*Foursome,* voc; Dec. 1867—*Roy & O;* Dec. 1426—*Crosby,* voc; Bru. 6525—*Goodman & O;* Vic. 26095.

My Isle of Golden Dreams: *George,* ogn; Vic. 25066.

My Jesus As Thou Wilt (Weber): *Andrews,* ogn; Vic. 21459.

My Jesus in Gethsemane (Bach): *Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-401, 14582.

My Johnny Was a Shoemaker (Trad): *Blackwell,* sop; Col. 245.
My Journey's End: *Thomas,* ten; Vic. 15736.
My Little Mohee: *Niles,* sgr; Vic. 2016.
My Love Compels: see Fedora.
My Love Song: *Crawford,* ogn; Vic. 24379.
My Maiden Has a Mouth of Red: see Mein Madel hat nen Rosemund (Brahms).
My Man: *Carlsen & O;* Voc. 5506—*Wilson & O;* Bru. 8008—*Welk & O;* Voc 4648—*King & O;* Vic. 26231.
My Maryland-Gems: *Victor Light Opera Co;* Vic. 35816.
My Melancholy Baby: *Nichols & O;* Blu. 10593—*Carroll,* clar; Sch. 7501—*Miller & O;* Blu. 10665—*Teagarden & O;* Var. 8209—*Crosby,* voc; Dec. 2289—*Robertson & O;* Dec. 2276—*Busse & O;* Dec. 1015—*Jones & O;* Dec. 754—*Froman,* voc; Dec. 180—*Lunceford & O;* Dec. 1808—*Wilson & O;* Bru. 7729—*Bailey & O;* Voc. 4474—*Bullock & O;* Voc. 4402—*Haymes & O;* Blu. 5918—*Geyer,* ogn; Blu. 10147—*Austin,* voc; Vic. 24640—*Bowlly,* voc; Vic. 25007—*Goodman & O;* Vic. 25880—*Goodman Quar;* Vic. 25473.
My Message: *Thomas,* ten; Vic. 1631.
My Moonlight Madonna: *Vallee & O;* Blu. 7356—*Whiteman & O;* Vic. 24364.
My Mother Was a Lady: *Kay,* voc; (Fr. alb) Col. C-14, 35460—*Colonna,* voc; Col. 35371.
My Name is Mimi: see Boheme.
My Native Land: see Aida.
My Native Land (Gretchaninoff): *Lehmann,* sop; Vic. 1893.
My Old Kentucky Home: *Luther & Murray Quar;* Dec. 1996—*Plantation Sgrs;* Var. 8141—*Krupa & O;* Col. 35205—*Ponselle,* sop; Vic. 6509—*Neapolitan Trio;* Vic. 20362—*Green,* chimes; Vic. 26190—see also Foster.
My Own United States: *Tibbett,* bar; Vic. 4433.
My Parting Gift: *Jagel,* bass; Vic. 1979.
My Poor Mother Died Ashouting (Trad): *Mitchell's Sgrs;* Col. 416.
My Reverie: *Miller & O;* Blu. 7853—*Geyer,* ogn; Blu. 10023—*Crosby,* voc; Dec. 2123—*Whiteman & O;* Dec. 2075—*Duchin & O;* Bru. 8224—*Barrie & O;* Voc. 4366—*Bailey & O;* Voc. 4406—*Clinton & O;* Vic. 26006.
Myrowitz, Selmar, Cond-*Phil. O:* Cavalleria Rusticana-Intermezzo (Mascagni); Pagliacci-Intermezzo (Leoncavallo); Roy. 547.
Myself When Young (Lehmann): *Tibbett,* bar; Vic. 1706.
My Soul Is Athirst: *Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-401, 14582.
My Soul's Been Anchored in the Lord: *Anderson,* con; Vic. 1799.
My Sunshine: see O Sole Mio.
My Sweet Repose: see Du bist die ruh.
My Treasure (Becucci): *International Concert O;* Vic. 35884.
My Way: *Robeson,* bar; Vic. 25743.
My Wild Irish Rose: *Tietge Sisters;* Vic. 20189—*Regan,* voc; Dec. 2945—*Gray & O;* Dec. 2968—*Downey,* voc; (Fr. alb) Col. C-16, 35493—*Pollack & O;* Dec. 1458—*Ring & O;* Dec. 148—*White Trio;* Blu. 6865—*Old Timer's O;* Blu. 7270—*Garber & O;* Voc. 4668.

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Nabucco-Overture (Verdi): *Milan Sym. O, Albergoni,* Cond; Dec. 25096.
Nacht, Die: (Strauss, R.): *Lashanska,* sop; Vic. 2027—*Janssen,* bar; Vic. 1930——(Rubinstein); *Steinmeyer,* sop; Dec. 25751——(Schubert); *Parlophone Ch;* Dec. 20264.
Nachtigall: (Brahms): *Schumann,* sop; Vic. 1756—*Gerhardt,* mez-sop; Vic. 7793——(Alabiev); *Don Cossack Ch;* Col. 17136—*Korjus,* sop; Vic. 11831——(Mendelssohn); *Kreuzchor,* sgr; Vic. 4326.
Nachtlicher Ritt und Sonnenaufgang: see Night-Ride and Sunrise (Sibelius).
Nachtlied (Mendelssohn): *Wolff,* bar; Col. 4177.
Nachtstuck (Schumann): *Bachaus,* pf; (Fr. alb) Vic. M-463, 14978—*Gibson,* ogn; Vic. 36166.
Nachtzauber (Wolf): *Raphael,* bar; (Fr. alb) Col. M-234, 1234.
Nagaski: *Gray & O;* Dec. 813, 200—*Ammons & O;* Dec. 749—*Stone & O;* Dec. 496—*Mills Bros,* voc; Dec. 176—*Krupa & O;* Bru. 8188—*Hot Club of France Quintet;* Vic. 25558.
Nahe des Geliebten (Schubert); *Schumann,* sop; Vic. 15168.
Naiads at the Spring (Juon): *Eaver,* pf; Vic. 24532.
Naila (Delibes): *Aeolians,* sgrs; Vic. 12449—*Bachaus,* pf; Vic. 6582—*Royal Opera O, Barbirolli,* Cond; Vic. 11442—*Rennesson,* pf; Dec. 20617—*Phil. O, Weissmann,* Cond; Dec. 25341—*Kursaal O;* (Fr. alb) Col. M-284, 67853—*London Phil. O, Kurtz,* Cond; Col. 69080.
(Nanini): Diffusa est gratia; Dec. 20607.
Napoleon, Phil & O: Clarinet Marmalade; Vic. 20647.
(Nevin): Narcissus; Dec. 25441, 163; Col. 414, Blu. 10688; Vic. 20121, 20168, 20443, 21449.
(Nardini, Pietro): Larghetto in A; Col. 69179.
Narrative (Grey-Stothart): *Tibbett,* bar; Vic. 1446.
Nashdom Abbey Sgrs: Alleluia, Ascendit Deus; Alleluia, Dominus in Sina; Altera Autem Die; Requiem Aeternam; Col. 9088.
Nash, Heddle, ten: La Boheme-Act IV (Puccini); (alb) Col. 274—Delius Soc. Set; (alb) Col. 305—Fra Gli Amplessi in Pochi Instanti-Cosi Fan Tutti (Mozart); Col. 9104.
National Barn Dance O: Barn Dance; Blu. 5212—Polka Quadrille; Virginia Reels; Blu. 5213—Balance Six Quadrille; Fishing Time Square Dance; Blu. 5215—Waltz Quadrille; Blu. 5216—Square Dance; Blu. 5217.
National Cavaliers, quar: Down by the Old Mill Stream; Pale Moon; Vic. 21399—Perfect Day; Slumber Boat; Vic. 21926.
National Emblem March (Bagley): *Pryor's Band;* Vic. 19842—*Goldman Band;* Bru. 7539; Vic. 26048—*Bluebird Military Band;* Blu. 5623—*Amer. Legion Band;* Dec. 2027—*Brunswick Military Band;* Bru. 8467—*Trumbauer & O;* Var. 8243.
National Folk Dance O: Corn Rigs; Three Around Three; Col. 336—The Dressed Ship; The First of April; Col. 359—The Long Eight; Piper's Fancy; Col. 334—Northern Nancy; Soldier's Joy; Col. 335—Rhif Wyth; The Welsh Reel; Col. 358.
National Game (Sousa): *Sousa's Band;* Vic. 19741.
National Light Opera Co, Sanford, Cond: Trial by Jury-excerpts (Gilbert-Sullivan); (alb) Roy. 42, 616-9.
National Opera O: Siegfried's Funeral March (Wagner); Roy. 545—Carmen-excerpts (Bizet); Roy. 548—Lohengrin Prelude to Act 3 (Wagner); Battered Bride-Ballet (Smetana); L'Arlesienne; Roy. 549-50—Anitra's Dance (Grieg); Hall of the Mountain King (Grieg); Roy. 1725—Poet and Peasant Overture (von Suppe); Roy. 1726—Selections from Jacques(Offenbach); Roy. 1727—Dance of the Polovetzki Maidens-Prince Igor (Borodine); Roy. 539—Puccini Potpourri (Puccini); Verdi Potpourri (Verdi); Selections from La Traviata; Il Trovatore; Rigoletto (Verdi); Mozart Potpourri (Mozart); (alb) Roy. 1—Die Meistersinger Overture (Wagner); (Fr. alb) Roy. 6——
Meyrowitz, Cond: William Tell Overture (Rossini); (alb) Roy. 11 — Zampa Overture (Herold); The Merry Wives of Windsor (Nicolai); The Barber of Seville (Rossini); The Fra Diavolo Overture (Auber); (Fr. alb) Roy. 15—Tannhauser Overture (Wagner); (Fr. alb) Roy. 10—The Rienzi Overture (Wagner); Lohengrin Overture (Wagner); (Fr. alb) Roy. 6——
Schuricht, Cond: Flying Dutchman Overture (Wagner); (Fr. alb) Roy. 6—Orpheus in Hades Overture (Offenbach); (Fr. alb) Roy. 15.
National Sym. O: Airs de Ballet-Iphigenia in Aulis (Gluck); Vic. 7321, 7322—Gavotte in D (Bach, J. S.); Vic. 7322—Henry VIII-excerpts (Saint-Saens); Vic. 7292-93—Pavane (Faure); Vic. 7323—Perpetual Motion (Moszkowski); Vic. 7323.
Natoma (Herbert): *Boston Pops O, Fiedler,* Cond; Vic. 11932.
Nat, Yves, pf: Concerto in A Minor (Schumann); (alb) Col. M-196.
Naughty Marietta (Herbert): see Ah, Sweet Mystery of Life and Herbert.
Nautilus (Barth): *Barth,* pf; Vic. 20396.
Navarra (Albeniz): *Madrid Sym. O, Arbos.* Cond; (Fr. alb) Col. M-146, 67821.
Navarra for Two Violins and Orchestra (Sarasate): *Brown and Totenberg,* duo-vio; Roy. 582.
Navarraise: see Le Cid-Ballet Excerpts (Massenet).
Nay, Maccus, Lay Him Down: see King's Henchman, The.
Nazareth (Gounod): *Crooks,* ten; Vic. 1634.
Nazarro, Cliff, nar: I'll Remember; How to Learn to Tap Dance; Blu. 10433.
NBC Sym. O: **Victor for all Nos:** *Toscanini,* Cond: Symphony No. 5 (Beethoven); (alb) M-640—Symphony No. 40 (Mozart); F-631—William Tell Overture; M-605—Adagio-Quartet in F Beethoven); 15548—Moto Perpetuo; (Paganini); 15547—Scherzo-Quartet in F (Beethoven); 15547—Symphony No. 13 (Haydn); (alb) M- 454, AM-454.
NBC. Stg. Sym: **Victor for all Nos:** *Black,* Cond: Program No. 1. Canzonetta (Sibelius); Sinfonietta (Miaskowsky); Symphony No. 3, in C Major (K. P. E. Bach); Variations on a Theme by Tschaikowsky (Arensky); (alb) M-390, AM-390—Program No. 2. Liebeslieder—Walzer Nos. 1-18 (Brahms); 1229-31—Rakastava The Lover; The Lover's Path; Good-Night and Farewell (Sibelius); 12231-2—Sinfonietta (Albert Roussel); 12233, (alb) M-455, AM-455.
Neapolitan Love Song (Blossom - Herbert): *Crooks,* ten; Vic. 7745.
Neapolitan Nights (Zamecnik): *Victor Salon O;* Vic. 20035—*Troubadours,* sgrs; Vic. 21633—*Royale Salon O;* Roy. 1849.
Neapolitan Trio: Addio a Napoli; O Sole Mio; Vic. 20248 — Evening Chimes; Woodland Echoes; Vic. 20026—Happy Days; Herd Girl's Dream; Vic. 19872—My Old Kentucky Home; Vic. 20362—Silent Night; Vic. 19822—Simple Confession; Sweetest Story Ever Told; Vic. 20278.
Nearer My God to Thee (Adams-Mason): *Andrews,* ogn; Vic. 20129—*Peerless Quar;* Vic. 20277—*Creatore's Band;* Vic. 35957 — *Curtis,* syt; Vic. 25730—*Green Bros;* Vic. 25670—*Luther-Layman,* sgrs; Dec. 1469 — *Revelers, quar;* Dec. 1943—*Ch, ogn, and band;* Roy. 1752.
Near the Walls of Seville: see Carmen.
Neath the Southern Moon (Herbert); *Eddy,* bar; Vic. 4281.
Nebbie (Respighi): *Dickson,* bar; Vic. 2024.
Neel, Boyd, Stg. O: **Decca for all Nos:** Moto Perpetuo (Lotter); Slavonic Scherzo (Sistek); 25640—Apollon Musagete (Stravinsky); 25600-3—Rakastava (Sibelius); 25730-31—Romance in C Major for Strings (Sibelius); 25631—Handel Grand Concertos; 25655-25667—Introduction and Allegro for Strings (Elgar); 25552-3—Serenade No. 6 (Mozart); Symphony in F Major (Mozart); 25623-24—Piano Concerto in A Major (Mozart); 25529-31—Piano Concerto in E flat Major (Mozart); Dec 25532-34—Fantasia on a Theme by Tho. Tallis (Williams, R. V.); 25567-8 — St. Paul's Suite (Holst); 20171-72—Divertimentos in D Major & F Major (Mozart); 25536-38.
Negro Spiritual Melody (Dvorak-Kreisler): *Menuhin,* vio; Vic. 15369.
Neikrug, George, cel: Trio in G Major (Beethoven); (alb) Mus. 28.
Nell: *Frijsh,* sop; (Fr. alb) Vic. M-668.
Nell Gwynn (Ed. German): *St. Louis Sym. O, Ganz,* Cond; Vic. 9009.
Nelly Bly; Nelly Was a Lady: see Foster.
Nelson, Ozzie & O: **Bluebird for all Nos. unless otherwise indicated:** Alice Blue Gown; Angel In Disguise; 10659—I Love You; Say Si Si; 10293—Make Believe Danceland; I'm Looking For A Guy Who Plays Alto and Baritone and Doubles On a Clarinet and Wears a Size 37 Suit; 10666—The Man Who Comes Around; Perfidia; 10626—How Long Has This Been Going On; At Least You Could Say Hello; 10497—Avis Scaffin Fortintoo; Chatterbox; 10528—Flower of Dawn; Little Shepherd of My Dreams; 10516—That Lucky Fellow; Heaven In My Arms; 10510—Leanin' On the Ole Top Rail; Three Foot Skipper Jones; 10499; I'm Nobody's Baby; Miss Johnson Phoned Again Today; 10722—Jingle Bells; Bru. 7544—Mountain Music; Satan Takes a Holiday; 6965—Josephine; Gee! But It's Great to Meet a Friend; 7157—You Can't Stop Me From Dreaming; The Big Apple; 7159—You Leave Me Breathless; Says My Heart; 7528—On Wisconsin; Rambling Wreck From Georgia Tech.; 7723—That Sly Old Gentleman; Sing a Song of Sunbeams; 10180—Little Skipper; Red Skies in the Night; 10187—Strange Enchantment; That Sentimental Sandwich; 10196—Wave-a-Stick Blues; Ever So Quiet; 10233—The Tinkle Song; Yours for a Song; 10270—Say Si Si; I Love You; 10293—Is It Possible?; South American Way; 10298—White Sails; You and Your Love; 10311—It's Me Again; I Want the Waiter; 10365—Stuttering in the Starlight; Lovliness; 10371—Stranger Things Have Happened; Seventeen; 10410—Tomorrow Night; No Mamma No; 10420—Who Told You I Cared?; Smarty Pants; 10469.
Nelson, Romeo, pf: Head Rag Hop; HRS. 8.
Nemenoff, Genia and Pierre Luboshutz, pf-duo: Variations on a Theme of Beethoven; Vic. M-638 — Kaleidoscope-Orientale (Cui-Luboschutz); Vic. 2084—Boris Godounoff-Coronation Scene (Moussorgsky-Luboschutz); Vic. 2084.
Nemico della Patria: see Andrea Chenier.
(Nessler): Der Trompeter von Sackingen; Dec. 29107; BP. 95053.
Neue Liebe (Mendelssohn): *Wolff,* bar; Col. 4177.
Neugierige, Der (Schubert): *Wolff,* bar; (Fr. alb) Col. M-317, 9138.
(Nevestruec): Song of the Poor Wanderer; Dec. 29046.
(Nevin, Ethelbert): Narcissus; Col. 414; Vic. 9479; Dec. 25441—The Rosary; Dec. 2172, 973; Roy. 1847; Vic. 26498, (alb) C-5, 9478-82—At Rest; Vic. 25018—Little Boy Blue; Vic. 1458—Oh That We Two Were Maying; Vic. 1172—Venetian Love Song; Vic. 20195—Day in Venice; Gondoliers; Venetian Love Song; Good Night; Vic. 9478—Shepherd's Tale and Lullaby; Country Dance; Vic. 9479—My Desire; Mighty Lak a Rose; At Twilight; Oh That We Two Were Maying; Little Boy Blue; Night Has a Thousand Eyes; Vic. 9480—In Winter I Get Up at Night; Every Night; Beat Upon Mine; Little Heart; Life Lesson; Vic. 9481—Barchetta; Serenade; 'Twas a Lover and His Lass; Vic. 9482.
New Devonshire O: Trees; By the Waters of the Minnetonka; Roy. 1747.
Newell, Laura, hp: Maid With the Flaxen Hair (Debussy-Grandjany); (Fr. alb) Col. X-167, 70083—see also *Stuyvesant Stg. Quar.*
New English Sym. O, Bernard, Cond: Portsmouth Point-Overture (Walton); Dec. 20180.
New Friends of Music O; Symphony No. 67 (Haydn); Symphony No. 80 (Haydn); (alb) Vic. M-536, AM-536.
New Friends of Rhythm: Goulash; Vic. 26425—Riffin' Raff; Vic. 26366—Shoot the Schubert; Vic. 26425—Yorkshire Pudding; Vic. 26366—Bach Bay Blues; Fable in Sable; Vic. 26315—Barber's Hitch; Capriciousness No. 24; Vic. 26256.
New Light Sym. O:
Sargent, Cond: Children's Overture; Vic. 22098, 22099——
Goosens, Cond: Spanish Dance; Vic. 35977, 35978——
Lewis, Cond: London Suite; Vic. 36129, 36130—Unforgotten Melody; Vic. 36130.
Newman & Sym. O; Hungarian Rhapsody, No. 13, (Liszt); Roy. 1506 — Peer Gynt Suite (Grieg); Roy. 1507.
Newmann, Charles, hca: Bolero; Dodging a Divorcee; Goin' Home; Gypsy Airs; Night and Day; Overture-Barber of Seville (Rossini); Satan Takes a Holiday; Swamp Fire; (alb) Dec. 102.
Newman, Eldridge & O: A Southern Rhapsody (Hosmer); Roy. 1814.

Newman, Ruby & O: **Decca for all Nos. unless otherwise indicated:** Charming Little Faker; My Wonderful One, Let's Dance; 3107—Ev'ry Sunday Afternoon; Nothing But You; Dec. 3106—Falling In Love With Love; Jalousie; 319—I've Gone Off the Deep End; Where Was I; 2916—I Was Afraid of That; Wind at My Window; 2905—Sweet Leilani, Swing High, Swing Low; Vic. 25543—Ten Favorite Tunes of Cafe Society; (alb) 37—Bewildered; 1715—Charming Spell of Your Embrace; 1878—From Now On; 2192—Get Out of Town; 2192—Girl in the Bonnet of Blue; 1811—Girl of the Golden West; 1715—How to Win Friends and Influence People; 1836—I'll Tell the Man in the Street; 1835—I Married an Angel; 1835—In a Little Dutch Kindergarten; 1878—It Seems Like Old Times; 2593—Jezebel, 1713—Just Let Me Look at You; 1709—Kiss Me Good-Night; 1810—Lovelight in the Starlight; 1810—Moonlight in Waikiki; 1838—Moon Looks Down & Laughs; 1838—Moon of Manakoora; 1692—Music, Maestro, Please! 1848—My First Love; 1877—My Margarita; 1877—My Walking Stick; 1893—Now it Can Be Told; 1893—One-Two-Three-Kick; 2846—Please Come Out of Your Dream, 2191—Rainbow in the Night; 1848—Say it With a Kiss; 2191—Shadow on the Moon; 1714—Shortest Day of the Year; 2211—Spring is Here; 1836—This Can't be Love; 2211—Ti-Pi-Tin; 1692—Tonight; 2846—When They Played the Polka; 1811—White Sails; 2593—Who Are We to Say; 1714—You Couldn't be Cuter; 1709—You Don't Know How Much You Can Suffer; 2594—Yours for a Song; 2594.

New Mayfair O: Casanova Selections; Vic. 36080—Cat and Fiddle; Vic. 36063—Evergreen Selections; Vic. 36141—Hang Out the Stars in Indiana Slow; Vic. 24357—Kern's Melodies; Vic. 36163.

New Moon-Gems (Herbert): *Victor Light Opera Co;* Vic. 35969.

New Orleans Rhythm Kings: Maple Leaf Rag; UHCA. 45-46—Baby Brown; No Lovers Allowed; Dec. 401—Bluin' the Blues; Sensation-One Step; Dec. 464—Dust off That Old Pianna; Since We Fell Out of Love; Dec. 388—Jazz Me Blues; Panama; Dec. 162—Original Dixieland One-Step; Ostrich Walk; Dec. 229—San Antonio Shout; Tin Roof Blues; Dec. 161.

New Singers Ch, Adomian, Cond: Rise Up; In Praise of Learning; Tim. 530—The Internationale; Forward We've Not Forgotten; Tim. 526—United Front; Soup Song; Tim. 528.

New Slant on War: *W. Rogers,* nar; Vic. 25126.

New Sym. O, Barbirolli, Cond: Concerto in A Minor (Grieg); (alb) Vic. M-204—Song Before Sunrise (Delius); Vic. 9732—Concerto in G Minor (Saint-Saens); (alb) Vic. M-150—Rosamunde-Overture (Schubert); Vic. 9475.

Newton, Frank & O: Parallel Fifths; Vamp; Voc. 5410—Frankie Jump; Tab's Blues; Voc. 4821—Jam Fever; Jitters; Voc. 4851—Daybreak Blues; BN-501—Rosetta; The World is Waiting for the Sunrise; Blu. 10176—Minor Jive; Romping; Blu. 10186—Who; The Blues My Baby Gave to Me; Blu. 10216.

New Vienna Waltz (Strauss): *Boston Pops O, Fiedler,* Cond: (Fr. alb) Vic. M-665, AM-665, DM-665.

New World Symphony ((Dvorak): see Symphony No. 5.

New Year's Eve in New York: *Victor Sym. O;* Vic. 36157-8.

New Yorkers, The: Hell's Bells; Darktown Strutters Ball; Blu. 7478.

New York Phil. Sym. Str. Quar: Quartet No. 1 (Tschaikowsky); (alb) Roy. 33—Quartet No. 15 (Schubert); (alb) Roy. 39.

New York Sinfonietta, Goberman, Cond: Concerto Grosso (Locatelli); Concertino in F Minor (Pergolesi); Quartet for String Orchestra (Stamitz); (alb) Tim. 2-R—Symphonies No. 1, 2, 3, 4, 5, 6, 7, 8 (Boyce); (alb) Tim. 1-K—Pavans, Galliards & Almands (Dowland); Tim. 1301—Three Pieces for String Octet; Tim. 1300.

New York Skating Club O: Records in Ice Skating Tempo; Gen. R-101-10, 1280, 1282, 1284, 1288, 1389, 1291, 1293, 1296, 1299, 1301, 1303.

New York Sym. O, Damrosch, Cond: Entrance of the Little Fauns (Pierne); (Fr. alb) Col. M-74, 67345—Ma Mere L'Oye (Ravel); (alb) Col. M-74.

Ney, Elly, pf: Burlesca (Strauss, R.); Vic. 11744-45—Concerto in B flat (Mozart); (alb) Vic. M-365.

Nice Work If You Can Get It: *Crosby & O;* Dec. 1539—*Andrews Sisters,* voc; Dec. 1562—*Carle,* pf; Dec. 15037—*Sullavan,* voc; Voc. 3848—*T. Dorsey & O;* Vic. 25695.

Nicholas Bros, voc: They Say He Ought to Dance; Wrap Your Cares in Rhythm and Dance; Dec. 1604.

Nichols, Red & O: **Bluebird for all Nos. unless otherwise indicated:** Margie; Panama; UHCA. 19-20—Let Me Dream; She Shall Have Music; 10683—Melancholy Baby; Robins and Roses; 10593—Poor Butterfly; A Pretty Girl Is Like a Melody; 10522—Dinah; Indiana; Voc. 4599—Feelin' No Pain; Ida! Sweet as Apple Cider; Voc. 4654—California; Bru. 20107—Can't Yo' Heah Me Callin' Caroline; Poor Butterfly; Bru. 20062—Dear Old Southland; Limehouse Blues; Bru. 20070—I'll See You in My Dreams; Some of These Days; Bru. 20091—It Had to Be you; Sally Won't You Come Back; Bru. 20092—New Orleans Medley; Bru. 20110—Shine; Runnin' Wild; 5553—You're So Desirable; Our Love; 10179—The King Kong; The Hour Parting; 10190—Tears From My Inkwell: I Never Knew Heaven Could Speak; 10200—Sassin' the Boss; Poor Loulie Jean; 10328—Address Unknown; It's Way Past My Dreaming Time; 10332—Hot Lips; The Parade of the Pennies; 10360—Wail of the Winds; Davenport Blues; 10408—You're the Greatest Discovery; I Live Again; 10451

Nicholson Roberts, bar: Simone Boccanegra; Vic. 15642.

Nicolai Chorale (Bach, J. S.): *Lehmann,* sop; Dec. 20334.

(Nicolai, Otto): Merry Wives of Windsor-excerpts Col. 68938; Dec. 25142, 23025—see also Anthologies: Overtures.

Niebelungen, Ring (Wagner): Motives Nos 1-90; Vic. 11215-16.

Niesen, Gertrude, voc: Jealousy; Smoke Gets in Your Eyes; Vic. 24454.

Night, f.s: *Robeson,* bar; Vic. 26409—*Chaliapin,* bass; Vic. 15422.

Night and Day: *Cavallaro,* pf; (Fr. alb) Dec. 122, 3114—Holiday; Voc. 5377—*Newman,* hca; (Fr. alb) Dec. 102, 2895—*Kaye & O,* Voc. 3932—*Templeton,* pf; Vic. 26402—*Alexander & O;* Blu. 10073—*Duchin & O;* Bru. 6977—*Langford,* voc; Dec. 1831—*Hot Club of France Quintet;* Dec. 23067—*Ambrose & O;* Dec. 333—*Newman & O,* Dec. 2302—*Paradise O;* Var. 8030—*Sullivan,* voc; Vic. 26132—*T. Dorsey & O;* Vic. 25657—*Reisman & O;* Vic. 24716—*Whiteman Concert O;* Vic. 36085.

Night Before Christmas: *Duchin & O;* Bru. 8264—*Victor Salon O, Cross,* Cond; Vic. 26399—*Robertson & O;* Dec. 2782—*Kaye & O;* Vic. 26104.

Nightingale: see Nachtingall.

Nightingale, The (Delius): *Labette,* sop; Col. 9092.

Nightingale Chorus (Handel): see May No Rash Intruder

Nightingale and the Rose: (Saint-Saens): *Pons,* sop; Dec. 23017——(Rimsky-Korsakow): *Ponselle,* sop; Vic. 16451.

Nightingale Song (Rickar-Zeller): *Lashanska,* sop; Vic. 1235—*Baker,* sop; Vic. 19889.

Nightmare: *Shaw & O;* Voc. 4306; Blu. 7875.

Night on the Bare Mountain (Moussorgsky): *London Sym. O, Coates,* Cond; Vic. 11448—*Paris Phil. O, Cloez,* Cond; Dec. 20499-500—*Concerts Colonne O, Paray,* Cond; Col. 68305.

Night On The Waves. A (Kosikmaa): *O. Raymonde, Walter,* Cond; Col. 278.

Night-Ride and Sunrise (Sibelius): *BBC Sym. O, Boult,* Cond; (alb) Vic. M-311, 11933-38.

Nights In The Gardens of Spain (de Falla): *Navarro,* pf; (alb) Col. M-156, 67919-21—*Sym. O, Coppola,* Cond; Vic. 9703-5.

Night's Magic (Wolf): see Nachtzauber.

Night Soliloquy (Kennan): *Eastman-Rochester Sym. O;* (Fr. alb) Vic. M-608, 15659.

Night Song: *Barnet & O;* Blu. 10191—*C. Williams & O;* Voc. 4958.

Nigun (Bloch): *Milstein,* vio; Col. 17134.

Niles, John Jacob, ten: Early American Ballads; (alb) Vic. M-604—Jack o' Diamonds; John Henry; Vic. 2051.

Nimm Mich Dir Zu Eigen Hin (Bach, J. S.): *Thill,* ten; Col. 9135.

Nin, Joaquin, pf: Danse Iberienne (Nin); Dec. 20544.

(Nin, Joaquin): Danse Iberienne; Dec. 20544, 20528—Chants d'Espagne; Col. 4194.

Nina (Pergolesi): *Schipa,* ten; Vic. 1317.

Nina de los Peines, La, sgr: Alegrias; Saetas; Col. 412—Peteneras; Seguidillas; Col. 413.

Ninna Nanna Della Vergine (Reger): *Muzio,* sop; (Fr. alb) Col. M-289, 4135.

Noah's Ark: Baa, Baa Black Sheep; Sing A Song of Sixpence; An Elephant Never Forgets; Whipsnade; Cock Robin; Hey Diddle Diddle; Little Bo Peep; A Frog He Would A-Wooing Go; The Mouse, The Piano, and the Cat; Pussy's in the Well; The Bee's Wedding; Three Blind Mice; Let's All Sing Like The Birdies Sing; *BBC O, Hall,* Cond; Col. 7347.

Noble Leighton & O: How Long Can Love Keep Laughing; My Heart is Unemployed; Voc. 4410—I've Got a Heart Full of Rhythm; Why Doesn't Somebody Tell Me These Things; Voc. 4385.

Noble, Dennis, bar: Silent Worship (Handel); Col. 4144.

Noble, Ray & O: **Victor for all Nos. unless otherwise indicated:** Noble Medley; 36194—Too Romantic; Moon and the Willow Tree; Col. 35385—By the Waters of Minnetonka; Cherokee; Bru. 8247—Change Partners; I Used to Be Color Blind; Bru. 8189—Crazy Rhythm; Vilia; Bru. 8098—I Don't Believe in Signs; In a Moment of Weakness; Bru. 8330—I Hadn't Anyone 'Til You; Moon of Manakoora; Bru. 8079—Is It Possible; Rendezvous Time in Paree; Bru. 8399—Marching Along With Time; Bru. 8180—Louisiana Purchase; Outside of That I Love You; Col. 35507—Captain Custard; Sweet Potatoe Piper; Col. 35392—Chico's Love Song; Katie Went to Haiti; Col. 35335—Comanche War Dance; Iroquois; Col. 35258—In the Heart of the Dark; Where Was I; Col. 35346—Till I Kissed You Goodbye; When Irish Eyes Are Smiling; Col. 35311—Allah's Holiday; 24891—Beautiful Lady in Blue, w; 25209—Big Chief de Sota; 25346—Bird Songs at Eventide, w; 24211—Blue Danube; 24806—Brown Bird Singing, w; 24211—Bugle Call Rag; 25223—Chinatown, My Chinatown; 25070—Dinah; 25223—Easy to Love; 25422—Empty Saddles; 25346—Goodnight; 25016—Goodnight, Vienna; 24064—Grinzing, w; 24771—Have You Ever Been Lonely?; 24278—Hold My Hand; 24034—I'll Be Good; 24657—I'll Do My Best to Make You Happy; 24333—I'll Follow, w; 24749—I Love You Truly; 24806—In the Bushes; 24149—Isle of Capri; 24771—It's Great to Be in Love; 25232—I've Got You Under My Skin; 25422—Japanese Sandman; 24577—Just Once for All; 22964—Lady of Spain; 24499—Let's Swing It; 25070—Little Old Lady; 25448—Live, Laugh, and Love, w, 22964—Living in Clover; 24064—Looking On the Bright Side; 24212—Love Is The Sweetest Thing; 24333—Love Locked Out; 24485—Love Tales; 24278—Lying in the Hay; 24297—Mad About the Boy; 26147—My Sweet; 25232—Nevermore, w; 24749—Noble Medley; 36194—Now; 25448—Old Spinning Wheel; 24357—On a Steamer Coming Over; 24575—On the Other Side of Lovers' Lane; 24485—Over My Shoulder; 24720—Pied Piper of Hamelin; 24034—Relicario; 24891—Sailin' On the Rob't E. Lee; 24128—Seven Years with the Wrong Woman; 24388—St. Louis Blues; 25082—There's a Ring Around the Moon; 24149—Tiger Rag; 24577—Time on My Hands; 25016—Turkish Delight-Comedy; 24427—Very Thought of You; 24657—Wanderer; 24297—'Way Down Yonder; 25082—We've Got the Moon; 24212—When You've Got Spring; 24720—Who Walks in; 24594—With All My Heart; 25209—With All My Love; 24128—You Ought to See Sally; 24575.

Nobles Seigneurs Salut: see Huguenots.

Nobody Knows De Trouble I've Seen: *L. Armstrong,* voc; Dec. 2085—*Southernaires,* voc; Dec. 2859—*Boston Pops O, Fiedler,* Cond; Vic. 4428—*Robeson,* bar; Vic. 20068—*Bailey,* voc; Col. 35348.

Nobody's Sweetheart Now: *Goodman Trio;* Vic. 25345, Blu. 10723—*McKenzie-Condon & O;* UHCA. 11—*Daniels & O;* Dec. 1792—*Foursome,* voc; Dec. 1480—*Roy & O;* Dec. 1507—*Geyer,* ogn; Blu. 6736—*Robertson & O;* Var. 8046—*Condon & O;* (Fr. alb) Dec. 140, 18040.

Noces, Les (Stravinsky): *Bartok,* pf; (alb) Col. 361, 1306—*Soloist, Ch, Pcn. O, Stravinsky,* Cond; (alb) Col. 204, 68250-52.

Noche D'Arabia (Arbos): *Madrid Sym. O. Arbos,* Cond; (Fr. alb) Col. 331, 69203.

Noch ein Weilchen, Marie (Smetana): *Kullman-Fuchs,* sgrs; Col. 9096.

Noche Feliz (Posadas): *Caruso,* ten; Vic. 26571.

Noch Sind Die Tage Der Rosen (Baumgartner): *Tauber,* ten; Dec. 29017.

Nock, Der (Loewe): *Rode,* bar; Dec. 20443.

Nocturnes:

(Chopin): *Godowsky,* pf; (alb) Col. 112—*Friedman,* pf; Col. 69018—in C Sharp Minor, *Murdoch,* pf; Dec. 25729—*Milstein,* vio; Col. 68480—*Pintigorsky,* cel; Vic. 8619—in E Flat Major, *Feuermann,* cel; Dec. 25747—*Kniestaedt,* vio; Roy. 1718—*Paderewski,* pf; Vic. 7416—*Casals,* cel; Vic. 6589—*Rachmaninoff;* Vic. 6731—in F Major: *Chasins,* pf; MCR. 6—in F Sharp Major: *Murdock,* pf; Dec. 25819—*Hess,* pf; (Fr. alb) Col. M-234, 1232—in D Flat Major: *Rosenthal,* pf; Vic. 14297—in E Minor: *de Pachmann,* pf; Vic. 6879—Opus 9, Nos. 1, 2 & 3; Op. 15, Nos. 1, 2, 3; Op. 27, Nos. 1 & 2; Opus 37, Nos. 1 & 2; *Rubinstein,* pf; (alb) Vic. M-461—Opus 32, Nos. 1, 2; Op. 48, Nos. 1, 2; Op. 55, Nos 1, 2; Op. 62; Nos. 1, 2; Op. 72, No. 1; *Rubinstein,* pf; (alb) Vic. M-462——

(Copland): *Gordon,* vio; *Copland,* pf; (Fr. alb) Col. X-48, 68321——

(Debussy): *Grand O, des Festivals Debussy, Inghelbrecht,* Cond; (alb) Col. M-344, 69315-22—*Philadelphia O, Stokowski,* Cond; (alb) Vic. M-630, 2034, 15814-16—Nuages, Fetes, Sirenes; *O. of Concerts Colonne, Paris, Pierne,* Cond; Dec. 25544-46—Nuages; *Philadelphia O, Stokowski,* Cond; Vic. 7453—Fetes: *Philadelphia O, Stokowski,* Cond; Vic. 1309—*Josef & Rosina Lhevinne,* duo-pf; Vic. 1741——

(Donizetti): *Galli-Curci-Schipa,* sgrs; Vic. 1755——

(Drigo): *Gigli,* ten; Vic. 6610——

(Eicheim): *Philadelphia O, Stokowski,* Cond; Vic. 7260——

(Faure): *Guilbert,* pf; (Fr. alb) Col. X-156, 69797—*Rubinstein,* pf; Vic. 15660—*Long,* pf; Col. 69063——

(Field): *Hess,* pf; (Fr. alb) Col. M-234, 1232—*Merrick,* pf; Dec. 25789——

(Franck): *Thill,* ten; Col. 9142—*Endrize,* bar; Dec. 25893——

(Grieg): from Lyric Suite, Op. 54; *Royal Albert Hall O;* Vic. 9074—*Due,* pf; Dec. 20249—*Skalski,* pf; Ira. 2R-29-04——

(Griselle): *Kirby & O;* Voc. 5520——

(Lully): from Le Triomphe de l'Amour; *Philadelphia O, Stokowski,* Cond; Vic. 7424——

(Mendelssohn): Midsummer Night's Dream Nocturne; *San Francisco Sym. O, Hertz,* Cond; Vic. 6677—*BBC. Sym. O;* Vic. 4212——

(Pierne): *Boynet,* pf; Vic. 4416——

(Schubert): Trio in E flat; *Weltzmann Trio;* Dec. 20446——

(Sibelius): *Vecsey,* vio; *Agosti,* pf; B.P. 35013——

(Tschaikowsky-Hartmann): *Chemet, vio;* Vic. 6609.

Noel (Adam): see Holy Night.

Noel, f.s: *Vienna Choir Boys;* Vic. 1945.

Noel Grand Jeu et Duo (Daquin): *Biggs,* ogn; Vic. 15730.

Noel Sur les Flutes (Daquin): *Biggs,* ogn; Vic. 15730.

Nola (Arndt): *T. Dorsey & O;* Vic. 25570—

Victor Salon O; Vic. 19758—*Banta,* pf; Vic. 20667—*Revelers,* voc; Vic. 21100—*Kavelin & O;* Voc. 4930—*Rawicz-Landauers,* pf-duo; Col. 340—*Magnante,* acd; Bru. 7689—*Weems, & O;* Dec. 2041—*I. Jones & O;* Dec. 834—*Dunstedter,* ogn; Dec. 1572—*Pollack-Lawnhurst,* pf-duo; Dec. 163.

No More, f.s: *Robeson,* bar; Vic. 26289.

No More Carols (Gretchaninov): *Bourdin,* bar; Dec. 20578.

No More Dance I'll Make For Fish (Smith): *Bauman,* bar; (Fr. alb) Col. M-402.

None But The Lonely Heart (Tchaikovsky): *Primrose,* va; Col. 7323—*Sandler Trio;* Col. 256—*Tibbett,* bar; Vic. 1706—*McCormack,* ten; Vic. 1306—*Gorin,* bar; Vic. 4436—*Boston Pops O, Fiedler,* Cond; Vic. 4413—*Weber & O;* Vic. 25228—*Piatigorsky,* cel; Dec. 20153—*von Geczy O;* Dec. 20233—*Decca Salon O;* Dec. 2587—*Eddy,* bar; Col 17171—*Kurenko,* sop; (Fr. alb) Vic. M-678—*Deutsch & O;* Blu. 10357.

(Nonett): see Anthologies: Early Music-Classical: English Music Soc

Non e ver (Mattei): *Gorin,* bar; Vic. 12437.

No Night There (Clements-Danks): *Talley,* sop; Vic. 1171.

Nonne und der Ritter (Brahms): *Bampton-Thibault,* sgrs; Vic. 7760

No! No! A Thousand Times No!: *Reser & O;* Dec. 284.

Non piango e non sospiro: see Euridice.

Non so piu cosa son: see Marriage of Figaro.

Non ti scordar di me (Furno-de Curtis): *Gigli,* ten; Vic. 1842.

Noone, Jimmy & O: A Monday Date; UHCA. 41-42—King Joe; HRS. 13—Bump It; I Know That You Know; Dec. 1585—Call Me Darling, Call Me Sweetheart, Call Me Dear; Dec. 1730—Four or Five Times; Japansy; Dec. 1621.

No! Pagliaccio non son!; see Pagliacci.

(Norcome, Daniel): Divisions on a Ground for Viola da Gamba and Lute; (Fr. alb) Col. M-231, 5714.

Norena, Eide, sop: Hamlet-Mad Scene (Thomas); Dec. 25932—Coq D'Or-Hymn to the Sun (Rimsky-Korsakov); William Tell-Matilda's Cavatina (Rossini); Dec. 20115—Faust-Air des Bijoux (Gounod); Vic. 15821—Ave Maria (Verdi); Vic. 15181—Atlanta-Care Selve (Handel); Vic. 15182—Carmen-Micaela's Air (Bizet); Romeo & Juliet Valse (Gounod); Vic. 14742—Creation-Dove Aria (Haydn); Vic. 15182—Faust-Jewel Song (Gounod); Faust King of Thule (Gounod); Vic. 14725—Monte Pincio (Grieg); Vaaren (Grieg); Vic. 15180—Pieta Signore (Stradella); Vic. 15181.

Norma (Bellini):
Complete: *Sgrs, Ch. & O, Gui,* Cond; Dec. 25900-17——
Overture: *Phil. O, Weissmann,* Cond; Dec. 25060—*Victor Sym O;* Vic. 21669——
Ah! del Tebro; *Pinza,* bass; Vic. 1753——
Casta Diva: *Ponselle,* sop; Vic. 8125—*Souez,* sop; Vic. 36286—*Muzio,* sop; (Fr. alb) Col. M-259, 9105—*Cigna,* sop; Col. 9127.

Norman, Patricia, voc: Don't Make Me Laugh; How Ya Gonna Keep Em Down on the Farm; Voc. 5252—Flower of Dawn; Mean To Me; Voc. 5318—I Wanna Wrap You Up; My Cat Fell in the Well; Voc. 5280—The Debutante Lament; I'm Sorry I Made You Cry; Voc. 4763—Flow Gently Sweet Afton; Pluckin' on a Golden Harp; Voc. 4547—Horse Eats Buggy; Sweet Little Buttercup; Voc. 4954—The Tale of the Groom; Long Long Ago; Voc. 4609—I Wanna Hat with Cherries; Shadows; Voc. 5037.

Norseman, The, voc: Honey Moon; Just a Dream of You, Dear; Blu. 10521—Moonbeams; My Creole Sue; Blu. 10535.

Northern Nancy, f.s: *Nat. Folk Dance O, Foster,* Cond; Col. 335.

Northern Star (Glinka): *Rosing,* ten; Dec. 29046.

Norvo, Red & O: **Vocalion for all Nos. unless otherwise indicated:** Blues in E Flat; Bughouse; Bru. 8208—I Have Eyes; You're a Sweet Little Headache; Bru. 8227—Jeannine; Tea Time; Bru. 8103—Jiving the Jeep; Remember; Bru. 7896—Please Be Kind; Week End of a Private Secretary; Bru. 8088—Says My Heart; You Leave Me Breathless; Bru. 8135—Decca Stomp; Gramercy Square; Dec. 691—I Got Rhythm; Oh! Lady be Good; Dec. 779—Polly-Wolly-Doodle; Wedding of Jack and Jill; Dec. 670—Blue Evening; 4833—Cuckoo in the Clock; 4698—Have Mercy; 5009—I Can Read Between the Lines; 4818—I Get Along Without You Very Well; 4648—In the Middle of a Dream; 4953—Kiss Me with Your Eyes; 4648—My Love for You; 4953—Rehearsin' for a Nervous Breakdown; 4833—Some Like It Hot; 5009—There'll Never Be Another You; 4738—Three Little Fishies; 4785—Toadie Toddle; 4738—We'll Never Know; 4698—You're So Desirable; 4785—Yours For a Song; 4818.

— O —

Ob Blond, Ob Braun, Ich Liebe alle Frau'n: *Kiepura,* ten; Dec. 23041.

Obeissons, quand leur voix Appelle: see Manon.

Oberon: (Weber): Overture: *London Phil. O, Beecham,* Cond; Col. 69410—*Concertgebouw O. of Amsterdam, Mengelberg,* Cond; (Fr. alb) Col. X-34; Dec. 25522-23—*Berlin Phil. O, Schuricht,* Cond; Roy. 513—*Boston Pops O, Fiedler,* Cond; Vic. 12043—*Sym. O, Coates,* Cond; Vic. 9122——Ozean, Du Ungeheuer: *Flagstad,* sop, Vic. 15244—*Lehmann,* sop: Dec. 29014—*Bertendorf,* sop; Dec. 25090.

O Blest Creator of Light: *Ch. of St. Mary's Primrose Hill, Arnold,* Cond; Col. 274.

O Bone Jesu (Palestrina): *U. of Pennsylvania Ch. Soc;* Vic. 15731.

Obregon & O: A Gozar, rh, Say Si Si; Dec. 1052—Cachita; Spic and Spanish; Dec 1574—Piruli; Quimbamba; Dec. 1102.

Occasional Oratorio (Handel): *British Light O, Moore,* Cond, Col. 332—see also: March.

Occhi turchini (Pagliara-Denza): *Gigli,* ten; Vic. 8222.

Oceanides, The (Sibelius): Night-Ride and Sunrise; *BBC Sym. O, Boult,* Cond; (alb) Vic. M-311, 11933-35; AM-311, 11936-38.

Ocean, Thou Mighty Monster: see Oberon, Ozean, du Ungeheuer.

O cease thy singing maiden fair (Rachmaninoff): *Cehotari,* sop; Dec. 20449.

O cessate di piagarmi (Scarlatti): see Orfeo, ecco purch.

O Come, All Ye Faithful: *Crosby,* voc; Dec. 621—*Decca Salon O;* Dec. 2784—*St. Martin's Ch. Soc;* Dec. 324—*Cloister Bells;* Dec. 2131—*Langford,* voc; Dec. 2188—*Luther, Layman & Quar;* Dec. 2866—*Van Amburg,* ten; Var. 8022—*All Saints Church Ch;* Var. 8088—see also Adeste Fidelis; Col. 247.

O'Connell, Charles, Cond: see *Victor Sym. O.*

O'Connell, Charles, ogn: Angelus; Vic. 35767—Ave Maria; Rosary; Vic. 21216.

O Could I But Express In Song (Malashkin). *Kipnis,* bass; Vic. 15894.

Octandre (Varese): see Third Movement. (Fr. alb) Col. M-361, 1307.

Octet for Wind Instruments (Stravinsky): *Moyse, Godeau, Dherin, Piard, Foveau, Vignal, Lafosse, & Delbos, Stravinsky,* Cond; (alb) Col. X-25.

Octet in F (Schubert): *Hobday,* stg. bass, *Draper,* clar, *Hinchcliff,* bas, *Brain,* horn, & *Lener Stg. Quar;* (alb) Col. M-97.

Octet-Scherzo (Mendelssohn): *Boston Pops O, Fiedler,* Cond; Vic. 11947.

Octet-Scherzo (Schubert): *Victor O;* Vic. 24795.

October Twilight (Hadley): *Victor Sym. O;* Vic. 12600.

Odalisque, The (Carpenter): *Hager,* mez-sop. Mus. 1016.

O. de la Soc. des Concerts du Conservatoire, Weingartner, Cond: Tannhauser-Introduction Act III (Wagner); Col. 69793—Tristan-Prelude Act III (Wagner); Col. 69805.

O Del Mio Amato Ben (Donaudy): *Muzio,* sop; (Fr. alb) Col. M-289, 9112.

Odeon Sym. O: Cordoba (Albeniz) Dec. 20372—Le Couronnement do la Muse du Peuple (Charpentier); Dec. 25928-30—Melodies of Chopin (Chopin); Dec. 20444.

Ode on Science (Summer): *Madrigal Sgrs, Engel,* Cond; (Fr. alb) Col. M-329.

Odessa: *Kirilloff's Russian Balalaika O;* Vic. 19776.

O don fatale: see Don Carlos.

O Du Froehliche: *Lehmann,* sop; Dec. 23052—*Tauber,* ten; Dec. 20201.

O du mein holder Abendstern: see Tannhauser.

Oedipus Tyrannus (Paine): *Eastman-Rochester Sym. O;* (Fr. alb) Vic. M-608, 15658.

(Offenbach):
Apache Danse; Vic. 21055——
Orpheus in Hades: Abridged; Dec. 20407-10——Overture: Vic. 35881; Dec. 25465——selections: Dec. 25086; Roy. 1727——
Tales of Hoffman: excerpts; Dec. 23016, 25758, 25262, 25053, 25296, 20000; Col. 68692——Barcarolle; Vic. 1747, 20011, 35839; Col. 68692; Dec. 2585, 2035, 25115——Doll Song; Dec. 29016, 23016, 25296——
La Belle Helene: Overture; Dec. 25145——selections; Roy. 1727——
La Fille Du Tambour-Major-Fantasia; Dec. 25068——
Le Grande Duchesse de Gerolstein: Fantasia; Dec. 20584——selections; Roy. 1727——Galop; Col. 386——
La Perichloe: Tu n'est pas beau; Dec. 29008——
La Vie Parisienne: Abridged; Dec. 20588-93; (alb) Col. X-115——selections; Roy. 1727——
Barbe Bleue: selections; Roy. 1727——
Monsieur et Madame Denis: selections; Roy. 1727——
Can-Can: Vic. 36213——
see also Anthologies: Operas.

Offertorium-Super Flumina (Palestrina): *Sistine Ch.* Vic. 7813.

Officer of the Day March (Hall): *Goldman Band;* Vic. 26048—*Pryor's Band;* Vic. 19895.

A Little Bit of Heaven: *O' Flynn,* voc; Var. 8005.

Of Thee I Sing-Gems (Gershwin): *Froman; Schuyler; Victor Salon Gr;* Vic. 12332—*Lyman & O;* Bru; 20103—*Fray & Braggiotti,* duo-pf; (Fr. alb) Dec. 96, 2875—*Prima & O;* Dec. 2749.

O Ginctte Do Pierrozinho (Villa-Lobos): *De Castro,* pf; Col. 69601.

O Great is the Depth (Mendelssohn): *BBC National Ch, Woodgate,* Cond; Col. 7343.

Oh Boy (Kern): *Victor Light Opera Co;* Vic. 12414.

Oh! Boys, Carry Me 'Long: see Foster.

Oh, Caesar, Great Wert Thou: see King's Henchman, The.

Oh, Columbia the Gem of the Ocean: *Luther, Layman & Century Quar;* Dec. 2428—*Decca Band, with Ch;* (Fr. alb) Dec. 139, 1793.

Oh Come, Do Not Delay: see Marriage of Figaro.

Oh Death, Thou Art Bitter: see O Tod, wie bitter bist du (Brahms).

Oh! Dem Golden Slippers *Fisher & O;* Dec. 2571—*Luther,* voc; Dec. 2137—*Plehal Bros,* hca. duo; Dec. 3096.

Oh, Do Not Sing Again (Rachmaninoff): *Rosing,* ten, Dec. 29050.

Oh, Dry Those Tears (Del Riego): *Crooks,* Vic. 9008.

Oh Hall of Song: see Tannhauser.

Ohime dove il mio ben (Monteverde): *Derenne & Cuenod;* ten; Vic. 12302—*Castelazzi,* sop; Vic. 15466.

Oh! How I Hate To Get Up in the Morning: *Dorsey Bros & O;* Vic. 25824.

Oh, How I Miss You Tonight: *Robertson & O;* Dec. 1952.

Oh How Willing I Would Remain With You (Strauss, R.): *Teschemacher,* sop; *Ralf,* ten; with *Saxon State O, Bohm,* Cond, (Fr. alb) Vic. M-660.

Oh Johnny: *Corn Cobblers;* Var. 8093—*Miller & O;* Blu. 10507—*Herbeck & O;* Voc. 5250—*Andrews Sisters,* voc; Dec. 2840—*Robertson & O;* Dec. 2845—*Busse & O;* Dec. 2574—*Tucker & O;* Col. 35228.

Oh Joy to be Musing: see Secret of Suzanne.

Oh Kay-Gems (Gershwin): Maybe; Do-Do-Do; Clap Yo' Hands; Someone to Watch Over Me; *Victor Salon Gr, Shilkret,* Cond; (Fr. alb) Vic. C-29, 12335.

Oh, Lady Be Good (Gershwin): *Foursome,* voc; Dec. 2880—*Whiteman & O;* Dec. 2223—*Basie & O;* Dec. 2631—*Norvo & O;* Dec. 779—*Henke,* pf; CI. 100—*Jones-Smith, Inc;* Voc. 3459—*Hot Club of France;* Roy. 1754—*Victor Salon Gr.* (Fr. alb); Vic. C-29, 12336—*Sullivan & O;* Voc. 5496—*Trumbauer & O;* Var. 8269—*Foursome,* voc; (Fr. alb) Dec. 97, 2880—*Slim & Slam;* Voc. 4163—*Shaw & O;* Blu. 10430—*Reynolds & O;* Blu. 7241—*Goodman & Trio;* Vic. 25333—*Clinton & O;* Vic. 25724.

Oh! Lemuel: see Foster.

Oh, Little Town of Bethlehem (Brooks-Redner): *Homer Hall Glee Club;* Vic. 25480—*White,* ogn; Vic. 26051—*Green,* Chimes; Vic. 26079.

Oh Lovely Maiden: see Boheme.

Oh Love That Wilt Not Let Me Go: *Andrews,* ogn, Vic. 21459.

Oh, Lovely Night (Teschemacher-Ronald): *Flagstad,* sop; Vic. 1890.

Ohman, Phil: see *Arden-Ohman O.*

Oh, pourquoi ne m'a-tu pas regardee: see Salome.

Oh Promise Me (de Koven): see Robin Hood.

Oh, Rest in the Lord: see Elijah.

Oh, Sleep Why Dost Thou Leave Me (Handel): *Maynor,* con; Vic. 15826.

Oh, Suzanna: *Madrigal Sgrs, Engel,* Cond; (Fr. alb) Col. M-329, 4208—*Wilfahrt & O;* Dec. 1687—*Fisher & O;* Dec. 2099—*Plantation Sgrs;* Var. 8142—*Luther & Murray Quar;* Dec. 2000—*Augustana Ch;* Vic. 1971—*Dalhart-Robison,* sgrs; Vic. 21169—*Harding Sisters;* Vic. 22949—see also Foster.

Oh! That I Might Retrace the Way: see O' Wusst ich doch den Weg zuruck (Brahms).

Oh, That We Two Were Maying (Kingsley-Nevin): *Tibbett,* bar; Vic. 1172—see also Nevin.

Oiseau de Feu (Stravinsky): see Fire-Bird Suite.

O Isis und Osiris: see Magic Flute.

O Jesu Christe (Berchem): *St. Nicolas Church Ch, Paris, Lepage,* Cond; Dec. 20607.

O'Keefe, Walter: Man on the Flying Trapeze; Vic. 24172.

O Komm in Traum (Liszt): *Scheidl,* bar. BP. 95061.

O Little Town of Bethlehem (Redner): *Madrigal Sgrs, Engel,* Cond; Col. 322.

O Mort (Lully): see Air de Merope.

O Noble Lame Etincelante (Massenet): *Thill,* ten; Col. 9124.

O Ruddier Than The Cherry (Handel): *Noble,* bar; Col. 4144.

Olcott, Dennis, voc: Adeste Fideles; Voc. 4489.

Olczewska, Maria, con: Rosenkavalier (Strauss, R.); (alb) Vic. M-196, AM-196.

Old Bangum: *Summers,* voc; (Fr. alb) Col. M-408.

Old Black Joe: *Four Squires,* voc; Voc. 5389—*Mills Bros.* voc; Dec. 3132—*Krupa & O;* Col. 35205—*Luther & Murray Quar;* Dec. 1998—*Tibbett,* bar; Vic. 1265—*Green,* chimes; Vic. 26190—*T. Dorsey & O;* Vic. 26145—see also Foster.

Old Chisholm Trail: *Jenkins,* voc; Vic. 24546—*Mac & O;* Vic. 21421.

Old Colony Times: *Madrigal Singers, Engel,* Cond; (Fr. alb) Col. M-329, 4206.

Old Dog Tray: see Foster.

Old Fashioned Love: *McCoy & O;* Dec. 509—*Mills Bros,* voc; Dec. 166.

Old Folks: *Godfrey,* voc; Blu. 7829—*Crosby,* voc; Dec. 2123—*Morgan & O;* Dec. 2084—*Clinton & O;* Vic. 26056.

Old Folks at Home: *Crosby,* voc; Dec. 391—*Luther & Murray;* Dec. 1997—*Lunceford, & O;* Dec. 668—*Armstrong & O;* Dec. 1360—*MacGimsey,* whistler; Dec. 1959—*Southern Male Quar;* Bru. 8501—*Clinton & O;* Vic. 26468—*Kreisler,* vio; Vic. 1325—*Salvi,* hp; Vic. 4001—*Crane,* voc; Vic. 21950—*Neapolitan Trio;* Vic. 20362.

Old French Gavotte: *Schmidt,* vio; Vic. 24528.

Old Glory Triumphal March: *Ringling Bros. and Barnum & Bailey's Band;* Vic. 22671.

Old Harp Singers, The: American Folk Songs (alb) Mus. 41, 221-2.

Old Irish Air: *Gibson,* ogn: Vic. 35999.

Old Italian Airs and Lute Dances: *Quartetto Di Roma;* Vic. 12019-20.

Old Man of the Mountain: *Robertson & O;* Var. 8024.

Old McDonald Had a Farm: *Dornberger & O;* Vic. 24199.
Old Music Box, An (DeSeverac): *Dilling,* hp; Col. 17073.
Old Oaken Bucket: *Tomlin,* voc; Dec. 1821.
Old Polka, An (Dobrowen): *Don Cossack Ch, Jarov,* Cond; Col. 7240.
Old Refrain, The (Kreisler): *Bluestone,* vio; Bru. 8465—*Decca Salon O;* Dec. 2712—*Kreisler,* vio; Vic. 1465—*Melton,* ten; Vic. 22336—*Gibson,* ogn; Vic. 36019.
Old Rugged Cross (Bernard): *Talley,* sop; Vic. 1340—*Rodeheaver,* Vic. 19875—*Seth Parker Trio;* Vic. 24712.
Old Ship of Zion, The: *Old Harp Sgrs,* voc; (Fr. alb) Mus. 41.
Old-Time Religion: *Tuskegee Quar;* Vic. 20519.
Old Timers O: Me and that Old Gang of Mine; It's Time to Sing Sweet Adeline; Var. 8040—Waltz Medley; Blu. 5265—Waltz Medley; Two-Step Medley; Blu. 5266—I'm Alone Because I Love You; Dear Old Girl; Blu. 7218—My Buddy; I Wonder Who's Kissing Her Now; Blu. 7230—Down by the Old Mill Stream; Let Me Call You Sweetheart; Blu. 7246—My Wild Irish Rose; When Irish Eyes Are Smiling; Blu. 7270—My Gal Sal or They Called Her Frivolous Sal; I Wonder What's Become of Sally; Blu. 7346—The Curse of an Aching Heart; Take Me Out to the Ball Game; Blu. 7457.
O Little Town of Bethlehem: *Baker,* voc; Dec. 2189—*Paul,* ogn; Dec. 1550—*Chapel Quar,* voc; Dec. 1054.
Oliver, King & O: Dipper Mouth Blues; HRS. 4—St. James Infirmary; When You're Smiling; Blu. 5466—Boogie Woogie; Mule Face Blues; Blu. 6778—What You Want Me to Do; Too Late; Blu. 7242—The Trumpet's Prayer; Call of the Freaks; Blu. 7705—Sugar Foot Stomp; UHCA 42—High Society Rag; Tears; HRS-12—Shake It & Break It; Stingaree Blues; Blu. 10707.
Old Man Mose: *Armstrong & O;* Dec. 622—*Duchin & O;* Bru. 8155—*Golden Gate Jubilee Quar;* Blu. 10154.
Ol' Man River (Kern): *McCoy & O;* Dec. 2217—*King & O;* Dec. 801—*Bradshaw & O;* Dec. 236—*Robeson,* bar. with *Young & O;* Bru. 20114—*Raye,* voc; Bru. 8433—*Williams & O;* Voc. 4086—*Beiderbecke & O;* UHCA. 25—*Thomas,* bar; Vic. 1571—*Robeson,* bar; Vic. 25376—*Whiteman & O, Robeson,* bar; Vic. 35912—*Whiteman & O;* Vic. 25249—*The Revelers,* voc; Vic. 21241—see also Kern.
Olof, Victor O: Callirhoe Ballet Suite (Chaminade); Dec. 25189.
O Lord God (Tschesnokoff): *Augustana Ch;* Vic. 15644.
O Love From Thy Powers (Saint-Saens): *Anderson,* con; (alb) Roy. 17, 1764.
Olsen, George & O: Darn Clever, These Chinee; Var. 8176—Horses; Var. 8176—Woodpecker; She Broke His Heart of Oak; Var. 8167—Cathedral in the Pines; There's a Village in a Valley; Dec. 1785—Little Lady Make-Believe; Sixty Seconds Got Together; Dec. 1786—Somewhere With Somebody Else; Why'd Ya Make Me Fall in Love; Dec. 1824—Play, Fiddle, Play; Rock-a-Bye Moon; Vic. 24165—Sunny; Who; Vic. 19840.
Olympic Hymn (Strauss, R.): *Bruno Kittel Ch. & O, Kittel,* Cond; Dec. 20294.
O Marenariello: *Schipa,* ten; Vic. 1717.
Ombra leggiera: see Dinorah.
O Men from the Fields (Hughes-Colum): *Thomas,* bar; Vic. 2033.
O'Meara, Anita, ogn: Oh Johnny; If I Didn't Care; Gen. 165—It's a Hap Hap Happy Day; The Man Who Comes Around; Gen. 166—Chatterbox; Indian Summer: Gen. 167—Scatterbrain; Darn That Dream; Gen. 168—The Little Red Fox; In An Old Dutch Garden, Gen. 169.
O Mio Favorita (Donizetti): *Anderson,* con; (alb) Roy. 17, 1763.
O Mio Fernando: see Favorita.
Omnipotence, The (Schubert): *Tibbett,* bar; Vic. 15891.
O'More, Colin, ten: Danny Boy; Kitty of Coleraine; Vic. 21330—Hat My Father Wore; When Irish Eyes Are Smiling; Vic. 21179—That Old Irish Mother of Mine; That Tumbledown Shack in Athlone; Vic. 21013—see also Trial by Jury.
Omphale's Spinning Wheel: see Rouet D'Omphale. Le.
On A Bicycle Built for Two: *Ayers & O;* Voc. 4945.
Once Again Let Me Hear Thee: see Don Pasquale.
Once O'er Azure Fields: see Andrea Chenier.
Once There Lived a Lady Fair (Clutsam): *Tauber,* ten; Dec. 20275.
Ondine & Hommage a S. Pickwick, Esq. (Debussy): *Gaillard,* pf; Dec. 20063—see also Preludes, Book II (alb) Col. M-382, 17166.
Ondine (Ravel): *Gieseking,* pf; Col. 69020—see also Gaspard de la Nuit; (alb) Col. X-141.
Ondine (Debussy): *Copeland,* pf; Vic. 1643.
One Alone: *Crooks,* ten; Vic. 1370—*Horlick & O;* (Fr. alb); Dec. 98, 2888—*Peerce,* ten; Roy. 1873.
One Fine Day (Puccini): *Durbin,* sop; Dec. 15044—*Moore,* sop; Dec. 29090—*Decca Concert O, Horlick,* Cond; Dec. 18033.
Onegin, Sigrid, con: **Victor for all Nos:** Alleluja (Mozart); 1367 — Alto Rhapsodie (Brahms); 7417-8—Don Carlos: O don fatale (Verdi); 7191—Du bist die Ruh' (Schubert); 7075—Erlkönig, Der (Goethe-Schubert); 7657—Favorita: O mio Fernando (Donizetti); 7191—Huguenots; Nobles Seigneurs Salut (Meyerbeer); 7146—Lied im Grunen, Das (Schubert); 7657—Lorelei, Die (Liszt); 7075—Lucrezia Borgia: Brindisi (Donizetti); 1367—Orfeo ed Euridice: Che faro senza Euridice (Gluck); Prophète: Ah, mon fils! (Meyerbeer); 6803—Phophète: O Prètres de Baal (Meyerbeer); 7146—Samson et Dalila (Saint-Saens); Mon coeur s'ouvre à ta voix; Printemps qui commence; 7320.
One Kiss: *MacDonald,* sop; Vic. 2048—*Horlick & O;* (Fr. alb) Dec. 98, 2884.
One Night of Love: *Young & O;* Dec. 238—*Keller,* voc; Dec. 292—*Moore,* sop; Bru. 6994.
One of Whom I Dreamed, The: see Traviata.
One Rose, The: *Crosby,* voc; Dec. 1201—*Young & O;* Dec. 881—*McIntire & O;* Dec. 558—*Paradise Island Trio;* (Fr. alb) Dec. 136, 1470—*Clinton & O;* Vic. 25724.
One Small World (Tschaikovsky): *Kurenko,* sop; (Fr. alb) Vic. M-678.
One Sweetly Solemn Thought (Carey-Ambrose): *Werrenrath,* bar; Vic. 1120—*Curtis,* syt; Vic. 26189.
One Thing Befalleth: see Denn es gehet dem Menshen (Brahms).
On Every Festal Morning: see Rigoletto.
On Hearing the First Cuckoo in Spring (Delius); *Royal Phil. O, Beecham,* Cond; (Fr. alb) Col. X-31, 67475—*London Sym. O, Toye,* Cond; Vic. 4270.
On Her All Joy Dependeth: see Don Giovanni.
Only a Rose: *McIntire & O;* Dec. 1482—*Barnet & O;* Blu. 10227—*Crooks,* ten; Vic. 1448—*Victor Light Opera Co;* Vic. 19897.
On Ma Journey: *Robeson,* bar; Vic. 25547.
On Mischief Bent: see Rigoletto.
Onnou, Alphonse, vio: see *Schnabel-Mass-Onnou.*
O No, John: *Dadmun,* voc; Vic. 4023.
On Springfield Mountain: *Old Harp Singers;* (alb) Mus. 41, 222.
On the Alamo: *Bryant & O;* Dec. 1772—*Busse & O;* Dec. 774—*Duchin & O;* Col. 35491.
On the Isle of May: *Jurgens & O;* Voc. 5361—*Simms,* voc; Voc. 5350—*Smeck & O;* Dec. 3035—*Herman & O;* Dec. 2993—*Boswell,* voc; Dec. 3004—*McGee & O;* Var. 8145—*Barron & O;* Blu. 10594—*Kaye & O;* Vic. 26482—*Kyser & O;* Col. 35375.
On the Mall (Goldman): *Goldman Band;* Vic. 26292—*Pryor's Band;* Vic. 20559.
On the Picket Line: *Bauman,* bar; *Manhattan Ch;* Tim. 1044.
On the River Boat (Brahms): *Helmrich,* sop; (Fr. alb) Col. M-234, 1233.
On The Road To Mandalay: *Kyser & O;* Bru. 8415—*Alexander & O;* Blu. 10073—*Tibbett,* bar; Vic. 11877—*Werrenrath,* bar; Vic. 6638—*Assoc. Glee Clubs;* Vic. 22030—*Crawford,* ogn; Vic. 24032.
On the Sunny Side of the Street: *Armstrong & O;* Dec. 1560—*Webb & O;* Dec. 172—*Hardman & Hammond Five;* Col. 35341—*Webb & O;* Voc. 3246—*Hampton & O;* Vic. 25592.
On the Trail (Grofe): *Young & O;* Dec. 15004—*Whiteman & O;* Vic. 36095.
Onward, Christian Soldiers: *Victor Mixed Ch;* Vic. 21841—*Creatore's Band;* Vic. 35957.
On Wings of Dream (Arensky): *Ponselle,* sop; Vic. 16451.
On Wings of Song (Mendelssohn): *Lehmann,* sop; Dec. 25806—*Spalding,* vio; Bru. 50066—*Heifetz,* vio; Vic. 6848—*Schumann,* sop; Vic. 1837.
On, Wisconsin: *Powell,* voc; Dec. 2013—*King's Band;* Dec. 137—*All Star Collegians;* Voc. 4445—*Goldman Band;* Bru. 6978.
On With the Play: see Pagliacci.
O Palais Radieux (Rever): *Lawrence,* sop; with *Pasdeloup O; Coppola,* Cond; Vic. 15892.
O Paradiso: see Africana.
O patria mia; See Aida.
Open Road, The (Strauss, J.): *Thomas,* bar; Vic. 16184.
Open the Gates of the Temple (Crosby-Knapp): *Crooks,* ten; Vic. 55287.
Open Thy Lattice, Love: see Foster.
Open Thy Window: see Don Giovanni.
Open to Me the Gates of Repentance (Wedel): Chaliapin, bass; Vic. 7716.
Opera-Comique O, Paris, Cloez, Cond: **Decca for all Nos. unless otherwise indicated:** Golliwogg's Cakewalk (Debussy); Gopak (Mousorgsky); 20117—Marche Heroique (Saint-Saens); 25027—Danse Macabre (Saint-Saens); 25525—A Hot Day in Little Russia (Mousorgsky); 20116—Ballet Music-Manon (Massenet); 25401—Sylvia Ballet (Delibes); 20025-26—Prelude a l'Apres-Midi D'un Faune (Debussy); 25048—L'Enfant Prodigue (Debussy); 25417—Ballet Egyptian (Liugini); 20013-14—Preludes I & IV (Bizet); 20005—Faust-selections (Gounod); 20510-13, 25857-64—Carmen-selections (Bizet); 20005, 20514-16, 20643, 25918-9——
Busser, Cond: Faust-complete (Gounod); (alb) Vic. M-105, AM-105.
Opera Presentation of South of the Border: *Templeton,* pf. & voc; (Fr. alb) Vic. P-19.
Operas-Minutes (Milhaud): *Ens. Pro Musica with O. & Ch, Milhaud,* Cond; (alb) Col. M-309, 69059-61.
Opernball, der, Overture (Heuberger): *Berlin State Opera O;* BP. 35012.
O Pretres de Baal: see Prophete.
O Quam Suavis (Goller): *Boys' Ch. of the Hofburg Cathedral, Vienna;* Dec. 25467.
Oratorio De Noel (Saint-Saens): *St. Nicolas Church Ch, Paris, Lepage,* Cond; Dec. 20605.
Orchestral Suite (Handel): Introduction, Rigaudon, Polonaise, Arietta, Passacaglia; *London Sym. O, Harty,* Cond; Dec. 25610-11.
O. de la Soc. des Concerts du Conservatoire, Paris: Concerto for Violin & Orchestra (Bloch); (alb) Col. M-380—Concerto No. 1 in E Flat (Liszt); (alb) Col. M-371—Rouet D'Omphale, Le (Saint-Saens); Col. 67480.
O. Des Concerts Colonne, Enesco, Cond: Concerto in E Minor (Mendelssohn); (alb) Vic. M-531, AM-531—Legende (Wieniawski); Vic. 15423——
Pierne, Cond: **Decca for all Nos:** Fireworks; Polka & Galop-Suite No. 2 for Small Orchestra (Stravinsky); 25509 — Psyche-excerpts (Franck); Choral (Franck); 25454-56 — Impressions De Music-Hall-excerpts (Pierne); 25396-98 — Ma Mere L'Oye Suite - excerpts (Ravel); The Firebird - Berceuse (Stravinsky); 25319-20 — Tale of Tsar Saltana-The Flight of the Bumble Bee; Capriccio Espagnol-Fandango Asturiana (Rimsky-Korsakov); 25486 — Bource Fantasque (Chabrier); 25333—Espana Rhapsodie (Chabrier); 25022—Gwendoline Overture; Ronde Villageoise (Chabrier); 25312-13 — Symphonie fantastique; Un Bal; Marche au Supplice; Songe D'une Nuit de Sabbat (Berlioz); Joyeuse Marche (Chabrier); 25308-11 — Petrouchka Ballet-excerpts (Stravinsky); 25526-28—Suite No. 2, Marche, Valse, Polka, Galop (Stravinsky); 25886—Le Roi D'Ys Overture (Lalo); 25380-81 — Rapsodie Norvegienne (Lalo); 25331-32—Iberia-excerpts (Debussy); 25558-60—Nocturnes (Debussy); 25544-46 — Prelude a L'Apres-Midi d'un Faune (Debussy); 25392 — Redemption-Symphonic Interlude (Franck); *25066-67* — Ramuntcho; La Ciderie; Fandanguillo; La Couvent D'Amezqueta (Pierne); 25335—La Peri-Poeme Danse (Dukas); 25133-34—Rapsody Espagnole; Prelude a la Nuit; Malaguena; Habanera; Feria (Ravel); 25321-22—Midsummer Night's Dream -excerpts (Mendelssohn); 25399-400—Coq D'Or -excerpts (Rimsky-Korsakov); 25382—Capriccio Espagnal (Rimsky-Korsakov); 25363-64—Pavane pour une Infante defunte (Ravel), 25416 — Cydalise et le Chevre-Pied-excerpts (Pierne); 25371-72—Forest Murmurs (Wagner); 25504 — Samson et Dalila Bacchanale (Saint-Saens); 25334—Prelude to Act III; Dance of the Apprentices; Procession of the Mastersingers (Wagner); 25502-03—L'Arlesienne Suite (Bizet); 25513-16—In the Steppes of Central Asia (Borodin); 25390—Romeo et Juliette-excerpts (Berlioz); 25029, 25550.
O. des Concerts Straram: Capriccio for Piano & Orchestra (Stravinsky); (alb) Col. M-152—Daphnis et Chloe (Ravel); (alb) Col. X-32—Escales (Ibert); (alb) Col. X-16—Estin de L'Araignee (Foussel); (alb) Col. X-23—Prelude a L'Apres-Midi D'Un Faune (Debussy); Col. 68010—Symphony des Psaumes for Orchestra & Chorus (Stravinsky); (alb) Col. M-162.
O. Iberica, Madrid, Lago, Cond: Serenata de la Fantasia Morisca (Chapi); Capricho Arabe (Tarrego); Dec. 20355—Estudiantina (Turina); Cadiz (Albeniz); Dec. 20373—Suite No. 2 in B Minor, Rondeau, Polonaise & Badinerie (Bach, J. S.); Dec. 20321.
O. Mascotte: Under the Bridges of Paris (Scotto); Vienna, City of My Dreams (Sieczynski); Dec. 20033.
O. of the Assoc. Sym., Paris, Casadesus, Cond: Les Erinnyes Incidental Music (Mascagni); Dec. 20095-99.
O. of the Brussels Royal Conservatory: **Columbia for all Nos:** The Birds (Respighi); (alb) X-108—Cephale et Procris (Gretry); 69002—Interludium in Modo Antico (Glazounov); March-The Love of Three Oranges (Prokofiev); 67812—Psyche et Eros (Franck) 67813—Stenka Razin (Glazounov); 7202 & 3—Suite No. 3 in D (Bach, J. S.); (alb) M-135—Symphony in G (Haydn); (alb) X-14—Till Eulenspiegels Lustige Streiche (Strauss, R.); 67478-79.
O. of the Concerts Poulet, Paris, Poulet, Cond: Ronde Burlesque (Schmitt) Dec. 25345—The Love For Three Oranges-excerpts (Prokofieff); Dec. 25123-25 — Redemption (Franck); Dec. 25066-7.
O. of the Theatre Royal de la Monnaie Brussels: Dances Nos. 1 & 2, La Vida Breve (De Falla); (Fr. alb) Col. M-146—Mignon (Thomas); (alb) Col. OP. 19.
O. Raymonde: **Columbia for all Nos.:** Artists' Life (Strauss, J.); 368 — Chanson D'Amour; A Night on the Waves; 278—The Dancing Clock; Dancing Doll (Poldini); 265—Galop-Grand Duchess (Offenbach); Tritsch, Tratsch (Strauss, J.); 386 — Glow Worm (Lincke); Indian Mail; 305—Gounod in Vienna; 238—Grief (Chopin); Waltzes (Brahms-Walter); 7353—Manhattan Moonlight; Manhattan Serenade (Alter); 365—Merrie England Dances (German); 317—On the Beautiful Blue Danube (Strauss, J.); 262—Orient Express; Taming the Tiger; 282—Three Jolly Brothers; The Wedding of the Rose; 253—Voices of Spring (Strauss, J.); 360.
O. Sevilla, Roberti, Cond: Mallorca; Torre Bermeja (Albeniz); Dec. 25809 — Aragon: Puerta de Tierra (Albeniz); Dec. 20371.
O. Sym. de Paris: **Columbia for all Nos.:** Bouree Fantasque (Chabrier); 17108 — Les Chants de la Mer (Gaubert); (alb) X-109—Concerto in D for Piano & Orchestra (Haydn);

(alb) X-118—Concerto in F for Harpsichord & Orchestra (Mozart); (alb) X-114—Concerto No. 24 in C Minor for Piano & Orchestra (Mozart); (alb) M-356—Dance of the Furies (Gluck); 69250—Dance of the Spirits (Gluck), 69250—Danse Russe (Shostakovich); (Fr. alb) M-347, 17120—Dnieprostroi (Meytuss); (Fr. alb) M-347, 17121—The Holy Family Resting by the Wayside; The Childhood of Christ (Berlioz); 69340—Marche Heroique (Saint-Saens); 69408—Orchestral Excerpts from Four Operas (Lully); (alb) M-376—Orpheus (Gluck); (alb) OP. 15—Overture, La Dame Blanche (Boieldieu); 69599—Polka (Shostakovich); (Fr alb) M-347, 17120—Russian Modern Music; (alb) M-347—Steel Foundry (Mossolov); (Fr. alb) M-347, 17121—Symphonie Fantastique (Berlioz); (alb) M-267 — The Three Waltzes (Strauss-Carlven); 421 — Todtentanz (Liszt); (alb) X-122—Valse Grise; Un Carnet de Bal; 383.

Ord, Boris, hschd: see Pougnet, Jean.

Ordinary of the Mass: see Anthologies: Liturgical Music-Gregorian Music.

Ore Dolci e Divine: see Rondine.

O Rejoice, Ye Christians (Bach): *Hamilton College Ch. Fancher,* Cond; Roy. 1865.

Orestie D' Eschyle, L' (Milhaud): *Soloists & Coecilia Ch. & Orch. of Antwerp, de Vocht,* Cond; (alb) Col. X-64, 9118-19.

Orfeo Catala De Barcelona: Cantatas No. 4 & 140 (Pujol-Bach); (alb) Vic. M-120, AM-120—Missa Solemnis (Beethoven); (alb) Vic. M-29.

Orfeo (Monteverde): Ecco purch'a voi ritorno; *Crane,* sgr; Vic. 21747.

Orfeo Ed Euridice (Gluck): Complete opera: *Vlassov Russian Ch. & O. Sym. de Paris, Tomasi,* Cond; (alb) Col. OP. 15, 11000-007, OP.-AM-15, 11008-15——

Dance of the Furies; *O. Sym. de Paris, Tomasi, Cond; Col. 69250—Detroit Sym. O, Gabrilowitsch,* Cond; Vic. 6834—*Phil. O. Paris, Cloez,* Cond; Dec. 20065——

Ballet Music; *Phil. Sym. O.* (Fr. alb) Vic. M-65, 7138——

I Have My Lost My Euridice; *Szantho,* con; Vic. 14229—*Onegin,* con; Vic. 6803—*Thorborg,* mez-sop; Dec. 23029——

Melodie; *Petri,* pf; Col. 69153.

Organ Concerto (Handel): see Concerto in B Flat and Concerto No. 10 in D Minor.

Organ Grinder, The (Schubert): see Der Leiermann; Col. 4128.

Organ Music (Bach): Vol. I, Preludes & Fugues; *Schweitzer,* ogn; (alb) Col. M-270, 11016-22, AM-270, 11023-29—Vol. II, Chorale Preludes; *Schweitzer,* ogn; (alb) Col. M-310, 11082-88, AM, 11089-95—Vol. III, Preludes & Fugues; *Schweitzer,* ogn; (alb) Col. M-320, 1101-07; AM-1108-14—Chorale Preludes; *Biggs,* ogn; (alb) Vic. M 616, 15729-30.

Orgia (Turina): *Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-146, 67822.

Orient Express: *O. Raymonde, Walter,* Cond; Col. 282

Oriental (Cui): *Whiteman & O;* Vic. 21599—*Elman,* vio; Vic. 1354—*Lohoschutz & Nemenoff,* duo-pf; Vic. 2084—*Decca Little Sym. O. Mendoza,* Cond; (Fr. alb) Dec. 91, 23121—*Selinsky,* vio; Bru. 8494—*Feuermann,* cel; *Moore,* pf; Col. 17158.

Orientale (Glazounov): *Pro Arte Quar;* (Fr alb) Vic. 255, 8612.

Oriental Fantasy: see Islamey (Balakirew).

Oriental Strut: *Armstrong & O;* HRS. 10.

Original Dixieland Band: see La Rocca.

Original Dixieland Five: Bluin' the Blues; Clarinet Marmalade; Vic. 25525—Skeleton Jangle; Tiger Rag; Vic. 25524.

Original Dixieland Jazz Band: Good-Night Sweet Dreams, Good-Night; In My Little Red Book; Blu. 7444.

Origin of Design (Handel): *London Phil. O, Beecham,* Cond; Col. 68156—see Also: Minuet; (Fr. alb) Col. X-60, 68475—Minuet; Sarabande; Col. 68881.

Ormandy, Eugene, Cond: see *Minneapolis Sym. O. & Philadelphia O.*

Orpheus (Liszt): *Columbia Broadcasting Sym. O, Barlow,* Cond; (alb) Col. X-165, 69867-68.

Orpheus in Hades (Offenbach): *Bela O;* Dec. 25465—*Lorand O;* Dec. 25086—*National Opera O, Schuricht,* Cond; (alb) Roy. 15, 543—*London Phil. O;* Vic. 12604—*Victor Sym. O;* Vic. 35881—Abridged Operetta: *Soloists, Ch. & O, Romer,* Cond; Dec. 20407-10.

Orquesta Antoval: see Anthologies; Rumba & Conga.

Orquesta Nacional de Boffill: El Manguero; La Conga Chene; Var. 8334.

Orquesta Tipica Mattia: see Anthologies; Tango.

Orquesta Tipica Mexicana Lerdo: Alla En El Rancho Grande; Donde Estas Corazon; Col. 380.

O Sacred Head (Hassler-Wick): *St. Olaf Ch.* Vic. 35920.

O Salutaris Hostia (Luce): Journet, Bass; Vic. 6559.

Osborne, Will & O: **Decca for all Nos. unless otherwise indicated:** Boomps-A-Daisy; Indian Summer; Var. 8153—Would'st Could I But Kiss Thy Hand, Oh Babe; The Man Who Comes Around; Var. 8143—This Changing World; It's A Whole New Thing; Var. 8104—Between 18th & 19th on Chestnut St.; Hungry for a Rhapsody; Var. 8113—Happy Birthday to Love; Fit to Be Tied; Var. 8092—Tumbling Tumbleweeds; You Call It Madness; Var. 8210—You're Lonely and I'm Lonely; Louisiana Purchase; Var 8290—I'm Stepping Out With a Memory Tonight; Yours Is My Heart Alone; Var. 8280—Am I in Love?; 1383—Anywhere I Hang My Hat; 2225—Born to Love; 1362—Buzz Mirandy; 1717—Danny Boy; 2232—Don't Ever Change; 1361—Down Home Rag; 2262—Gentleman Awaits; 2442—Have a Heart; 2311—Have You Got Any Castles, Baby?; 1395—If I Can Count on You; 1455—If It Rains-Who Cares!; 1849—I Hum a Waltz; 1362—I'll Still Be Loving You; 1926—I Love to Whistle; 1754—In the Still of the Night; 1467—Isn't it Wonderful, Isn't it Swell; 1925—I Stumbled Over Love; 1074—It's De-Lovely; 1058—It Took a Million Years; 2311—Just a Kid Named Joe; 2225—Let Me Borrow an Hour of Tomorrow; 1769—Listen to the Glissin'; 1915—Little Drummer Boy; 1926—Melody Farm; 1637—Moon is a Silver Dollar; 2335—Moonlight on the Campus; 1395—One I Love; 1637—On With the Dance; 1394—Outside of Paradise; 1611—Please Pardon Us, We're in Love; 1371—Remember Me?; 1383—Rosalie; 1467—Same Sweet You; 1837—Shenanigans; 1611—Silver on the Sage; 1951—Singin' the Blues; 1717—Sing, My Heart; 2335—So Little Time; 1769—So Lovely; 1915—Something Tells Me; 1754—Tea on the Terrace; 1058—Tell Me Pretty Maiden; 2442—That Foolish Feeling; 1075—That Night in Avalon; 1925—There's a Gold Mine in the Sky; 1455—There's a Silver Moon on the Golden Gate; 1074—There's Honey on the Moon Tonight; 1849—This Time It's Real; 1837—Till the Clock Strikes Three; 1361—Twelfth Street Rag; 1534—When Twilight Comes; 1951—Where Are You?; 1075—Where Has My Little Dog Gone?; 2262—Yaaka Hula Hickey Dula; 1534—You're Gonna See a Lot of Me; 2232—You've Got Something There; 1394.

O schoner Mai Waltz (Strauss, J.): *Schwarz,* sop; Dec. 20308.

O sink hernieder: see Tristan und Isolde.

Os Justi, Motette (Bruckner): *Der Dresdner Kreuzchor;* BP. 35034.

O Sole Mio: *Keipura,* ten; Dec. 23027—*Schmidt,* ten; Dec. 23042—*Katzman & O;* Dec. 124—*Pietro,* acd; Dec. 1276—*Imre & O;* Dec. 20206—*Smeck & O;* Var. 8021—*Martini,* ten; Col. 17197—*Giuseppini,* gtr; (Fr. alb) Dec. 124, 18057—*Bradley & O;* Col. 35443—*Peerce,* ten; Roy. 1869—*Thoni,* acd; Col. 425—*Bjoerling,* ten; Vic. 4379—*Caruso,* ten; Vic. 1616—*Gigli,* ten; Vic. 1678—*Schipa,* ten; Vic. 1099—*de-Gogorza,* bar; Vic. 1263—*Wilkinson,* sgr; Vic. 24538 — *Victor O;* Vic. 20172 — *Neapolitan Trio;* Vic. 20248.

O sommo Carlo: see Ernani.

O Souverain! O Juge! O Pere! (Massenet): *Thill,* ten; Col. 9124.

Ostinato (Bartok): *Bartok,* pf; (Fr. alb) Col. 361, 1306.

Ostrcil, Otakar, dir: see *Prague National Opera Co.*

Oswald, Marianne, sop: Le Bateau Ivre; L' Emigrante; Col. 290—Les Boules de Neige; Mes Soeurs, N'Aimez-Pas Les Marins; Col. 306.

O Taler Weit, O Hohen (Mendelssohn): *Tauber,* ten; Dec. 20250.

Otello (Verdi): Complete opera; (alb) Vic. M-152, 11363-78, AM-152, 11379-94——Abridged opera; (alb) Vic. M-620, 15801-806, AM-620, 15807-812——Ave Maria; *Rethberg,* sop; Vic. 7393—*Sheridan,* sop; Vic. 7102——Credo; *Ruffo,* ten; Vic. 8045; Col. 7299——Salce, salce; *Rethberg,* sop; Vic. 7393—Si Pel ciel; *Caruso, Ruffo,* tens; Vic. 8045——Era la notte; *Husch,* bar; Dec. 20036——Monologo, Dio! Mi potevi scagliar; *Laholm,* ten; Dec. 20452——Dio Ti Giocondi O Sposa; Col. 9102——Gia Nella Notte Densa; Col. 9100.

O terra addio: see Aida.

O That This Too, Too Solid Flesh (Shakespeare): see Hamlet and Shakespeare.

O Tod, wie bitter bist du (Brahms): *Bampton,* sop; (Fr. alb) Vic. M-175, 1610.

Ottabrata, L' (Respighi): *Milan Sym. O, Molajoli,* Cond; Col. 69017.

O tu che in seno: see Forza del Destino.

Our Director (Bigelow): *Goldman Band;* (Fr. alb); Vic. P-5. 26293.

Our Love: *Martin,* voc; Dec. 2377—*J. Dorsey & O;* Dec. 2352—*Nichols & O;* Blu. 10179—*Wood & O;* Bru; 8345—*T. Dorsey & O;* Vic. 26202.

Out of the Deep I Call to Thee: see Aus der Tiefe rufe ich.

Ou va la jeune Hindoue: see Lakme.

Ou voulez-vous aller (Gounod): *Vallin,* sop; Dec. 20328—*Rossi,* ten; Col. 4225.

Over The Hills and Far Away (Delius): see Delius Soc. Set.

Over There: *Victor Male Ch;* Vic. 35937—*Amer. Legion Official Band;* Vic. 24433.

Over the Steppe (Gretchaninoff): *Gorin,* bar; Vic. 4414.

Over The Waves: *Crosby & O;* Dec. 3091—*Korn Kobblers;* Var. 8277—*Horlick & O;* Dec. 2178—*Previn & O;* Dec. 1490—*Ramos & O;* Dec. 10067—*Pietro,* acd; Dec. 1668—*Paramount Theatre O, Anton,* Cond; (Fr. alb) Vic. P-7, 26324—*International Concert O;* Vic. 35774—*Ford Old Time O;* Vic. 19908—*Pryor's Band;* Vic. 19878—*Perry,* acd; Vic 20282—*Eugene & O;* Col. 324.

Overture A La Maniere Francaise (Bach): *Wolff,* hschd; (alb) Col. M-357, 69462-65, AM, 69466-69.

Overture in G Minor (Bruckner): *Queen's Hall O, Wood,* Cond; (alb) Dec. 7, 29041-2.

Overture in D Minor (Handel): *Philadelphia O, Stokowski,* Cond; Vic. 1798.

Overture in B Flat (Mozart): *Societe des Concerts O, Fendler,* Cond; Vic. 12327—*Sinfonietta, Wallenstein,* Cond; Col. 69265.

O Vos Omnes (De Victoria): *Madrigal Sgrs. Engel,* Cond; Col. 9150.

O welche Lust: see Fidelio.

Owens, Harry & O: **Decca for all Nos.:** It Happened In Kaloha; Rhythm of the Islands; 3058—Poi, My Boy, Will Make A Man Out Of You; Sand; 3049—New Hawaiian Love Song; Princess Poo Poo-Ly Has Plenty Papaya; 2931—Purple Hills of Hawaii; Ka-Lu-a; 3191—Aloha Oe; 1907—Along the Way to Waikiki-Inst.; 2420—Beneath a Banyan Tree; 1646—Calling All Lovers; 2528—Cocoanut Grove; 1798—Dancing Under the Stars; 1244—Do the Hula-Hula; 2228—Down Where the Trade Winds Blow; 1243—Dreamy Hawaiian Moon; 1798—Eka Ta Moena La; 1392—Happy Hawaiian Beach Boy; 2504—Ha'U Ha'Ue; 1393—Hawaiian Paradise; 1908— Hawaii Calls; 1265—Heeia-Hula: 2574—Hooheno Keia No Beatuy-Hula; 1646—Hula Blues; 2528—Hula Blues; 1645—If Your Aloha Means I Love You; 1381—Imi Au la Oe; 1265—Island Melody; 1528—It Happened on the Island of Hawaii; 2314—Kahala; 1906—Kaneohe; 1907—Koni Au I Ka Wai; 1266—Little Angel; 2228—My Flow'r of Paradise; 1244—My Isle of Golden Dreams; 1908—Na 'Lii-Haw; 1393—O-Ko-Le-Ma-Lu-Na; 1266—O Ma Ka La Pua; 2039—Oni Oni; 1528—Sing a Hula Song; 2039—Song of the Islands; 1906—Song of the Sea: 2420—Sweet Hawaiian Moonlight Waltz; 2504—Syncopated Hula Love Song; 1243—Ta-Hu-Wa-Hu-Wa-I-Laughing Song; 1381—Tomai Ho Eu Eu-Haw; 2574—Tomi Tomi-Hula; 1645—Ua Like No A Like; 1392—Ukulele Lady-Inst.; 2314.

O What a Rogue and Peasant Slave (Shakespeare): see Hamlet; (alb) Col. M-340.

O Wusst'ich doch den Weg zuruck (Groth-Brahms): *Kipnis,* bass; *Moore,* sop; Vic. 14309—*Thibault,* bar; Vic. 7761.

Oxford Ensemble: Quartet for Flute & Strings (Bach, J. S.); Mus. 1039— Quartets for flute & strings (Mozart); (alb) Mus. 7—Quartet in E Flat Major (Stamitz); Mus. 205-6—Ten Celebrated Minuets: (alb) Dec. 39—Ten Favorite Gavottes; (alb) Dec. 99.

Oxford Symphony (Haydn): see Symphony in G.

Oyanguren, Julio Martinez, gtr: **Columbia for all Nos. unless otherwise indicated:** Ay-Ay-Ay; Waltz in A Major (B-ahms): La Paloma; Elegie (Massenet); Serenade (Schubert); Kujawaiak in A Minor (Wieniawski); (alb) Dec. A-118, 23145-47—Air (Campion); 17110—Alhambra (Parga); 69457 — Allegro (Aguado); 17112—Andalucia; 17080—Arabia; 17080—Capricho; 17076—Capricho Arabe (Tarrega); 69457—Danza Mora (Tarrega); 69003 — Fugue (Campion); 17110 — Gavotte (Campion); 17110—Gavotte (Rameau); 17118—Gigue (Campion); 17110 — Grande Sonate (Sor); (alb) X-84 — Hereu L' (Sirera); 69003 — Jerezana (Sirera); 69003 — Pavana; 17076 — Preludio No. 5 in E (Tarrega); 69003—Preludio No. 6 in B minor (Tarrega); 17100—Preludio No. 11 in D (Tarrega); 17100—Preludio No. 12 in A (Tarrega); 17100—Rondo; 17112—Sonata in A (Cimarosa); 17118—Sonatina (Campion); 17110 — Spanish National Airs; 17109—Theme & Variations; 17076—Tremolo Study (Tarrega); 17100—Zapateado (Sirera); 69003.

— P —

Pace, pace mio Dio: see Forza del Destino.

(Pachelbel, Johann): Two Magnificats; Vic. 15172—Chorale Prelude & Fugue in A Minor; Mus. 1050.

Pacific 231 (Honegger): *Grand Sym. O, Paris, Honegger,* Cond; Dec. 25206 — *Continental Sym. O;* Vic. 9276.

(Paderewski): Minuet in G, op. 14, No. 1; Vic. 16250, (Fr. alb) Vic. M-349-14373, Vic. 6690, Vic. 6731, Vic. 20169, Vic. 25167, Dec. 2344, 25769, Col. 68987. See Minuets.

Paderewski, Ignace, pf: **Victor for all Nos.:** Polonaise in E Flat Minor, op. 26, No. 2 (Chopin); Vic. 36288 — Moonlight Sonata-Adagio (Beethoven); Minuet in G Major (Paderewski); Vic. 16250—By the Brookside (Stojowski); 1426—Campanella, La (Paganini-Liszt); 6825—Chant d'amour, Song of Love. Op. 26, No. 3 (Stojowski); 6633—Dancing Virgins of Delphi, Danseuses de Delphes No. 1 from 1st book of Preludes (Debussy); 1531—Etude in E Major, Op. 10, No. 3 (Chopin); 6628—Etude in G Flat Major, Black Keys. Op. 10. No. 5 (Chopin); 1387—Etude in C Minor, Revolutionary, Op. 10, No. 12 (Chopin); 1387—Impromptu in A Flat, Op. 142, No. 2 (Schubert); 6628—Mazurka in D Major, Op. 33, No. 2 (Chopin); 1541—Mazurka in A Flat Major, Op. 59 No. 2 (Chopin); 1541—Mazurka in C Sharp Minor, Op. 63, No. 3 (Chopin); 7416—Minuet, Op. 14, No. 1 (Paderewski);

16250, (Fr. alb) M-349-14373, 6690—Moment Musical in A Flat Major, Op. 94, No. 2 (Schubert); 7508—Moonlight Sonata; Adagio sostenuto, Op. 27, No. 2 (Beethoven); 6690—Nocturne in E Flat Major, Op. 9, No. 2 (Chopin); 7416—Nocturne in F Sharp Major, Op. 15, No. 2 (Chopin); 6825—Polonaise Militaire, Op. 40, No. 1 (Chopin); 6234—Polonaise in A Flat Major, Opus 53 (Chopin); 14974—Prelude in D Flat, Raindrop Prelude, Op. 28, No. 15 (Chopin); 6847—Prelude in A Flat Major, Op. 28, No. 17 (Chopin); 6847—Prophet Bird, Op. 82, No. 7 (Schumann); 1426—Reflections in the Water, (Debussy); 6633 — Rondo in A Minor, K. 511 (Mozart); 15421 — Sonata in C Sharp Minor, "Moonlight," Op. 27, No. 2 (Beethoven); (alb) M-349 — Theme and Variations in F Minor (Haydn); 14727—Valse Brillante (in E Flat, Op. 18 (Chopin); 6877—Valse Caprice (Rubinstein); 6877—Veils No. 2 from first Book of Preludes (Debussy); 1531—Waltz in C. Sharp Minor Op. 64 No. 2 (Chopin); 6234.

Padiva, pf: Sonata C Minor (Geminiani); (alb) Col. X-155.

Paean (Bax): *Cohen,* pf; (Fr. alb) Col. M-361, 1302.

Paganini-Abridged Operetta (Lehar): *Sgrs. & O. Dobrindt,* Cond; Dec. 20457.

(Paganini): Caprices: No. 1, E Major; No. 2, B Minor; No. 3, E Minor; No. 4, E Flat Major; No. 5, A Minor; No. 6, G Minor; No. 7, A Minor; No. 8, E Flat Major; No. 9, E Major; No. 10, G Minor; No. 11, C Major; No. 12, A Flat Major; (alb) Vic. M-672—No. 13, op. 1; Col. 7323; Vic. 1697—No. 15; Col. 7323—No. 20, op. 1, in D Major; Vic. 1697; Dec. 20666—in E Major; Vic. 14228—in G Minor; Vic. 14228—No. 24; Vic. 1650, 8828——Moto Perpetuo, op. 11; Dec. 23119; Vic. 8661, 8866, 14325, 15547——Grand Quartet, E Major; (alb) Roy. 27——La Campanella; Col. 69798, 68479; Dec. 25933; Vic. 6825, 7599——Sonata No. 12 in E Minor, op. 3; Dec. 25049; Col. 17132——Sonata No. 11, op. 3; Dec. 25049——Concertos; (alb) Vic. M-361, 14420-21——Concerto in D Major; (alb) Vic. M-230, AM-230——La Chasse; Dec. 25933——Variations on a Theme; Vic. 7419, 7420——Etudes No. 3; Dec. 25933.

Paganini Etude in E Flat Major (Liszt-Busoni): *Horowitz,* pf; Vic. 1468.

Pagan Love Song; *Miller & O;* Blu. 10352—*Crosby & O;* Dec. 896—Andrews Sisters; Dec. 1859—*Paradise Island Trio;* Dec. 2586—*Heidt & O;* Col. 35309—*Kaye & O;* Vic. 26340—*Victor Salon O;* Vic. 22043.

Page, Hot Lips & O: I Let a Song Go Out of My Heart; Rock It for Me; Blu. 7567.

Pageantry: *Ringling Bros. and Barnum & Bailey's Band;* Vic. 22474.

Pagliacci, I (Leoncavallo):
Complete: (alb) Vic. M-249; AM-249.
Ballatella-Nedda's Bird Song: *Cebotari,* sop; Dec. 23045—*Lewis,* sop; Vic. 6578——
Harlequin's Serenade: *Schipa,* ten; Vic. 1183——
Intermezzo: *Phil. O, Meyrowitz,* Cond; Roy. 547—*Milan Sym. O, Guarnieri,* Cond; Dec. 25058——
No, Pagliaccio non son! *Martinelli,* ten; Vic. 6754—*Caruso,* ten; Vic. 6001—*Pertile,* ten; Dec. 25869——
Prologue, Si puo!: *Inghilleri,* bar; Dec. 25868—*Tibbett,* bar; Vic. 6587—*Gorin,* bar; Vic. 4409——
Vesti la giubba: *Martinelli,* ten; Vic. 6754—*Caruso,* ten; Vic. 6001, 7720—*Grand Opera O;* Dec. 20383——
Gems: *Victor Opera Co;* Vic. 35932.

Pagliughi, Lina, sop: Lucia di Lammermoor-Mad Scene; Spargi d'amaro piano (Donizetti); Dec. 25823—Cosi Fan Tutte (Mozart); Le Coq d'Or-Hymn to the Sun (Rimsky-Korsakov); Dec. 29018—Il Carnevale Di Venezia (Benedict); Vic. 2061.

Pagodes (Debussy): *Gaillard,* pf; Dec. 25427—*Gieseking,* pf; Col. 69841.

(Paisiello): *La Zingarella;* Dec. 20549.

Pale Moon: *National Cavaliers;* Vic. 21399—*Crawford,* ogn; Vic. 24282.

(Palestrina): Adoremus Te, Christe, Vic. 21622; Roy. 1865—Tenebrae Factae Sunt; Dec. 25218——The Strife is O'er; Dec. 18038——Missa Brevis; (alb) Col. M-299——Nunc Dimittis; (Fr. alb) Col. M-231——Sanctus et Hosanna-Missa; Col. 5712——Super Flumina Babylonis; Vic. 7813; Col. 17146——Gloria Patri; Vic. 20897——Hodie Christus Natus est; Vic. 20410——Improperia; Vic. 7813——Missa Assumpta est; Vic. 11680-1——Missa Papae Marcelli; Vic. 35941-44; (Fr. alb) Col. M-231.

Palestrina Ch: Victor for all Nos.: Adoremus Te; 21622—Ave Maria; 21621, 21622—Dies Irae; 21621—Hymn in Honor of St. John; 20897—Hymn to Apollo; 24549, 20896—Joseph Mine; 21623—Kyrie Eleison; 21621—Lo, How a Rose; 21623—Magnificat; 20897—Populo Meus; 20898—Sanctus and Benedictus; 21621—Sicut Cervus; 20898—Te Deum Laudamus; 20896—To Us Is Born Immanuel; 21623—Veni creator spiritus; 20896.

Palmer Bros, voc: Lonely; About Rip Van Winkle; Var. 8106—Don't Take It Fast; How Can You Be So Happy; Var. 8114.

(Palmgren): Canzonetta, op. 42, No. 3; BP. 35013——En Route (Concert Study); Dec. 25426.

Palmo Verde: see Indian Melodies of Peru.

Palms, The (Faure): *Caruso,* ten; Vic. 14744—*McCormack,* ten; Vic. 6607—*Andrews,* ogn; Vic. 19967—*Seagle-Westminster Sgrs;* Dec. 18039.

Paloma, La (Yradier): *Sym. O, Newman,* Cond; Roy. 1774—*Galli-Curci,* sop; Vic. 1338—*de Gogorza,* bar; Vic. 1141—*Boston Pops O, Fiedler,* Cond; Vic. 4434—*Pryors Band;* Vic. 19878—*Crawford,* ogn; Vic. 20586—*Victor O, Shilkret,* Cond; Vic. 20172, 24112—*Cugat & O;* Vic. 25826—*Oyanguren,* gtr; (Fr. alb) Dec. A-118, 23145—*Merry Macs,* voc; Dec. 2404—*Horlick & O;* Dec. 2162—*Schmidt,* ten; Dec. 23042—*Fio Rito & O;* Dec. 1866—*Katzman & O;* Dec. 124—*Imre & Gypsy O;* Dec. 20206—*Supervia,* mez-sop; Dec. 20460.

Pampanini, Rosetta, sop: with *Ciniselli,* ten, *& O: Panizza,* Cond; Madame Butterfly-Love Duet (Puccini); Dec. 25887-88.

Panama: *Nichols & O;* UHCA. 20—*Crosby & O;* Dec. 1615—*Jones & O;* Dec. 662—*New Orleans Rhythm Kings;* Dec. 162—*McPartland & O;* HRS. 1003—*T. Dorsey & O;* Vic. 26185.

Pan-American Marimba Band: La Cucaracha; Vic. 24718—Little Lantern; Marimba; Vic. 25203.

Pan American O, Slonimsky, Cond: Barn Dance and In the Night (Ives); NMQ. 1013.

Panchito & O: Comparsa de Camajuani; For Corrientes va una Conga; Vic. 25784—Ensueno; Pepita; Vic. 25783—Negro Guate; Salambo; Vic. 25785.

Pancho & O: La Cumparsita; Dec. 1981—Adios Muchachos; Dec. 1892—A Media Luz-Yira! Yira!; Dec. 1983—Inspiracion-Direcho Viejo; Dec. 1984—Caminito-Por Que; Dec. 1985.

Panico, Louis & O: Don't Let Your Love Go Wrong; Why Don't You Practice What You Preach; Dec. 230—Someday Sweetheart; Wabash Blues; Dec. 159 — Oh! Doctor; Wabash Blues; Voc. 2849.

Panihida (Trad): *Don Cossack Ch;* Col. 7240.

Panis Angelicus (Franck): *Gigli,* ten; Vic. 14312—*McCormack,* ten; Vic. 6708—*Philadelphia O, Stokowski,* Cond; Vic. 8964—*Gibson,* ogn; Vic. 36176.

Panizza, Ettore, Cond: see *Scala O, Milan.*

Pantomime, La (Rameau): *Barrere,* fl, *Salzedo,* hp, *Britt,* cel; Vic. 1975—*Ars Rediviva Ens;* Vic. 12490.

Panzera, Charles, bar: Victor for all Nos.: Five Songs; (alb) Vic. M-628—Chanson Triste (Lahor—Duparc); 1892—Dichterliebe (Héine-Schumann); (alb) M386—Fauré Song Recital: Au Cimetière; Bonne Chanson, La; Une sainte en son auréole; Puisque l'aube grandit; La lune blanche luit dans les bois; J'allais par des chemins perfides; (Opus 61) J'ai presque peur en vérité; Avant que tu ne t'en ailles; Donc, ce sera par un clair jour d'été; N'est-ce pas; L'hiver a cesse; En Sourdine; Horizon Chimerique, L': La mer est infinie; Je me suis embarqué; Diane Séléné; Vaisseaux, nous vous aurons aimes; Lydia; Parfum Impérissable, Le; (alb) M478, AM-478—Invitation au Voyage, L' (Baudelaire—Duparc); 7973—Soupir (Prudhomme—Duparc); 1892—Vie Anterieure, La (Baudelaire—Duparc); 7973—see also Pellas & Melisande; (alb) M-68.

Papillon (Rosenthal): *Rosenthal,* pf; Dec. 25875——(Grieg): *Rennesson,* pf; Dec. 20615——(Schumann): see Butterfly.

Parade of the Wooden Soldiers: *Brunswick Salon O;* Bru. 8473—*Heidt & O;* Col. 35462—*Rawicz-Landauer,* duo-pf; Col. 340—*International Novelty O;* Col. 400—*A. Young & O;* Dec. 1011—*Katzman & O;* Dec. 462—*Dunstedter, ogn;* Dec. 1572—*Savitt & O;* Dec. 3041—*International Concert O;* Vic. V-25—*Whiteman & O;* Vic. 21304—*Clinton & O;* Vic. 26308.

(Paradies, Pietro Domenico): Sonata in D Major; Vic. 4294—Toccata in A Major; Vic. 4256, Dec. 20624.

Paradise: *Langford,* voc; Dec. 2862—*Merrin Serenaders;* Dec. 1017—*Paradise Island Trio;* (Fr. alb) Dec. 136, 1548—*Smeck & O;* Var. 8027—*Kemp & O;* Vic. 26278—*Columbo,* voc; Vic. 22976—*Reisman & O;* Vic. 22904.

Paradise in Waltz Time (Daly): *Swarthout,* sop; Vic. 4324.

Paradise Islanders: Beautiful Ohio; Missouri Waltz; Vic. 23695.

Paradise Island Trio: Across the Sea; Hawaiian Paradise: I Love You; Jeannie; Love Here Is My Heart; Masquerade; Missouri Waltz; One Rose; Paradise; That Naughty Waltz; (alb) Dec. 136—Drowsy Waters; My Isle of Golden Dreams; Dec. 1492—Good Night Sweetheart; Song of Love; Dec. 2357—Jeannine; Dec. 2502—On Miami Shore; When It's Springtime in the Rockies; Dec. 1667—Pagan Love Song; Wonderful One; Dec. 2586.

Paradise, Joe & O: I've Got the World on a String; Mood Indigo; Dec. 1066.

Paradise O: Star Dust; Trees; Var. 8045—Night and Day; Stormy Weather; Var. 8030.

(Paradisi, Pietro): Sonata in a Major; Tim. 1309.

Paraphrase on Two Russian Folk Songs (Kreisler): *Lorand.* vio; Dec. 25787.

Paray, Paul, Cond: see *Concerts Colonne O.*

Parfum Imperissable, Le (deLisle-Faure): *Panzera,* bar; Vic. 1897.

Parham, Tiny & O: Jogo Rhythm; Stuttering Blues; Blu. 1830—Blue Island Blues; San Antonio Tamales; Blu. 10044.

Paride ed Elena (Gluck): *Gigli,* ten; Vic. 14030.

Parigi o cara: see Traviata.

Paris Conservatory O: Victor for all Nos. unless otherwise indicated: Apprenti Sorcier, L' (Dukas); (alb) Col. X-75—Concerto No. 2 in F Minor for Piano & Orchestra (Chopin); (alb) Col. M-143—Minuet-Tambeau de Couperin (Ravel); (Fr. alb) Col. M-121, 67637—Scheherazade (Rimsky-Korsakov); (alb) Col. M-136—Shylock (Faure); (Fr. alb) Col. X-75, 68960—Symphony in D Minor (Franck); (alb) Col. 121—Symphony No. 6 in B Minor (Tschaikowsky); (alb) Col. M-277—
Walter, Cond: Symphonie Fantastique (Berlioz); (alb) M-662, DM-662, AM-662—
Munch, Cond: Concerto for Left Hand for Piano & Orchestra (alb) M-629—
Coppola, Cond: Children's Corner (Debussy); (alb) M-280, AM-280—Bells Through the Leaves (Debussy); (Fr. alb) M-363—Daphnes et Chloe (Ravel); 11882—Iberia (Debussy); (alb) M-77, AM-77 — Istar (d'Indy); 11559-60—La Mer (Debussy); (alb) M-89, AM-89—Phaeton (Saint-Saens); 11431 Pines of Rome (Respighi); 11917-18—Printemps (Debussy); (Fr. alb) M-363, AM-363—La Soiree Dans Granade (Debussy); 12033—Symphony in B Flat Major (Chausson); (alb) M-261, AM-261—Symphony No. 2 (Rimsky-Korsakov); (alb) M-210, AM-210—Symphony No. 3 (Schumann); (alb) M-237, AM-237—Thamar (Balakirew); 11349-50—Tombeau de Couperin (Ravel); 12320-21—Valses Nobles et Sentimentales (Ravel); 11727-28—
Enesco, Cond: Concerto in A Minor, op. 53 (Dvorak); with *Menuhin,* vio; (alb) M-387, AM-387.

Paris (Delius): see Delius Soc. Set Vol. I

Paris Inst. Quintet: Sonata for Flute and Strings (Scarlatti-Tailleferre); Vic. 4250-51—Suite for Flute, Violin, Viola, Violoncello, Harp (d'Indy); Vic. 11668-69.

Paris Opera: Carmen (Bizet); (alb) Col. OP-1—Faust-Death of Valentine, Prison Scene Gounod); Col. 9091.

Paris Phil. O, Cloez, Cond: A Night on Bald Mountain (Moussorgsky); Dec. 20499-500—Mignon-Gavotte (Thomas); Don Quichotte-Interlude (Massenet); Dec. 20583.

Paris Sym. (Mozart): see Sym. No. 31, in D.

Paris Sym. O: Fingals Cave-Overture (Mendelssohn); Tannhauser-March (Wagner); Dec. 25791-92.
Enesco, Cond: Concerto No. 3 in G Major, K. 216 (Mozart); with *Menuhin,* vio; (alb) Vic. M-485, AM-485——
Monteux, Cond: Benvenuto Cellini-Overture (Berlioz); Vic. 11140-41—Concerto in D Major (Mozart); with *Menuhin,* vio; (alb) Vic. M-246, AM-246—Concerto in D Major, No. 7 (Mozart); with *Menuhin,* vio; (alb) Vic. M-231, AM-231—Concerto in D Major (Paganini); with *Menuhin,* vio; (alb) Vic. M-230, AM-230—Fantastic Symphony No. 1, in C Major (Berlioz); (alb) Vic. M-111, AM-111—Perpetuum Mobile (Novacek); with *Menuhin,* vio; (Fr. alb) Vic. M-230—Troyens a Carthage-Overture (Berlioz); Vic. 11141.

Park Avenue Fantasy: *Whiteman's Concert O;* Vic. 36131—*Malneck & O;* Col. 35212.

Parker, Frank, ten: Calm as the Night (Bohm); Wedding Morn, the (Nevin); Dec. 2491—Day of Golden Promise (Hamblen); Oh Promise Me (DeKoven); Dec. 2492—I Love You Truly; O Perfect Love (Barnby); Dec. 2490.

Parker, Seth, Trio: Close to Thee; What a Friend We Have in Jesus; Vic. 25028—Face to Face; God Be With You; Vic. 24759—Old Rugged Cross; Saved by Grace; Vic. 24712.

Parla-Vals (Arditi): *Korjus,* sop; Vic. 12588—*Galli-Curci,* sop; Vic. 26568—*Cebotari,* sop; Dec. 23056.

Parlophone Ch. & O: Die Nacht (Schubert); Abend wird es wieder (Anon); Dec. 20264.

Parmi veder le lagrime: see Rigoletto.

Parsifal (Wagner):
Act III: *Sgrs.* with *Berlin State Opera O, Muck,* Cond; (alb) Vic. M-67, 7160-67, AM-67, 7168-75——
Ich sah' das Kind: *Melchior,* ten, with *Philadelphia O, Ormandy,* Cond; Vic. 7523——
Nur Eine Waffe taugt: *Melchior,* ten. with *Philadelphia O, Ormandy,* Cond; Vic. 7523——*Knote,* ten. with *Phil. O, Weissmann,* Cond; Dec. 25267——
Prelude: *anon;* (Fr. alb) NCMA. 6——
Prelude and Good Friday Spell: *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-421, 14728-31, AM-421, 14732-35——
Prelude: Act. 1; *Berlin State Opera O, Muck,* Cond; (Fr. alb) Vic. M-37, 6858-62——Act III; *Bayreuth Festival O, Wagner,* Cond; (Fr. alb) Col. M-337, 67369——
Spear Wound, The: *Melchior,* ten. with *Philadelphia O, Ormandy,* Cond; Vic. 7523——
Symphonic Synthesis from Act 3: *Philadelphia O, Stokowski,* Cond; Vic. 8617-18——
Transformation Scene, Act 1: *Bayreuth Festival O, Muck,* Cond; (Fr. alb) Col. M-337, 67364—*Royal Phil. O, Walter,* Cond; Col. 67573—*Andresen, Pistor,* sgrs. with *Phil. O;* Dec. 25076——
Vom Bade kehrt dere Konig: *Andresen-Pistor,* sgrs; Dec. 25076.

Parted (Weatherly-Tosti): *Crooks,* ten; Vic. 1696.

Partita:
(Bach, J. S.): in B Flat; *Samuel,* pf; Vic. 11483-84; Dec. 25346-47—No. 1, in B Minor; *Menuhin,* vio; (alb) Vic. M-487, AM-487—No. 1, in B Minor-Sarabande; *Menuhin,* vio; Vic. 14324—No 2 in D Minor; *Menuhin,* vio; (alb) Vic. M-232, AM-232—No. 3 in E Major; *Menuhin,* vio; (alb) Vic. M-488, AM-488—No. 3, for Solo Violin-Prelude in E Major; *Philadelphia O, Ormandy,* Cond; Vic. 14973——No. 6 in E Minor; *Wolf,* hschd; (alb) Gam. 2——
(Bohm, George): Uber die Arie: Jesu du bist Allzu Schon; *Pessl,* hschd; Vic. 1938.

Pas d'Acier, Le (Prokofieff): *London Sym. O, Coates,* Cond; Vic. 11446-47

Pas d'Action (Glazounow): *Chicago Sym. O, Stock,* Cond; Vic. 7309.

Pasdeloup O:
Chant de Nigamon (Honegger); Dec. 25638——
Hahn, Cond: Piano Concerto No. 26, in D Major, K. 537 (Mozart); with *Tagliafero,* pf; Dec. 25635-37——
Coppola, Cond: O Palais Radieux (Rever), Sigurd-Salut Splendeur du Jour (Rever); Vic. 15892—Demoiselle Elue (Debussy); with *St. Gervais Ch;* (Fr. alb) Vic. M-363, AM-363——
Rhene-Baton, Cond: Symphony in D Minor (Franck); Dec. 25585-9.

Pasero, Tancredi, sgr: see Norma (Bellini).

Pasquier, Etienne, cel: Divertimenti for Flute and Strings (Haydn); (alb) Mus. 17.

Pasquier, Jean, vio: Divertimenti for Flute and Strings (Haydn); (alb) Mus. 17.

Pasquier, Pierre, va: see Darrieux, Marcel.

Pasquier Trio: Quartet for Flute and Strings in A Major, K-298 (Mozart); Vic. 12165—Quartet for Piano and Strings, in E Flat (Mozart); (alb) Vic. M-438, AM-438—Trio for Strings in B Flat Major (Schubert); (alb) Vic. M-435—Trio in C (Francaix); (alb) Col. X-130 — Divertimento in E Flat (Mozart); (alb) Col. M-351—Fantasie No. 3 (Purcell); Col. 69687—Menuet & Fugue (Haydn); Col. 69687—Serenade-Trio in D (Beethoven); (alb) Col. M-341—Trio No. 2 in G, op. 9, No. 1 (Beethoven); (alb) Col. M-384—Trois Pieces en Trio (Pierne); (alb) Col. X-153—Trio No. 4, in C Minor, op. 9, No. 3 (Beethoven); (alb) Col. M-397, AM-397.

(Pasquini-Boghen): Toccata Sul Canto Del Cuculo; Vic. 15893.

Passacaglia: (Bach): in C Minor; *Stradivarius Stg. Quar;* (alb) Col. X-72, 68885-86—*Weinrich,* orgu; (alb) Mus. 10, 1053-54—*Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-401, 14580-83, AM-401, 14584-87, M-59, 7090-91——(Handel): From Suite in G Minor; *Ehlers,* hschd; Dec. 23091—*Linde,* hschd; Dec. 25012.

Passepied: (Bach): No. 1 and 2-English Suite; *Copeland,* pf; Vic. 15183—see also Suites Nos. 5 and 6; English Suite No. 5 in E Minor——(Delibes): *London O, Collingwood,* Cond; Vic. 4234—*Gabrilowitsch,* pf; Vic. 1095——(Rubinstein): *Kreiner Quar;* Vic. 12131.

Passion of Our Lord According to St. John-excerpts (Bach): *Philadelphia O, Stokowski,* Cond; Vic. 8764—*Berlin College O. & Ch;* Vic. 12331—*St. William's Ch, Strassburg;* Dec. 25358.

Passion of Our Lord According to St. Matthew (Bach, J. S.): *St. Bartholomew Ch, N. Y;* (alb) Vic. M-138, 11285-96, AM-138. 11297-11308—*Harvard Glee Club, Radcliffe Ch. Soc. and Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M-411, 14635-44, AM-411, 14663-72, M-412, 14645-52, AM-412, 14673-80, M-413, 14653-61, AM-413, 14681-89—excerpts: *Schumann,* sop; Vic. 7275—*Philadelphia O, Stokowski,* Cond; Vic. 14582—*Szantho,* con; Vic. 14906—*Courboin,* ogn; Vic. 14321.

Passomezo Ungaro (Schmid): *Wolff,* hschd; Col. 69328.

Pastor, Tony & O: **Bluebird for all Nos.:** It Never Entered My Mind; Nothing But You; 10634—Lord Done Fixed Up My Soul; Lousiana Purchase; 10725—I Bought a Wooden Whistle; On A Simmery Summery Day; 10747—Alegre Conga; Let's Have Another One; 10679—Dance With a Dolly; Watching the Clock; 10582—Rhymin' Game; Under the Woo Woo Tree; 10600.

Pastorale: (Bach, J. S.): *Bachaus,* pf; Vic. 8736—*Ramin,* ogn; Dec. 20170——(La Forge): *Pons,* sop; Vic. 1913——(Sibelius): op. 46, No. 5; *Dilling,* hp; Col. 17107——(Stravinsky): *Szigeti,* vio; Col. 7304—*Dushkin,* vio. *& Wind Quar;* Col. 17075——*Philadelphia O, Stokowski,* Cond; Vic. 1998.

Pastorale and Capriccio (Scarlatti-Tausig): *Brailowsky,* pf; Vic. 15407.

Pastoral Dance No. 22—Nell Gwynn (German): *St. Louis Sym. O;* Vic. 9009.

Pastorale d'Ete (Honegger): *Grand Sym. O, Paris, Honegger,* Cond; Dec. 25199.

Pastorale Sonata (Scarlatti): see Sonatas.

Pastoral Symphony (Beethoven): see Symphony No. 6, in F Major.

Pastoral Symphony (Handel): see Messiah.

Pastourel (Poulenc): *Horowitz,* pf; Vic. 8996.

Pathetique Concerto (Liszt): see Concertos.

Pathetique Symphony (Tschaikowsky): see Symphony No. 6 in B Minor.

Patience (Gilbert & Sullivan): *D'Oyly Carte Opera Co;* (alb) Vic. C-14, 11070-79, AC-14, 11080-89—excerpts: *Harvard Glee Club;* Vic. 12550—*Brunswick Light Opera Co;* Bru. 20078-79.

Patrouille-Petite Marche caracteristique (Hasselmans): *Laskine,* hp; Vic. 4438.

Patzak, Julius, ten: Die Entfuhrung aus dem Serail (Mozart); BP. 95056.

Paul, Charles, ogn: Adeste Fideles; O Little Town of Bethlehem; Dec. 1550—Hark! The Herald Angels Sing (Mendelssohn); It Came Upon the Midnight Clear; Dec 1551—O Holy Night; Silent Night, Holy Night; Dec. 1549.

Paul, Les Trio: Goodbye, My Lover, Goodbye; Out Of Nowhere; Voc. 5447.

Pauly, Rose, sop: Egyptian Helen-Bei jener Nacht; Zweite Brautnacht Zaubernacht (Strauss, R); Dec. 25850.

Pause (Schubert): *Wolff,* bar; Col. 4198.

Pauvre Laboureur, f.s: *Hahn,* sgr; Col. 4124.

Pavana (Milan): *Oyanguren,* gtr; Col. 17076.

Pavane: (Gould): *Boston Pops O. Fiedler,* Cond; Vic. 4456—*Rollini Trio;* Voc. 5200—*Miller & O;* Blu. 10286—*Morgan & O;* Dec. 2555——(Byrd, Wm.): *Amer. Soc. Ancient Inst;* Vic. 7873—*Philadelphia O, Stokowski.* Cond; Vic. 1943—*Ehlers,* hschd; Dec. 23089—see also Lord of Salisbury——(Faure): *Nat'l Sym. O, Damrosch,* Cond; Vic. 7323——(Delibes): *London Sym. O, Collingwood,* Cond; Vic. 4234.

Pavane Pour Une Infante Defunte (Ravel): *Fretas-Branco & O;* (Fr. alb) Col. M-176, 68066—*O. Concerts Colonne, Paris, Pierne,* Cond; Dec. 25416—*Kostelanetz & O;* Col. 7361—*Continental Sym. O;* Vic. 9306.

Pavans, Galliards & Almands (Bowland): *N. Y. Simfonietta, Block,* lute; Tim. 1301.

(Paxson, Theo): Dodo; Col. 17190.

Payne, Johnny, voc: Love for Sale; Country Boy; Lib. 233.

Paysage (Prokofieff): *Prokofieff,* pf; Vic. 15031.

Paysandu (Milhaud): (Fr. alb): Col. X-67, 68738.

Pazmor, Radiana, sop: see General Booth Enters Heaven.

Peabody, Eddie, banjo: Doll Dance; St. Louis Blues; Vic. 20698.

Peaceful Was the Night: see Trovatore.

Peace, Peace, Oh My Lord: see Forza del Destino.

Peanut Vendor, The: *Scott & O;* Col. 35364—*Paradise O;* Var. 8003—*H. King & O;* Dec. 2069—*Menendez & O;* Dec. 10361—*Castilians O;* Dec. 202—*Armstrong & O;* Voc. 3194—*Azpiazu & O;* Vic. 22483.

Pearl & O: Holy Smoke; The Secret of Love; Var. 8165—It's a Blue World; The Sky Fell Down; Var. 8171.

Pearl Fishers, The: see Pescatore di Perle.

Pearls, The: *Morton's Peppers;* Blu. 10252—*M. Williams,* pf; Dec. 2796.

Peasant Cantata, No. 212 (Bach, J. S.): *Singher,* bar; (alb) Vic. M-360, 14416-17.

Peasants Dance, f.s: *Folk Dance O, Olof,* Cond; Col. 298.

Peerce, Jan ten: **Royal for all Nos.:** Jasmine Door (Weatherly-Scott); Because (Teschemacher-d'Hardelot); 1813—Trees (Kilmer-Rasbach); Sylvia (Speaks); 1829—The Song of Songs; Until; 1799 — La Donna E Mobile (Verdi); Vesti La Giubba (Leoncavallo); 1784—I Love Life; Morning; 1816—Macushla; L'Amour - Toujours - L'Amour; 1781 — Oh Promise Me (Scott-deKoven); At Dawning (Eberhart-Cadman); 1835—La Danza; Mattinata; 1803—The Lord's Prayer; The Rosary; 1847—I Have So Little To Give You; I Love You Much Too Much; 1844—Ay, Ay, Ay; O Sole Mio; 1869—A Dream (Bartlett); Hills (La Forge); 1850—One Alone; Without a Song; 1873—I'm Falling in Love With Someone; Thine Alone; 1882—Softly As In a Morning Sunrise; I'll Take You Home Again, Kathleen; 1883.

Peer Gynt Suite (Grieg): Suite No. 1: *Sym. O, Barbirolli,* Cond; (alb) Vic. M-404, 11834-35, *Sym. O, Newman,* Cond; Roy. 1759-60—*Grand O. Phil, Inghelbrecht,* Cond; (alb) Col. X-110, 69329-30—*Phil. O, Weissmann,* Cond; Dec. 25254-55——Suite No. 2: *Sym. O, Newman,* Cond; Roy. 1759-60—*Phil. O, Weissman,* Cond; Dec. 25462——excerpts: *Galli-Curci,* sop; Vic. 6924—*March,* sop; Vic. 4014—*Schumann,* sop; Vic. 1839—*Victor Sym. O;* Vic. 35793. 20245—*Sym. O. Goosens,* Cond; Vic. 9327. 9328—*Marsh,* sop; Vic. 4014—*Brown,* vio; Roy. 1875—*Nat'l. Opera O, Schuricht,* Cond; Roy. 1725—*Vallin,* sop; Dec. 25318—*Hofburg Cathedral Boys Ch, Vienna;* Dec. 25295.

Peerless Quar, voc: Darling Nellie Gray; Vic. 19887—Home Over There; In the Sweet Bye-and Bye; Vic. 20669—In the Evening by the Moonlight; Sweet Adeline; Vic. 20055—Nearer My God to Thee; Vic. 20277—Sweet Genevieve; Vic. 20283—Tell Mother I'll Be There; Vic. 19877—When the Roll is Called; Where is My Boy; Vic. 22945—Where the Silvery Colorado; Where the Sunset; Vic. 19885.

Pelleas et Melisande (Debussy): *Famous Artists and O. of Opera-Comique, Paris;* (alb) Vic. M-68, 4174-76, 9636-39, 1444 — *Nespoulous,* sop, *Maguenat,* bar, *Croiza,* sop, *Dufranne,* bar, *& O, Truc,* Cond; (alb) Col. OP. 13, 68518-23——excerpts: *Cernay,* sop; Dec. 25815—*Billot,* bass, *& O, Cloez,* Cond; Dec. 20538-39.

Pell Street Chinatown (Whithorne): *Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 93, 23129.

Pe Loc (Bartok): see Roumanian Folk Dances.

Pembaur, Josef, pf; Prelude in D Flat Major, op. 28, No. 15 (Chopin): Waldesrauschen (Liszt); Dec. 25132.

Pendant le Bal (Tschaikowsky): *Frijsh,* sop; Vic. 1652.

Penelope (Faure): Danse and Vous n'avez fait qu'eveiller; *Cernay,* sop; Dec. 25815.

Penguin, The: *Scott Quintet;* Bru. 8058—*Ambrose & O;* Dec. 2743.

Pensieroso, Il (Handel): *Perras,* sop; Vic, 12328.

Pepita Jiminez-Intermezzo (Albeniz): *Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-146, 67820.

Pequena (Navarro): *Iturbi,* pf; Vic. 4256.

Perceval, Julio, ogn: Prelude, Fugue and Chaconne (Buxtehude); Dec. 20177.

Perdida Tengo La Color: *Meili,* ten; Vic. 15165.

Pere de la Victoire, La (Ganne): *H. M. Coldstream Guards Band, Windram,* Cond; Vic. 26566—*Garde Republicaine Band;* Vic. 21456.

Peregrina No. 1 (Wolf): *Lehmann,* sop; Vic. 2031.

Perfect Day (Bond): *Ponselle,* sop; Vic. 1098—*Eddy,* bar; Vic. 4369—*Victor Salon Trio;* Vic. 19874—*National Cavaliers,* voc; Vic. 21926—*Gibson,* ogn; Vic. 36019—*White,* ogn; Vic. 36212—*Robeson,* bar; Vic. 26498—*Downey,* ten; Dec. 1738—*Novis,* ten; Dec. 133—*Kostelanetz & O;* Col. 4236.

Perfidia: *Cugat & O;* Vic. 26334—*Costello,* voc; Sch. 509—*Rodrigo & O;* Dec. 3157—*Dorsey & O;* Dec. 3198—*Le Baron & O;* Var. 8310.

(Pergolesi): Stabat Mater: (alb) Vic. M-545, AM-545—Stabat Mater-excerpts; Dec. 25196, 25359——Se Tu M'ami; Dec. 20550, (Fr. alb) Col. M-289, 9112——Serenade; (Fr. alb) Col. M-199, 68238——Sonata No. 12; Col. 69179——Concertino in F Minor; (Fr. alb) Tim. 2-R.

(Peri, Jacopo): Euridice; Vic. 21752.

Peri, La (Dukas): *O. of Concerts Colonne, Paris, Pierne,* Cond; Dec. 25133-34.

Perichole, La (Offenbach): Tu n'est pas beau; *Teyte,* sop; Dec. 29008.

Perli, Lisa, sop: La Boheme-Act IV (Puccini); (alb) Col. M-274—La Boheme-Donde Lieta Usci (Puccini); (Fr. alb) Col. M-274.

Perole Stg. Quar: Quartet No. 6 (Dittersdorf); Mus. 1017-8—Quartet No. 1 (Bach, J.C.F.); Mus. 1003—Quartet in D Minor (Mozart); (alb) Mus. 4.

(Perosi, Don Lorenzo): Benedictus; Tu es Petrus; Vic. 7811.

Perpetual Motion: (Paganini): *Menuhin,* vio; Vic. 8866—*NBC Sym. O, Toscanini,* Cond; Vic. 15547—*Minneapolis O, Ormandy,* Cond; Vic. 14325. 8661—*Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 90, 23119—*Italian Nat'l Army Band, Chieti;* Dec. 250——(Moszkowski): *Nat'l Sym. O, Damrosch,* Cond; Vic. 7323——(Lotter): *Neel Stg. O;* Dec. 25640.

Perpetuum Mobile: (Strauss, J.): *Lorand & O;* Dec. 20297—*Concertgebouw O, Amsterdam. Mengelberg,* Cond; Col. 9076—*Berlin State O;* Vic. 4127—*Boston Pops O, Fiedler,* Cond; Vic. 4435—(Novacek): *Menuhin,* vio. & *Paris O;* Vic. 8383.

Perras, Margherita, sop: Don Giovanni-Thy Little Hand (Mozart); Magic Flute-Manly Heart (Mozart); Vic. 4374 — Il Seraglio-Welcher Kummer herrscht in meiner Seele (Mozart); Il Pensieroso (Handel); Vic. 12328.

Perris, Adrianna, sgr: see Norma (Bellini).

Perry, Al Kealoha & O: Aloha ia no mau!; Paradise Isles; Vic. 26028—At Waikiki; Welakahao, I'm Kahuna'd; Vic. 26065—Hawaiian Reveries; Holoku Parade; Vic. 26026—In a Church in An Old Hawaiian Town; Song of Old Hawaii; Vic. 26027—Ka Ili Lau o Ke Koa; Liliu E; Vic. 26029.

Perry, Mario, acd: Beautiful Days, Sharpshooters March; Vic. 20250 — Estudiantina Waltz; Wedding of the Winds; Vic. 20175—Italian-Spanish Favorites; Verona Waltz; Vic. 20249—Over the Waves; Sirens Waltz; Vic. 20282.

Persee (Lully): see Air de Merope.

Pertile, Aureliano, ten: Aida-Aborrita rivalle a me sfuggia; Fuggiam gli ardori (Verdi); Vic. 11898—Lohengrin-Da voi lontan in sconosciuta terra; Merce, merce, cigno gentil (Wagner); Vic. 6904—Pagliacci-Vesti la giubba (Leoncavallo); Dec. 25869.

Peruvian Indian Melodies: see Indian Melodies of Peru.

Pescatore Di Perle (Bizet): Del tempio al limitar; *Gigli-deLuca,* sgrs; Vic. 8084—Je crois entendre encore: *Caruso,* ten; Vic. 7770—*Gigli,* ten; Vic. 1656—*Crooks,* ten; Vic. 15544—see also Dua de Nadir et Zurga and Romance de Nadir

Pesenti, Rene & O: Nunca; Solitario; Dec. 715.

Pessl, Yella, hschd: **Victor for all Nos. unless otherwise indicated:** Fantasia in A Minor (Handel); Sonata in A Minor (Bach, K.P.E.); (Fr. alb) M-606, 15641—Capriccio in G Minor (Handel); Hornpipe (Purcell); Col.

68592—Chaconne in G (Handel); Col. 68599—Colonial Music (Strunk); Col. 17072 — Fantasia in C (Handel); Prelude (Purcell); The Queen's Dolour (Purcell); Col. 68592—Fantasia in G Minor (Bach); Fugue in C (Bach); (Fr. alb); Col. X-70—La Guitarre; Tic Toc Choc, Ou Les Maillotins; Col. 17059—Sonata in F (Beethoven); (alb) Col. X-86—Sonatas for Harpsichord (Scarlatti); (alb) Col. M-298—Toccata in D (Bach); (alb) Col. X-70—Twelve Small Preludes (Bach); Col. 17063-64—Concerto in A Minor (Bach); (alb) M-534, AM-534——Partita Uber die Arie: Jesu du bist allzu Schöne (Böhm); 1938——Sonata VI, in G Minor (Handel); 15378——Sonatas: No. 1, in B Minor; No. 2, in E Flat Major; No. 4, in C Major (Bach); (alb) M-406, AM-406——Sonata in A Major (Scarlatti); Sonata in C Minor (Scarlatti); 1942——Suite No. 5, in E Minor; No. 6, in D Minor (Bach); (alb) M-443, AM-443.

Peter and The Wolf (Prokofieff): *Decca Sym. O, Smallens,* Cond; (alb) Dec. 130, 29064-66—*Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M-566, 15442-44, AM-566, 15445-47.

Peterson's Hobo O: From Frisco to Cape Cod; Submarine; Vic. 20677.

Petit ane blanc, Le (Ibert): *Boynet,* pf; Vic. 4315—*Rennesson,* pf; Dec. 20615.

Petite Suite: (Bizet): *Victor Concert O;* Vic. 35758, 19730——(Debussy): *Sym. O, Coppola* Cond; (alb) Vic. M-674, 4499-4500—*Copeland,* pf; Vic. 14201.

Petite Valse (Ponce): *Segovia,* gtr; Vic. 1824.

Petits Moulins A Vent (Couperin): *Columbia Broadcasting Sym, Barlow,* Cond; (Fr. alb) Col. X-145, 69686.

Petits Riens, Les—Ballet Music (Mozart): *London Sym. O, Blech,* Cond; Vic. 11445.

Petri, Egon, pf: **Columbia for all Nos:** Spanish Rhapsody (Liszt-Busoni): with *Minneapolis Sym. O, Mitropoulus,* Cond; (alb) Col. X-163—Albumblatt (Busoni); All' Italia (Busoni); Col. 69761—Andante & Variations in B minor (Schubert); 69249 — Carmen Fantasia (Bizet-Busoni); 68740—Concerto No. 1 in B flat minor for Piano (Tchaikovsky); (alb) M-318—Concerto No. 2 in A for Piano (Liszt); (alb) M-362—Concert Study in D-flat (Liszt); (Fr.) alb) X-77, 68982—Fantasia (Busoni); 69127—Fantasia on Beethoven's Ruins of Athens (Liszt); (alb) X-136—Faust-Waltz (Gounod-Liszt); 69031—Gretchen am Spinnrade (Schubert-Liszt); (Fr. alb) M-362 69554—Indianisches Tagesbuch (Busoni); 69010—Lindenbaum, Der (Schubert-Liszt); (Fr. alb) X-136, 69620—Menuet (Bach); 69153—Orphée: Mélodie (Gluck); 69153—Rigoletto: Paraphrase de Concert (Verdi-Liszt); 17101—Serenade: Don Giovanni (Mozart); 69736—Sonata No. 3 in D minor for Violin & Piano (Brahms); (alb) M-324—Sonata No. 14 in C-sharp minor (Beethoven); (alb) X-77—Sonata No. 24 in F-sharp (Beethoven); 68939—Sonata No. 27 in E minor (Beethoven); (alb) X-71—Sonata No. 32 in C minor (Beethoven); (alb) M-263—Sonatina: Ad Usum Infantis (Busoni); 69736—Variations and Fugue on a Theme by Handel (Brahms); (alb) M-345—Variations on a Theme by Paganini (Brahms); (alb) X-80.

Petrouchka Suite (Stravinsky): *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-574, 15467-70, AM-574, 15471-74—*Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M49, 6998-7000, AM-49, 6882-84 — *O. of Concerts Colonne, Paris, Pierne,* Cond; Dec. 25526-28—*Stravinsky & O;* (alb) Col. M-109, 67537-39.

Petti, Emile & O: Cocktail Hour at the Savoy Plaza—Medley; Lib. 238-39—La Ultima Rumba; Lonesome Guitar; Lib. 222—Poinciana; La Pulga; Lib. 221.

Phaeton (Saint-Saens): *Phil. O, Paris, Cloez,* Cond; Dec. 20006-7—*Soc. des Concerts du Conservatoire, Coppola,* Cond; Vic. 11431.

Phedre-Overture (Massenet): *Grand O. Sym, Andolfi,* Cond; Col. 69395—*San Francisco Sym. O, Hertz* Cond; Vic. 7154.

Phidyle (Duparc): *Vallin,* sop; Dec. 20325.

Philadelphia Chamber Stg. Simfonietta, Sevitzsky, Cond; Arioso (Bach); (Fr. alb) Vic. M-66 — Concerto Grosso (Bloch); (alb) Vic. M-66, AM-66—Gossips (Dubensky): Londonderry Air (Grainger, arr); Vic. 4186—Last Spring (Grieg); Prelude and Minuet (Bossi); Vic. 9129—Molly on the Shore (Grainger); Vic. 11560.

Philadelphia Orchestra: **Victor for all Nos:** *Stokowski,* Cond: Afternoon of a Faun (Debussy); 6695—Alceste-Prelude (Lulli); 7424—Andante Grand Piece Symphonique (Franck-O'Connell); 14947—Arlesienne-excerpts (Bizet); (alb) M-62, AM-62—Bach's 250th Anniversary Set (Bach); (alb) M-243, AM-243 — Bali (Eichem); 14141, 14142—Berceuse from the Tempest (Sibelius); 14726 — Blue Danube Waltz (Strauss, J.); 15425—Boris Godounow-Symphonic Synthesis (Moussorgsky); (alb) M-391, AM-391—Brandenburg Concerto No. 2 in F Major (Bach); (Fr. alb) M-59—El Capitan (Sousa); 1441—Capriccio Italian (Tschaikowsky); 6949-50—Carmen Suite-excerpts (Bizet); 1356, 6873, 6874—Carnival of the Animals (Saint-Saens); (alb) M-71, AM-71 — Chorale Prelude-Aus der Tiefe rufe ich (Bach); 7553—Chorale Prelude-Christ lag im Todesbanden (Bach); 7437 — Chorale-Vorspiel-Wir glauben all einen Gott (Bach); (Fr. alb) M-59, 7089—Clair de Lune (Debussy-Stokowski); 1812—Concerto for Two Pianos and Orchestra (McDonald); *Behrend & Kelberine,* duo-pf; (alb) M-557, AM-557—Concerto Grosso in D Minor from Estro Armonico (Vivaldi); 14113, 14114—Concerto No. 2 in C Minor (Rachmaninoff); *Rachmaninoff,* pf; (alb) M-58, AM-58—Damnation of Faust-Rakoczy March (Berlioz), 6823—Dance of the Workers-Festival of the Workers (McDonald); 8919 — Danse Macabre (Saint-Saens) 14162—Danse Orientale (Glazounow); 1335—Nuages; Cathedrale Engloutie; Danse Sacree; Danse Profane (Debussy); (alb) M-116, AM-116—18th Century Dance (Haydn); 7256 — 1812 Overture (Tschaikowsky); 7499-7500—Ein' feste Burg (Bach); 1692—Es ist volbracht from the Passion of Our Lord according to St. John (Bach-Stokowski); 8764—Etenraku (arr. Kunoye); 14142—Festivals (Debussy); 1309—Fete-Dieu a Seville (Albeniz); 7158 — Finiandia (Sibelius); 7412 — Fire-Bird (Strawinsky); (alb) M-291, AM-291—Fugue: in C Minor No. 2 (Bach-Stokowski); 1985—in G Minor, the Little Fugue (Bach-Stokowski); 7437—in G Minor, the Great from G Minor Fantasia and Fugue for Organ (Bach-Stokowski); 1728 — Gagliarda (Frescobaldi), 1985—Gigue (Byrd); 1943—Gotterdammerung (Wagner); (alb) M-188, AM-188, Closing Scene-Gotterdammerung (Wagner); 6625—Grande Paque Russe-Overture (Rimsky-Korsakow); 7018-19 — Gurre-Lieder (Jacobsen-Schonberg) (alb) M-127, AM-127—Gymnopedie No. 1 & 2 (Satie); 1965—Hungarian Dance No. 1 (Brahms); 1675—Hurgarian Rhapsody No. 2 (Liszt); 14422 — I Call Upon Thee, Jesus Bach); 6786 — In the Village - Caucasian Sketches (Ippolitow-Iwanow); 6514—Invitation to the Waltz (Weber); 15189—Japanese Nocturne (Eichem); 7260 — Lohengrin Prelude (Wagner); 6791—Marche Slave (Tschaikowsky); 6513—March of the Caucasian Chief (Ippolitow-Iwanow); 1335 — Mazurka in A Minor (Chopin); 1855—Meistersinger-Prelude to Act III (Wagner); 1584—Messiah-Pastoral Symphony (Handel); 7316 — Mignon-Gavotte (Thomas); (Fr. alb) M-116, 7456 — Minuet (Boccherini); 7256—Moment Musicale (Schubert); 1312—Nocturnes (Debussy); (alb); M-630—Nutcracker Suite (Tschaikowsky); (alb) M-265, AM-265—Overture in D Minor (Handel); 1798—Panis Angelicus (Franck); (Fr. alb) M-300, 8964—Parsifal-Prelude and Good Friday Spell (Wagner); (alb) M-421, AM-421; Symphonic Synthesis (Wagner); 8617, 8618—Passacaglia In C Minor (Bach); (Fr. alb) M-59 — Pastorale (Strawinsky); 1998—Pavane (Byrd); 1943—Petrouchka Suite (Strawinsky); (alb) M-574, AM-574—Poem of Ecstasy (Scriabin); (Fr. alb) M-125, 7515-16—Prelude in B Minor (Bach); 7316—Prelude in E Flat Minor (Bach); 6786—Prelude in E Flat (Szostakowicz); (Fr. alb) M-291, 8928—Prelude in D Minor, op. 28, No. 24 (Chopin); 1988—Prince Igor-Polovetzki Dance (Borodin); (alb) M-499; Polovetzki Dance; 6514—Program of Bach (Bach); (alb) M-401, AM-401—Prometheus-The Poem of Fire (Scriabin); (alb) M-125, AM-125—Rapsodie Espagno'e (Ravel); 8282, 8283—Rhapsody for Piano and Orchestra on a Theme by Paganini (Rachmaninoff); *Rachmaninoff,* pf: (alb) M-250, AM-250 — Rheingold, Das (Wagner); (alb) M-179, AM-179—Rhumba-Rhumba Symphony (McDonald); 8919—Rienzi Overture (Wagner); 6624, 6625—Romeo and Juliet Overture (Tschaikowsky); (alb) M-46, AM-46—Rosamunde-Ballet Music (Schubert); 1312—Russian Christmas Music (Traditional); 1692 — Russian Folk Dances (Liadow); 8491, 1681—Sacre du Printemps, Le (Strawinsky); (alb) M-74, AM-74—Salome's Dance (Strauss, R.); 7259-60—Samson and Delilah-Bacchanale (Saint-Saens); 6823—Scheherazade Symphonic Suite (Rimsky-Korsakow); (alb) M-269, AM-269—Shepherd's Christmas Music (Bach); 7142—Siegfried-excerpts (Wagner): *Jagel, ten & Davis,* sop; (alb) M 441, AM-441—Solitude (Tschaikowsky); 14947—Song Without Words in A Minor (Tschaikowsky); 7202—Spanish Dance-La Vida Breve (de Falla); (Fr. alb) M-46, 6997—Stars and Stripes Forever March (Sousa); 1441—Swan of Tuonela (Sibelius); 7380—

Symphonies: No. 7 in A Major, op. 92 (Beethoven); (alb) M-17, AM-17—No. 9 in D Minor, op. 125 (Beethoven); (alb) M-236, AM-236—No. 1 in C Minor, op. 68 (Brahms); (alb) M-301, AM-301—No. 2 in D Major, op. 73 (Brahms); (alb) M-82, AM-82—No. 3 in F, op. 90 (Brahms); (alb) M-42, AM-42—No. 4 in E Minor (Brahms); (alb) M-185 AM-185—No. 5 in E Minor (Dvorak); (alb) M-273, AM-273—in D Minor (Franck); (alb) M-300, AM-300—No. 8 in B Minor (Schubert); (alb) M-16, AM-16—No. 4 in A Minor (Sibelius); (alb) M-160, AM-160—No. 1 (Szostakowicz); (alb) M-192. AM-192—No. 5 (Szostakowicz); (alb) M-619—No. 4 in F Minor (Tschaikowsky); (alb) M-48, AM-48—No. 5 in E Minor (Tschaikowsky); (alb) M-253, AM-253—

Tales from the Vienna Woods (Strauss, J.); 15425 — Tannhauser-Overture and Venusberg Music, Paris version (Wagner); (alb) M-530, AM-530—Thesee Marche (Lully); 7424—Toccata and Fugue in D Minor (Bach); 8697—Tod und Verklarung (Strauss, R.); (alb) M-217, AM-217—Triomphe de l'Amour-Notturno (Lully); 7424—Tristan und Isolde-Symphonic Synthesis (Wagner); (alb) M-508, AM-508—Two Ancient Liturgical Melodies (anon); 1789—Valse Triste-Kuolema (Sibelius); 14726 — Walkure - excerpts (Wagner - Stokowski); *Tibbett,* bar; (alb) M-248, AM-248—Walkure-Magic Fire Music (Wagner); 15800—Water Music Suite (Handel); 8550, 8551—Wir Glauben All' an einen Gott (Bach); (Fr. alb) M-59, 7089—Yablochko-Red Poppy Ballet (Gliere); 1675——

Ormandy, Cond: Ah, perfido (Beethoven); *Flagstad,* sop; (alb) M-439—Amelia Goes to the Ball Overture (Gian-Carlo Menotti); 15377—Cakewalk-Scherzo Third Symphony (McDonald); 15377—Chorale-Prelude-Jesu, Joy of Man's Desiring (Bach); 14973—Concerto (Paganini-Kreisler); Kreisler, vio; (alb) M-361—Concerto No. 8 in A Minor (Spohr); *Spalding,* vio; (alb) M-544—Lohengrin-Euch luftne die mein Klagen (Wagner), *Flagstad,* sop, 1901—Meistersinger-Dance of the Apprentices (Wagner); 1807 — Meistersinger-Entrance of the Meistersingers (Wagner); 1807—Pictures at an Exhibition (Moussorgsky); (alb) M-442, AM-442—Prelude in E Major-Third Partita for Solo Violin (Bach-Cailliet); 14973—Prelude and Fugue in F Minor (Bach); 14382—Preludes, Les-Symphonic Poem No. 3 (Liszt); (alb) M-453 — Songs of Brahms (Brahms), *Anderson,* con; (alb) M-555 — Symphonia Domestica (Strauss, R.); (alb) M-520, AM-520——Symphonies: No. 1 in C Major (Beethoven); (alb) M-409, AM-409—No. 2 in C Major (Schumann); (alb) M-448, AM-448—No. 6 in B Minor-Pathetique (Tschaikowsky); (alb) M-337, AM-337——Two Hebraic Poems (McDonald); 14903—Walkure-Du bist der Lenz (Wagner); *Flagstad,* sop; 1901—Divertimento No 10 in F Major (Mozart); (alb) M 603—Heldenleben (Strauss, R.); (alb) M-610—Suite from Dido and Aeneas (Purcell); (alb) M-647—Daphnis et Chloe (Ravel); (alb) M-667——

McDonald, Cond: Magnificat (K. P. E. Bach); with *U. of Penna. Choral Soc.;* (alb) M-444—Requiem Mass (Mozart); with *U. of Penna. Choral Soc;* (alb) M-649, AM-649——

Rachmaninoff, Cond: Isle of the Dead (Rachmaninoff); (alb) M-75, AM-75—Vocalise (Rachmaninoff); (Fr. alb) M-75, 7221.

Phil. Ch: with *London Sym. O:* Mass in B Minor (Bach); (alb) Vic. M-104, AM-104

Phil O, Paris: Piano Concerto No. 19, in F Major (Mozart); with *Boskoff,* pf; Dec. 25041-43—Samson et Dalila-selections (Saint-Saens); Dec. 25519.

Phil. Sym. O, N. Y.: **Victor for all Nos.:** *Barbirolli,* Cond; Francesca da Rimini (Tschaikowsky); (alb) Vic. M-598—Concerto in D Minor (Schumann); with *Menuhin,* vio; (alb) M-451, AM-451——Fountains of Rome Respighi); (alb) M-576, Iberia (Debussy); (alb) M-460, AM-460——Suite for Strings with Four Horns, Two Flutes, English Horn (Purcell); (alb) *M-523——Beecham.* Cond; Don Quixote (R. Strauss); (alb) M-144, AM-144——*Mengelberg,* Cond: Air for G String (J. S. Bach-Mahler); 7484——Alcina Suite, Menuet, Musette and Menuet (Handel); 1435-6—Egmont Overture (Beethoven); 7291—Flying Dutchman: Overture (Wagner); 6547—Hänsel and Gretel: Overture (Humperdinck); 7436—Heldenleben, Ein (Richard Straus); (alb) M-44, AM-44—Magic Flute: Overture (Mozart); 1486—Prophete: Coronation March (Meyerbeer); 7104—Rouet d'Omphale (Saint-Saens); 7006 — Siegfried: Forest Murmurs (Wagner); 7192—Sinfonia in B Flat Major (J. C. Bach-Stein); 7483-4—Symphony No. 1, in C Major (Beethoven); (alb) M-73, AM-73—Symphony No. 3, in E Flat Major ("Eroica") (Op. 55) (Beethoven); (alb) M-115, AM-115 — Victory Ball: Fantasy (Schelling); 1127-8 — War March of the Priests (Mendelssohn); *Toscanini,* Cond; 7104—Apprenti Sorcier, L' (Dukas); 7021—Barber of Seville: Overture (Rossini); 7255—Italians in Algiers: Overture (Rossini); 14161—Midsummer Night's Dream: Scherzo (Mendelssohn); (Fr. alb) M-57, 7080—Orfeo ed Euridice: Dance of the Spirits (Gluck); (Fr. alb) M-65, 7138—Semiramide: Overture (Rossini); (alb) M-408—Symphony No. 7, in A Major (Beethoven); (alb) M-317, AM-317—Symphony No. 4, in D Major (Haydn); (alb) M-57, AM-57—Symphony in D Major (Mozart); (alb) M-65, AM-65—Symphony No. 4, in C Minor (Schubert); (alb) M-562, AM-562—Travatia: Prelude to Act 1, Prelude to Act 3 (Verdi); 6994—Variations on a Theme by Haydn (Brahms); (alb) M-355—Wagnerian Excerpts: Lohengrin; Die Gotterdämmerung; Siegfried Idyll; (alb) M-308, AM-308.

Philipp, Isadore, pf: Sonata No. 2 in F for Cello & Piano; (Saint-Saens); (alb) Col. X-119.

Phillips, Sidney & O: Mr. Renard's Nightmare; Plain Jane; Bru. 8403—Blue Romance: Palais de Danse; Col. 35312—Message From Mars; Swing Patrol; Voc. 3934.

Phonograph Record, Player Piano and Carmen Lombardo: *Templeton,* pf; Vic. 26440.

Piano Concertos: see Concertos.

Piano Music (Prokofieff): *Prokofieff,* pf; (alb) Vic. M-477, 15029-32.

Piano Rag Music (Stravinsky): *Stravinsky,* pf; Col. 68300.

Piano Variations (Copland): *Copland,* pf; (alb) Col. X-48, 68320-21.

Piatigorsky, Gregor, cel: **Victor for all Nos. unless otherwise indicated:** Song Without Words, No. 25 in G (Mendelssohn); Scherzo

(Feltzer); Dec. 20066—None But the Lonely Heart (Tschaikowsky); Song of India (Rimsky-Korsakov); Dec. 20153—Le Cygne (Saint-Saens); Guitarre (Moszkowski); Dec. 20043—Evensong, op. 85, No. 12 (Schumann); Prayer (Bloch); Dec. 25139—Kol Nidrei, op. 47 (Bruch); Dec. 25501—Ave Maria (Gounod); Traumerei (Schumann); Dec. 20019—Fantasiestucke, op. 73 (Schumann); Col. 69836—Adagio and Rondo (Weber-Piatigorsky); 8995—Concerto in A Minor (Schumann); with *London Phil. O, Barbirolli,* Cond; (alb) M-247, AM-247—Largo and Vivo (Francoeur); 8995—Nocturne in C Sharp Minor (Chopin-Piatigorsky); Romance (Scriabin); Valse Sentimental (Tschaikowsky); 8419—with *Rubinstein,* pf: Sonata in E Minor (Brahms); (alb) M-564, AM-564 — with *Schnabel,* pf: Sonata in G Minor (Beethoven); (alb) M-281, AM-281.

Piccaver, Alfred, ten: Absent (Metcalf); Zinetta (Gechl); Dec. 23012—L'Amour Toujours, L'Amour (Friml); At Dawning (Cadman); Dec. 23011.

(Pick-Mangiagalli) Intermezzo delle Rose; Col. 7259—La Danse D'Olaf; Dec. 25426.

Pick, V, balalaika: Caprice; Czardas; Vic. 22369.

Pictures At An Exhibition (Moussorgsky): *Mirovitch,* pf: (alb) Roy. 25—*Philadelphia O. Ormandy,* Cond; (alb) Vic. M-442, 14851-54, AM-442, 14855-58—*Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M-102, 3772-75, AM-102, 7376-79.

Piece (Frank): *Goosens,* oboe; Col. 69817.

Piece en forme de Habanera (Ravel): *Elman,* vio; Vic. 1592—*Szigeti,* vio; Col. 68922—*Munz,* pf; Dec. 20301.

Piece For Solo Flute (Ibert): *Moyse,* fl; Col. 17066.

Piece Heroique (Franck): *Commette,* ogn; Col. 96460—*Dupre,* ogn; Vic. 9121.

Pied Pipers, voc: Polly Wolly Doodle; Sugar Foot Stomp; Vic. 26320—In a Little Spanish Town; What Is This Thing Called Love; Vic. 26364.

Pierce, Charles & O: China Boy; UHCA. 1-2.

Pierne, Gabriel, Cond: See *O. of Concerts Colonne, Paris.*

(Pierne, Gabriel): Cydalise et le Chevre Pied-Ballet Suite; Dec. 25371-72——Impressions de Music Hall; Dec. 25396-98——Serenade; Dec. 25398; Vic. 1302, 22599——Ramuntcho; Dec. 25335——Entrance of the Little Fauns; (Fr. alb) Col. M-74, 67345; Vic. 4319——Prelude; Col. 341; Vic. 4432——Trois Pieces en Trio; (alb) Col. X-153, 69789-90——Fugue op. 40, No. 1; Vic. 4332——March of the Little Lead Soldiers; Vic. 19730——Nocturne en Forme de Valse; Vic. 4416.

Pierront, Noelie, ogn: Concerto in G Major (Soler); Col. 69842—Sonata in C for Organ & Orchestra (Mozart); Sonata in F for Organ & Strings (Mozart); Col. 69625.

Pieta, Signore! (Stradella): *Gigli,* ten; Vic. 8768—*Norena,* sop; Vic. 15181.

Pietro, acd: Ciribiribin-O Sole Mio: La Spagnola-Cielito Lindo; Dec. 1276—Dora; Elvira; Dec 1278—Funiculi Funicula-Viva la Giga; Over the Waves; Dec. 1668—Giovinezza Giovinezza-Faccetta Nera; Tango of the Roses-Who'll Serenade You; Dec. 1345 — Pietro's Return; Sharpshooters' March: Dec. 1277—Broadway Waltz; Kiss Waltz; Vic. 21163—Russian Rag; Turkey in Straw; Vic. 18743.

Pilgrim's Chorus: see Tannhauser.

Pilgrim's Songs (Tschaikowsky): *Eddy,* bar; Col. 17171—*Tibbett,* bar; Vic. 7779—*Darwin, sgr;* Vic. 36224.

Pilgrim's Song of Hope (Batiste): *Thunder,* ogn; Vic. 31832.

Pilinsky, Sigismund, ten: Lohengrin-Farewell (Wagner); Dec. 25065.

(Pilkington, Francis): Rest, Sweet Nymphs; (Fr. alb) Col. M-231.

Pillar, Jeter & O: I Like Pie, I Like Cake; Lazy Rhythm; Voc. 3715—I'll Always Be in Love With You; Make Believe; Voc. 3973.

Pinafore (Gilbert & Sullivan): *D'Oyly Carte Opera Co;* (alb) Vic. C-13 9937-45,AC-13, 9946-54—excerpts: *Victor Light Opera Co:* Vic. 35386—*Clinton & O;* Vic. 26161—*Court Sym. O;* Roy. 1710—*BBC Theatre O, Robinson,* Cond; Dec. 25315 — *Brunswick Light Opera Co. & O;* Bru. 20075-77.

Pineapple, Johnny & O: Hano Hano Henalei; Kalua Skies; Blu. 10675 — Moon of Manakoora; Na Alu; Blu. 10613.

Pines of Rome (Respighi): *Paris Conservatory O, Coppola,* Cond; Vic. 11917-18—*Milan Sym O, Panizza,* Cond; Dec. 20146-48 — *Milan Sym. O, Molajoli,* Cond; Col. 17060-62.

Pini, Anthony, cel: Quintet in C Major (Schubert); with *Pro Arte Quar;* (alb) Vic. M-299, AM-299—Sextet in B Flat Major (Brahms); with *Hobday & Budapest Quar;* (alb) Vic. M-296, AM-296 — Sextet in G Major (Brahms); with *Hobday & Budapest Quar;* (alb) Vic. M-371, AM-371.

Pine Top's Boogie Woogie: *Marlowe,* hschd; (Fr. alb) Gen. G-13, 4007.

Pinocchio: *Jiminy Cricket, Gepetto & Others;* (alb) Vic. P-18, 26477-79.

(Pinto, O): Run Run; Gam. 5003——March Little Soldier; Gam. 5003—Sleeping Time; Gam. 5003—Hobby Horse; Gam. 5003—Ring Around the Rosy; Gam. 5003.

Pinza, Ezio, bass: **Victor for all Nos.:** Aida: Temple Scene with *Met. Op. Ch. & Martinelli:* 8111 — Attila: Te sol quest' anima (Verdi); with *Rethberg* and *Gigli;* 8194—Don Giovanni (Mozart): Finch' han del vino; Serenata; Deh vieni alla finestra; 1467—Ernani: Infelice e tu credevi (Verdi); 7552 — Forza del Destino: La vergine degli angeli; with *Ponselle & Met. Op. Ch;* 8097 — Faust: Le Veau d'Or (Gounod); with *Met. Op. Ch. and O;* 1753 — Favorita: Splendon piu belle (Donizetti); with *Met. Op. Ch. and O;* 7552 — Lombardi: Qual volutta frascorrere (Verdi): with *Rethberg* and *Gigli;* 8194 — Lucia; Giusto cielo! Rispondete; with *Gigli;* 8096 — Lucia: Sextette with *Galli-Curci, Homer, Gigli, De-Luca* and *Bada;* 10012—Lucia: Tu che a Dio spiegasti; with *Gigli;* 8096 — Magic Flute: Possente numi (Mozart); 6642—Mignon: De son coeur j' ai calmé la fièvre (Thomas); 6642—Norma: Ah! del Tebro (Bellini); with *Met. Op. Ch. & O;* 1753.

Pioneer-March (Goldman): *A. Pryor's Band;* Vic. 20559.

Pipers' Fancy, f.s: *Nat'l Folk Dance O, Foster,* Cond; Col. 334.

Pique Dame-excerpts (Tschaikowsky): *Kraieff,* bar; with O; Dec. 20219—*Bela O;* Dec. 25808.

Pique Dame-Overture (von Suppe): *Phil. O, Weissmann,* Cond; Dec. 25876—*Vienna Phil. O, Heger,* Cond; Vic. 11346.

Pirates of Penzance (Gilbert & Sullivan): *D'Oyly Carte Light Opera Co. & O;* (alb) Vic. C-6, 9607-17, AC-6, 9618-28—excerpts: *Light Opera Co;* Vic. 36144 — *Brunswick Light Opera Co;* Bru. 20084-85.

Pirouette (Finck): *Victor Salon O;* Vic. 20416.

Pirouetting Music Box (Salzedo): *Salzedo,* hp; Vic. 14871.

Piscatore E Pusilleco: *Schmidt,* ten; Dec. 23049.

(Piston, Walter): Three Pieces for Flute, Clarinet and Bassoon; NMQ. 1113—Quartet No. 1; (alb) Col. M-388, AM-388.

Pistor, Gotthelf, ten: Sigfried-Nothung! Nothung!: Forging Song & Hammer Song (Wagner); Dec. 25129—Siegfried-Forest Murmurs; Siegfried and the Forest Bird (Wagner); Dec. 25157—Valkyries-Siegmund's Monologue (Wagner); Dec. 25156—Valkyries-Todverkundung; Brunhilde-Siegmund Duet (Wagner); with *Baumer,* sop; Dec. 25265-66.

Pitt, Merle & O: Make Believe Ballroom; With a Smile and a Song; Voc. 3959—Pagliacci; Start the Day with a Smile; Voc. 3945.

Pius X School Ch: Gregorian Mass for Dead, (alb) Vic. M-177—Gregorian Chants; (alb) Vic. M-69.

(Pizzetti, Ildebrando): Affetuoso; Col. 69398.

Pizzicato Polka (Strauss, Johan & Josef): *Vienna Ch. Boys;* Vic. 1910—*Minneapolis Sym. O, Ormandy,* Cond; Vic. 1757.

Plain Quadrille (Ticknor): *Ford & O;* Vic. 35771.

Plaisir D'Amour (Martini): *Bauge,* bar; Col. 9155—*Gigli,* ten; Vic. 15348—*Thibault,* bar; Vic. 1677—*Vallin,* sop; Dec. 25844.

Plaisirs Champetres, Les (Montclair): *Soc. Henri Casadesus des Instr. Anciens;* (alb) Col. X-58, 68430-31.

Planel, Jean, ten: A Mules (Charpentier); Les Chevaux de Bois (Charpentier); Col. 69734.

Planets, The (Holst): *London Sym. O, Coates,* Cond; Vic. 11808 — *London Sym. O, Holst,* Cond; (alb) Col. M-359, 69524-30.

(Planquette): Les Cloches de Corneville; Dec. 20594-20603.

Plantation Sgrs: My Old Kentucky Home; Jeanie With the Light Brown Hair; Var. 8141—Swanee River; Oh! Susannah; Var. 8142.

Platee (Rameau): see Three Ballet Pieces-Minuet 4431.

Platoff Don Cossack Ch: Song of the Volga Boatman; Monotonously Rings the Little Bell; Dec. 25297—Stenka Razin; Legend of the Twelve Robbers; Dec. 25158.

Platov's Song, f.s: *Don Cossack Ch;* Col. 7233.

(Platti, Giovanni): Sonata No. 1 in E Minor; Col. 69655.

Playera, La (Granados): *Copeland,* pf; Vic. 1823.

Play Gypsy (Kalman): *Hungarian Gypsy O;* Vic. V-90—*Sandler & O;* Col. 420.

Play's The Thing, The-Hamlet (Shakespeare-Skiles): *Eddy,* bar. with *Armbruster & O;* Col. 69819.

Pleasure Dome of Kubla Khan (Griffes): *Minneapolis Sym. O, Ormandy,* Cond; Vic. 7957.

Plehal Brothers, hca-duo: **Decca for all Nos.:** Down Home Rag; Le Secret; 3096—Hot Pretzels; Lena Schottische; 3060—Oh Dem Golden Slippers; 3096—It Makes No Difference Now; Let's Say Goodnight to the Ladies; When It's Lamp Lightin' Time in the Valley; 2960—Low Lown Polka; Railway Waltz; 3012—At the Mill March; Jolly Crowd Polka; 2485 — Beer Barrel Polka; Muziky, Muziky; 2393—Cuckoo Waltz; W.P.A. Polka; 2576—Ellen Polka; Springtime Polka; 1773—Farewell Blues; Wedding of the Winds; 1956—Home Coming; Jolly Lumber Jack; 2742—Under the Window; Vanda Polka; 2633.

Plenty Good Room: *Hayes.* ten; Col. 69812.

Pluie, La (Georges): *Frijsh,* sop; Vic. 1652.

Plus que lente, La: see Waltz (Debussy).

Poarga Romaneasca (Bartok): see Roumanian Folk Dances.

Pobresinha (Villa-Lobos): *Rubinstein,* pf; Vic. 7853.

(Pochon): Fantasie Hebraique; Col. 17103-4.

Poeme (Fibich): *Lorand,* vio; Dec. 20268—*Hoffman,* ogn; Var. 8062 — *Radio Sym. O;* Roy. 1756—*Hylton & O;* Dec. 25713.

Poeme (Chausson): *Menuhin,* vio. with *Sym. O, Paris;* Vic. 7913-14.

Poem of Ecstasy (Scriabin): *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-125, 7515-18, AM-125, 7519-22.

Poet and Peasant Overture (von Suppe): *Boston Pops O, Fiedler,* Cond; Vic. 11986—*Victor Sym. O;* Vic. 35797—*Phil. O, Weissmann,* Cond; Dec. 25044—*Foort,* ogn; Dec. 568—*National Opera O, Meyrowitz,* Cond; Roy. 1726—*Royale Artillery Band;* (Fr. alb) Roy. 19, 1715 *Brunswick Salon O;* Bru. 8478—*Brunswick Concert O;* Bru. 20055—*Mengelberg & O;* Col. 9075.

Pohjola's Daughter (Sibelius): *Boston Sym. O, Koussevitzky,* Cond; (Fr. alb) Vic. M-474, 15019-23, AM-474, 15024-28—*London Sym. O, Kajanus,* Cond; (Fr. alb) Vic. M-333, 11503-09, AM-333, 11746-52.

Poissons D'Or (Debussy): *Gieseking,* pf; Col. 69020.

Polianka-Russian Dance: *Kirilloff's O;* Vic. 19776.

Polichinelle (Kreisler): *Decca Salon O;* Dec. 2712——(Villa-Lobos): *Rubinstein,* pf; Vic. 7853.

Polish Dance (Scharwenka): *Barth,* pf; Vic. 20203.

Polka-The Age of Gold (Shostakovich): *O. Sym. of Paris, Ehrlich,* Cond; (Fr. alb) Col. M-347, 17120.

Polka - Schwanda (Weinberger): *Bohemians, Walter,* Cond; Col. 263.

Polka in F Sharp Major (Smetana): *Dyck,* pf; Dec. 20229.

Polka & Fugue-Schwanda (Weinberger): *London Sym. O, Harty,* Cond. with *Dawber,* ogn; Col. 68311.

Polka de W. R. (Rachmaninoff): *Barer,* pf; Dec. 20132—*Rachmaninoff,* pf; Vic. 6857.

Polka-Piquee: *Folk Dance O, Olof,* Cond; Col. 299.

Pollack, Ben & O: Jimtown Blues; Song of the Islands; Bru. 7764—If I Could Be With You; You Didn't Have To Tell Me; UHCA 103—After You've Gone; Rose Colored Glasses; Dec. 2057—As Long As I Live; Sing a Song of Sixpence; Dec. 2006—Everybody's Doing It; This Is the Life; Dec. 1891—Have You Ever Been in Heaven; Mama I Wanna Make Rhythm; Dec. 1476—If You Ever Should Leave; I'm Dependable; Dec. 1435—Meet the Beat of My Heart; What Are You Doing Tonight; Dec. 2005—Naturally; Dec. 2012—So Unexpectedly; Dec. 2013—I'm Yours for the Asking; Song of the Islands; Dec. 1424—There's Rain in My Eyes; You'll Be Reminded of Me; Dec. 1815—Alice Blue Gown; Cuddle Up a Little Closer, Lovely Mine; Dec. 1546—Boogie Woogie; California, Here I Come; Dec. 1517—Can't You Hear Me Calling Caroline; My Wild Irish Rose; Dec. 1458—If It's the Last Thing I Do; You Made Me Love You; Dec. 1465—I'm in My Glory; The Snake Charmer; Dec. 1488 — Morocco; Nobody's Gonna Take You from Me; Dec. 1851.

Pollack, Muriel and *Vee Lawnhurst,* duo-pf: Dizzy Fingers; Finesse; Dec. 164—Narcisus (Nevin); Nola; Dec. 163.

Polo, Danny & O: Blue Murder; More Than Somewhat; Dec. 1718.

Polo Gitano (Breton): *Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-146. 67820.

Polonaise: (Bach, W. F.): *Ehlers,* hschd; Dec. 23112——(Chopin): A Flat Major; *Paderewski,* pf; Vic. 14974—*Lhevinne,* pf; Vic. 1765——in A Major; *Eight Piano Ens;* Vic. 36140—in E Flat Minor; *Paderewski,* pf; Vic. 36288 — *Rubinstein,* pf; (alb) Vic. M-353, 14281-88, AM-353, 14289-96.

Polonaise Brilliante (Wieniawski): *Temianka,* vio; Dec. 25770—*Heifetz,* vio; Vic. 15813—*Milstein,* vio; Col. 69032.

Polonaise Militaire (Chopin): *Dennery,* pf; Dec. 25028—*Phil. O, Weissmann,* Cond; Dec. 25097—*Boston Pops O, Fiedler,* Cond; Vic. 11947—*Paderewski,* pf; Vic. 6234.

Polovtsi March (Borodin): *London Phil. O, Beecham,* Cond; (Fr. alb) Col. X-123, 69414.

Polovtsienne Dances-Prince Igor (Borodin): *London Phil. O, Beecham,* Cond; (Fr. alb) Col. X-54, 68384-5—see also Prince Igor.

Poltronieri Quartet: Quartet in D (Boccherini); (alb) Col. X-99.

Polyakova, Nastia, voc: Gypsy Reminiscence; You Never Loved Me; Dec. 2372.

Pomp and Circumstance (Elgar): *Euterpe Sym. O;* Roy, 1735—No. 4; *Coldstream Guards Band;* Vic 36236—*Chicago Sym. O & ogn;* Vic. 6648—*Boston Pops O, Fiedler,* Cond; Vic. 11885 — *Royal Albert Hall O, Elgar,* Cond; Vic. 9016—No. 4; *British Broadcasting Co. Sym. O, Elgar,* Cond; Vic. 11665—No. 1; *H. M. Grenadier Guards Band, Miller,* Cond; Dec. 25754.

(Ponchielli): Gioconda excerpts: Dance of the Hours; Dec. 15008, 25162; Vic. 11833, 36225, 35833, 25905—Suicidio; Col. 9127—Barcarola; Vic. 8174 — Cielo e mar; Vic. 7194 — Enzo

Grimaldo, Principe di Santafior; Vic. 8084——Raccogli e calma; Col. 69602.

Pons, Lily, sop: **Victor for all Nos. unless otherwise indicated:** Lakme-excerpts (Delibes); Dec. 23014-15—La Boheme-excerpts (Puccini); Dec. 25854—Rigoletto-excerpts (Verdi); Dec. 25853 — Il Seraglio-excerpts (Mozart); Caro nome (Verdi); Dec. 29005—Voi che sapete; Der Holle Roche (Mozart); Dec. 20522—Pamina's Aria (Mozart); La Boheme-excerpts (Puccini); Dec. 29004—Les Variations (Proch); The Nightingale and Rose (Saint-Saens); Dec. 23017—Una voce poco fa (Rossini); Dec. 20521—Doll Song (Offenbach); Mireille-La Valse (Gounod); Dec. 23016—Songs; (alb) Vic. M-599—Barbiere di Siviglia: Una voce poco fa (Rossini); 8870—I Dream Too Much (Fields-Kern); I'm the Echo (Fields-Kern); 4304—Lakmé: Là-bas, dans la forêt (Delibes); Où va la jeune Hindoue; (Delibes); 1502—Lo, Here the Gentle Lark (Shakespeare-Bishop); 8733—Lucia di Lammermoor: Ardon gl' incensi (Donizetti); 7396—Lucia di Lammermoor: Spargi d'Amaro jianto (Donizetti); 7369—Magic Flute: Ah! je le sais (Mozart); 8733—Rigoletto: Caro nome (Verdi); Rigoletto: Tutte le feste (On Every Festal Morning) (Act 2) (Verdi); 7383.

Ponselle, Rosa, sop: **Victor for all Nos.:** On Wings of Dream (Arensky); the Nightingale and the Rose (Rimsky-Korsakov); Vic. 16451—If Thou Would'st Desire (Tosti); To My Beloved (De Fontenailles); Vic. 2053—Aida: (Verdi): La Fatal pietra; Morir! sí pura e bella; 1744—O terra addio; 1745—Ritorna vincitor; 7438, 8993 — Ave Maria (Gounod); 6599—Bird Song: Pastorale (LaForge); 1913—Carry Me Back to Old Virginny (Bland); 6509—Chanson du Maria Antoinette (Myron Jacobson); 1913—Elégie (Massenet); 6599—Ernani: Ernani involami (Verdi); 6875—Forza del Destino: Pace, pace mio Dio; 6875—Forza del Destino: La vergine degli angeli; with Pinza & Met. Op. Ch; 8097—My Old Kentucky Home (Foster); 6509—Norma: Casta Diva with Met. Op. Ch.; 8125—Norma: Mira Norma; 8110— Papillons, Les (Ernest Chausson); Pastorale (2) Bird Song (LaForge); 1913—Perfect Day (Jacobs-Bond); Rosary, The (Rogers-Nevin); 1098—Since First I Met Thee (Watson-Rubinstein); Songs My Mother Taught Me (Macfarren-Dvorak); 1319—Trovatore: Miserere; with Martinelli & Met. Op. Ch.; 8097

Poor Butterfly: *Hackett & O;* Voc. 4499—*Nichols & O;* Bru. 20062—*Goodman & Sextet;* Col. 35466—*Kirk & O;* Dec. 1663—*Silvester & O;* Dec. 1070—*Whiteman & O;* Vic. 24078.

Poor Monah: *Bledsoe,* bar; Roy. 1701.

Poor Wayfaring Stranger: *Old Harp Sgrs,* voc; (Fr. alb) Mus. 41, 221.

Pop Goes the Weasel: *Merry Macs,* voc; Dec. 1968—*Boston Pops O, Fiedler,* Cond; Vic. 4397.

(Popper): Serenade No. 2; Dec. 25747.

Popule Meus (Palestrina) *Palestrina Ch;* Vic. 20898.

(Popy): Ballet Suite; Dec. 20421-22——Suite Orientale-The Bayaderes-On the Shores of the Ganges; The Almees Patrol; Dec. 25160-61.

Porgy and Bess (Gershwin): Gems: *Victor Salon Gr, Shilkret,* Cond; (Fr. alb) Dec. 96, 2876—Abridged: *Tibbett-Jepson,* sgrs; *Ch. & O;* (alb) Vic. C-25. 11878-81—Summertime: *Jamison,* sop; (Fr. alb) Dec. 96, 2876—*Kostelanetz & O;* Col. 7362—I'm On My Way: *Kostelanetz & O;* Col. 7362—I Got Plenty O Nuttin'; *Kostelanetz & O;* Col. 7362—Bess You Is My Woman Now: *Kostelanetz & O;* Col. 7362—see also Gershwin

(Porpora): Sonata in G Major; Dec 25877.

Porter, Lois, vio: Concerto for Harpsichord (Bach, J. C.); (alb) Mus. 38.

(Porter, Quincy): Suite for Viola Alone; NMQ. 1512——Incidental Music for Antony and Cleopatra; Ya. 9-10.

Porter, Quincy, va: Suite for Viola Alone (Porter); NMQ. 1512.

Port of Harlem Seven: Pounding Heart Blues; BN-6—Blues for Tommy; BN-7—Mighty Blues; Rocking the Blues; BN-3.

Portsmouth Point-Overture (Walton): *New English Sym. O, Bernard,* Cond; Dec. 20180.

Porzky, Norman & Rhode pf trio: Grand Galop Cromatique (Liszt); Faust-Valse (Gounod); Dec. 20360.

(Posadas): Noche Feliz; Vic. 26571.

Posner, Joseph, bar: Der Wanderer (Schubert); Ira. 2R-29-06.

Possente nomi: see Magic Flute.

Postillon de Lonjumeau (Adam): *Groh,* ten; Dec. 20001.

Potter, Harrison, pf: Piano Sonata (Griffes); FRM. 10-11—Five Sketches in Sepia (Bloch); FRM. 12—Sonata No. 2, op. 2 (Brahms); FRM. 15-17.

Pougnet, Jean, vio: Rondo in C (Mozart); Col 69125—Tarantella (Casella); (Fr. alb) Col. M-361——with *Grinke,* vio. & *Ord,* hschd: Golden Sonata in F Major (Purcell); Dec. 25614—Sonata in A Minor (Purcell); Dec. 25615.

Poule, La (Rameau): *Brunold,* hschd; BP. 35036—*Landowska,* hschd; Vic. 15179.

(Poulenc): Le Bestiaire; Col. 9132 — Caprice pour piano; Col. 68919—Deux Novelettes Pour Piano; Col. 68919—Mass in G; (alb) Col. X-127.

Poulet, Gaston, Cond: see *O. of the Concerts Poulet, Paris.*

Poupee valsante, La: see Waltzing Doll.

Powell, Dick, voc: **Decca for all Nos.:** Army Air Corps; Marines' Hymn; 2975—All's Fair in Love and War; 1068—And He Would Whistle; 2655—Cause My Baby Says It's So; 1310—Daddy's Boy; 1820—Did I Remember; 889—Don't Give Up the Ship; 613—Eyes of Texas Are Upon You; 2013—Fancy Meeting You; 924—Girl in the Bonnet of Blue; 1782—Girl on the Police Gazette; 1150—Good Fellows Medley; 2760—Have You Got Any Castles, Baby?; 1430—I Know Now; 1310—I Like Mountain Music; 2655—Illinois Loyalty Song; 2024—I'm Like a Fish Out of Water; 1577—I'm Sittin' High on a Hill Top; 613—In a Moment of Weakness; 2387—In My Little Red Book; 1782—I've Got a Pocket Full of Sunshine; 612—I've Got My Love to Keep Me Warm; 1149—I've Hitched My Wagon to a Star; 1557—Jingle Bells; 2760—Let's Put Our Heads Together; 1068—Love Is on the Air Tonight, 1431—Moonlight on the Campus; 1430—Mr. and Mrs. America; 2387—My Kingdom for a Kiss; 900—On, Wisconsin!; 2013—Rambling Wreck From Georgia Tech; 2025—Ride Tenderfoot Ride; 1820—Roses in December; 1543—Song of the Marines; 1311—Speaking of the Weather; 1067—Stein Song; 2024—Thanks a Million; 612—There's Two Sides to Every Story; 924—This Year's Kisses; 1149—Two Hearts Divided; 900—Victory March; 2025—When the Moon Hangs High; 889—With Plenty of Money and You; 1067—You Can't Run Away from Love; 1311—You Can't Stop Me from Dreamin'; 1543—You're Laughing at Me; 1150—You've Got Something There; 1431.

Powell, Eleanor, tap dancer: I've Got a Feelin'; You Are My Lucky Star; Vic. 25158.

(Powell, John): Sonata Virginianesque, op. 7; Roy. 1870-72.

Powell, Teddy & O: **Decca for all Nos.:** I Get the Blues When It Rains; The One I Love; 3034—Am I Blue; Ridin' The Subways; 3094—Feather Merchant's Ball; Teddy Bear Boogie; 3234—Outside of That I Love You; Please Take a Letter Miss Brown; 3218—Flea on a Spree; The Sphinx; 2985—In a Persian Market; March of the Toys; 2906—Pussy In the Corner; Someday; 2941—Jamaica Jam; Teddy's Boogie Woogie, 2806

Powell, Walter & O: Definition of Swing: Devil's Holiday; Voc. 4612.

Powerhouse: *Scott Quintet;* Bru. 7993—*Ambrose & O;* Dec. 1485—*Daniels & O;* Dec. 1854—*Kemp & O;* Vic. 25718.

Power of Music-Overture (Boyce): *Sinfonietta, Fiedler,* Cond; Vic. 4444.

Praeludium (Jarnefelt): *Queen's Hall O, Wood,* Cond; Dec. 25617—*Hylton & O;* Dec. 25713—*Barbirolli's O;* Vic. 4320—*Victor Concert O;* Vic. 20374.

Praeludium and Allegro (Pugnani-Kreisler): *Menuhin,* vio; Vic. 1863.

(Praetorius): Lo, How a Rose E'er Blooming; Vic. 1961, 21623—To Us is Born Emmanuel; Vic. 21623—Es ist ein Ros' entsprungen; Schlaf' wohl, du Himmelsknabe, du; Dec. 20293.

Prague National Opera Co, Ostrcil, Cond: The Bartered Bride (Sabina-Smetana); (alb) Vic. M-193, AM-193

Prague Stg. Quar: Quartet in A Flat Major (Dvorak); (alb) Vic. M-492, AM-492—Quartet in A Major (Schumann): (alb) Vic. M-224; AM-224.

Prague Symphony: see Symphony No. 38 (Mozart).

Praise Ye the Lord (Bach): see Motet for Double Choir.

Prayer: (Handel): *Renardy,* vio; Col. 17119—*Menuhin,* vio; Vic. 6951——(Strokin): *Chaliapin,* bass; Vic. 7716.

Prayer of Thanksgiving: *Boston Pops O, Fiedler,* Cond; Vic. 4322—*Assoc. Glee Clubs;* Vic. 35770.

Prayer to Our Lady (Ford): *McCormack,* ten; Vic. 1625.

Preager, Lou & O: Rinka; Veleta; Dec. 1025.

Precieuse, La (Kreisler): *Kreisler,* vio; Vic. 1503.

Preciosa Overture (Weber): *Phil. O, Weissmann,* Cond; Dec. 25143.

Preislied (Wagner): see Meistersinger.

Preludes: **Victor for all Nos. unless otherwise indicated:**

(Bach): Allemande; *Segovia,* gtr; 7176—from English Suite in A Minor, *Samuel,* pf; 9476—from Toccata in C Minor; *Rubinstein,* pf; 8895—from Violin Sonata No. 6 in E; *BBC O;* (Fr. alb) M-214, 11695—in B Minor; *Philadelphia O, Stokowski,* Cond; 7316—in E Major; Jesu, Joy of Man's Desiring; *Philadelphia O, Ormandy,* Cond; 14973—in E Flat Minor; *Philadelphia O, Stokowski,* Cond; 6786—in E Flat Minor; *Gibson,* ogn; 36176—in G Major; *Dupre,* ogn; 7271—Nos. 1-6; *Landowska,* hschd; (Fr. alb) M-323, 14144-47, AM-323, 14148-51——

(Bossi): Minuet; *Philadelphia Stg. Simfonietta;* 9129——

(Buxtehude): Fugue and Chaconne; *Perceval,* ogn; Dec. 20177——

(Chasins): in E Flat Minor; *Chasins,* pf; MCR. 7——

(Chopin): *Casals,* cel; 6589——in D Minor, op. 28, No. 24; *Philadelphia O, Stokowski,* Cond; 1998——in D Flat, op. 28, No. 15; *Paderewski,* pf; 6847——*Pembaur,* pf; *Dec.* 25132——in B Flat Minor, op. 28, No. 16; *Lhevinne,* pf; 14024——in A Flat Major, op. 28, No. 17; *Paderewski,* pf; 6847—*Lhevinne,* pf; 14024——In A Flat Major, op. 28, No. 17; *Paderewski,* pf: 6847—*Lhevinne,* pf; 14024——in C Minor, op. 28, No. 20; *Gibson,* ogn; 35972——24 Preludes; *Cortot,* pf; (alb) M-282, 8813-16. AM-282, 8817-20——in F Sharp Minor, op. 28, No. 8; *Zilcher,* pf; Dec. 25814——1 & 3; *Chasins,* pf; MCR. 1——op. 28, No. 4; *Chase Sax Ch;* (Fr. alb) GA-2——in F, op. 28, No. 23, *Gieseking,* pf; Col. 17079——Nos. 1, 3 & 24, op. 28; *De Radwan,* pf; (alb) Roy. 16, 559——Nos. 11, 19 & 8; *De Radwan,* pf; (alb) Roy. 16. 557——

(Corelli): from the Violin Sonata in E Minor, op. 5 No. 8; *Radisse,* cel; *Doyen,* pf; Dec. 20523——

(Debussy): Twelve Preludes-Book I; *Cortot,* pf; (alb) M-480, 1920-24, 15049, AM-480, 1925-29, 15049—Apres Midi d'un Faune; *Copeland,* pf; (Fr. alb) M-198, 7964—No. 8-La Fille aux Cheveux de Lin; No. 3-Le Vent dans la Plaine; *Cortot,* pf; 7148—Minstrels; *Spalding,* vio; 1881—Selections; *Copeland,* pf; (alb) M-198, 1643, 1644; 7962-64—La Puerta del Vino; *Copeland,* pf; 14904—Veils; *Copeland,* pf; 14904—Voiles; *Paderewski,* pf. 1531—Danseuses de Delphes; Voiles; Le Vent dans la Plaine; Cons et Les Parfums Tournent dans L'Air du Soir; Les Collines d'Anacapri; Des Pas Sur La Neige; Ce Qu'a Vu Le Vent D'Ouest; La Fille Aux Cheveux de Lin; La Serenade Interrompue; La Danse De Puck; Minstrels; *Gieseking,* pf; (alb) Col. M-352, 17122 27—Brouillards; Bruyeres; Canope; Les Fees Sont d'Exquises Danseuses; Feuilles Mortes; Feux d'Artifice; General Lavine-Eccentric; Hommage a S. Pickwick, esq. P. P. M. P. C.; Ondine; La Puerta del Vino; La Terrasse des Audiences du Clair de Lune; Les Tierces Alternees; *Gieseking,* pf; (alb) Col. M-382, 17163-68—Four Preludes-La Fille aux Cheveux de Lin; La Serenade Interrompue. La Danse de Puck; Minstrels; *Weill,* pf; Dec. 25591—La Fille aux Cheveux de Lin; La Serenade Interrompue, Nos. 8 & 9; *Gaillard,* pf; Dec. 20090——

(Delibes): Sylvia Ballet; *Royal Opera O, Covent Garden;* 11655—

(Faure): No. 5 in D Minor; *Casadesus,* pf; Col. 68853——

(Franck): Chorale; *Cortot,* pf; 7331-32——

(Gershwin): Nos. 1, 2 & 3; *Gershwin,* pf; Col. 7192——

(Kunoye): 8th Century Ceremonial; *Philadelphia O, Stokowski,* Cond; 14142——

(Liadov): *Rosenthal,* pf; Dec. 25317——

(Liszt): Les Preludes; *Concertgebouw O, of Amsterdam, Mengelberg,* Cond; (alb) Col. X-29, 67724-25—*Grand O. Phil. de Paris, Meyrowitz,* Cond; (alb) X-82, 69033-34——

(Pierne): op. 40. No. 1; *Curtis Woodwind Ens;* 4332—*Commette,* ogn; Col. 341——

(Purcell): The Queen's Dolour; *Pessl,* hschd; Col. 68592——

(Prokofieff): in C for Harp; *Dilling,* hp; Col. 17107—*Renie,* hp; Dec. 20518——

(Rachmaninoff): in C Sharp Minor, op. 3, No. 2: *Rachmaninoff,* pf; 1326—*Rubinstein,* pf; 14276—*Boston Pops O,* 11922—*Eight Piano Ens;* 36140—*Victor Concert O;* 35051—*Queen's Hall O, Wood,* Cond; Dec. 25613—*Bela O;* Dec. 25152—*Chase Sax Ch;* (Fr. alb) GA 2—*Magnante,* acd; Bru. 7690—*Gray & O;* Dec. 2709—*Radio Phil. O. Orthman,* Cond; Roy. 1719——in G Minor, op. 23, No. 5: *Boston Pops O;* 11922—*Victor Concert O;* 35951—*Horowitz,* pf; (Fr. alb) M-117, 7466—*Joyce,* pf; Dec. 25274—*Kitain,* pf; Col. 69569——

(Ravel): Forlane from Le Tombeau de Couperin; *Paris Conservatory O;* 12320——

(Saint-Saens): Le Deluge; *Thibaud,* vio; 7272—in E Flat, op. 99; *Dupre,* ogn; 1430——

(Scriabin): op. 11, No. 2; *Kitain,* pf; Col. 69569—No. 4 in F Sharp Minor; *Heyman,* pf; FRM. 20——

(Spalding): Wind in the Pines; *Spalding,* vio; 1881——

(Strauss, R.): to Act 3 from Arabella; *Berlin State Opera O;* 4282——

(Szostakowicz): in E Flat; *Philadelphia O, Stokowski,* Cond; (Fr. alb) M-291, 8928.

Preludes & Fugues:

(Bach): in C Major; *Samuel,* pf; Vic. 9124—in C Minor, pf; Vic. 9124—*Chasins,* pf; MCR. 2——in E Minor: *Schweitzer,* ogn; Vic. 9741—*Bachem,* ogn; Dec. 20232——in F Minor. *Philadelphia O, Ormandy,* Cond; Vic. 14382——Nos. 35-43; *Fischer,* pf; (alb) Vic. M-334. 14235-41, AM-334, 14242-48 —— Nos. 44-48, *Fischer,* pf; (Fr. alb) Vic. M-447, 14873-78, AM-447, 14879-84——Three Little Preludes and Fugue-No. 1 in C Major; No. 2 in C Major, No. 3 in C Minor and Fugue in C Minor; *Landowska,* hschd; Vic. 14233——in E Flat Major; *Bach Phil. Soc, Kleiber,* Cond; (alb) Roy. 7, 106-7——in A Minor; *Joyce,* pf; Dec. 25738——in B Flat Major, No. 8; *Dunkelberg,* ogn; Dec. 24794——in C Sharp; *Bauer,* pf; (alb) Sch. 1——Nos. 1-9 Well-tempered Clavichord; *Cohen,* pf; (alb) Col. M-120, 67626-31——in D Major, *Fischer,* pf; Vic. 8681——in B Flat, No. 21; *Dolmetsch,* hschd; (Fr. alb) Col. M-232, 505——No. 3 in C Sharp Minor; *Hess,* pf; Col. 4085——Organ Music; *Schweit-*

zer, ogn; (alb) Col M-270, 11016-22, AM-270, 11023-29; (alb) Col. M-320, 11101-07, AM-320, 11108-14.
Prelude and Mazurka (Delibes): see Coppelia Ballet.
Prelude to Cantatas (Bach) *Philadelphia O, Stokowski*, Cond; Vic. 6786—*Gibson*, ogn, Vic. 25095—*Sym. O, Bret*, Cond, (Fr alb) Vic. M-366, 12069.
Prelude to The Tempest (Honegger) *Grand Sym. O, Paris, Honegger*, Cond; Dec. 20072.
Preludes, Les (Liszt): *Amsterdam Concertgebouw O, Mengelberg*, Cond; Dec 25438-39—*Philadelphia O, Ormandy*, Cond; (alb) Vic M 453, 14924-25—*San Francisco Sym O, Hertz*, Cond; Vic. 6863-64.
Preludio: (Tarrega): No 5 in E; *Oyanguren*, gtr; Col. 69003—No. 6 in B Minor; *Oyanguren*, gtr; Col. 17100—No. 11 in D; No. 12 in A Minor; *Oyanguren*, gtr; Col. 17100——(Torroba); *Segovia*, gtr; Vic. 1487.
(Pre.): Baisies-moy; Mus. 212.
Preston, Walter, sgr: see Trial by Jury
Pretty Girl Is Like A Melody, A: *Shaw & O* Voc. 4465—*Nichols & O;* Blu. 10522—*Varsity Seven;* Var. 8179—*Heidt & O;* Bru. 8203—*Whiteman & O;* Dec. 2699—*Ellis & O;* Dec. 1322—*Vallee & O;* Vic. 25278.
Previn, Charles & O: Blue Danube (Strauss), Over the Waves (Rosas); Dec. 1490.
Pride (Moussorgsky): *Rudinow*, sgr; (Fr. alb) Gam. MS-4.
Pride of the Wolverines. *Sousa's Band;* Vic. 20276.
Priere a Notre-Dame (Boellmann): *Mignan*, ogn; Dec. 20641.
Priest's Chants With Responses: *Dom Dominic Willson & Ch. of St. Joseph's Retreat, Highgate, Edeson*, Cond; Col. 4122.
Prima, Louis, trp. with *Rose & Gast:* Dinah; Chinatown, My Chinatown; Blu. 5758.
Prima, Louis & O: Dance With a Dolly; Day Dreams Come True At Night; Var. 8245—Look Out; Percy Have Mercy; Var. 8247—I Just Can't Believe You're Gone; Rhythm on the Radio; Voc. 3921 — Sing-A-Spell; Gleeby Rhythm is Born; Var. 8166—Doin' the Serpentine; Why Should I Pretend; Dec. 1953 — Exactly Like You; Now and Then; Dec. 2279—Good Man is Hard to Find; If I Could Be With You One Hour Tonight; Dec. 2660—Jitterbugs on Parade; Show Me the Way to Go Home; Dec. 2242—Nothing's Too Good for You; You Call It Madness; Dec. 1871—Now They Call It Swing; Where Have We Met Before; Dec. 1674—Of Thee I Sing; Sweet and Lowdown; Dec. 2749—Rosalie; Yes, There Ain't No Moonlight; Dec. 1618—Say Si Si; To You Sweetheart Aloha; Var. 8170.
Primrose, William, va: Concerto in B Minor (Handel) (alb) Col. M-295—None But the Lonely Heart (Tschaikowsky) Col. 7323—Quintet in C (Beethoven); (alb) Col. M-294—Two Caprices (Paganini); Col. 7323—Sonata in E Flat Major (Brahms); (alb) Vic. M-422, AM-422—Sonata for Viola and Piano (Hindemith); (alb) Vic. M-547 — Suite for Viola and Piano (Bloch): (alb) Vic. 575, AM-575—Ave Maria (Schubert); Vic. 15733—Caprice No. 24 (Paganini); Vic. 15733—see also Anthologies: Early Music-Classical—Eng. Music Soc.
Primrose Quar.: Quartet No. 1 in E Minor (Smetana); (alb) Vic. M-675, AM-675, DM-675.
Prince Igor (Borodin): Dances of the Polovetzki Maidens; *Philadelphia O, Stokowski*, Cond; (alb) Vic. M-499, 15169-70—*Vronsky & Babin*, duo-pf; Vic. 12030—*London Phil. O, Goehr*, Cond; Col. 69154—*Sym. O, Meyrowitz*, Cond; Roy. 509——Overture; *Sym. O, Coates*, Cond; Vic. 9123—*E. I. A. R. Sym. O, Amfitheatrof*, Cond; Dec. 25822——Polovetzki Dances; *Philadelphia O, Stokowski*, Cond; Vic. 6514—*London Phil. O, Beecham*, Cond; (alb) Col. X-54—*Phil. O, Dobrowen*, Cond; Dec. 25294——Song of Prince Galitsky; *Chaliapin*, bass; Vic. 1237—Arioso of Jaroslavana; *Koshetz*, sop; Vic. 9233——How Goes It Prince; *Chaliapin*, bass; Vic. 6867—Ballet Music; *London Sym. O, Coates*, Cond; Vic. 9474——I Hate a Dreary Life; *Kraieff*, bass; Dec. 20637——Opening Chorus Act II-Polovtsian Dances; *Russian Opera Ch. & O; D'Agreneff*, Cond; Dec. 25511-12——Vladimir's Cavatine; *Rosing*, ten; Dec. 25188——*Kullman*, ten; Col. 9099——Prince Igor's Aria; *Baklanoff*, bar; Dec. 25122——Peasants' Chorus; *Russian Opera Ch;* Dec. 20502 —— Polovtsi March; *London Sym. O, Beecham*, Cond; (Fr. alb) Col. X-123.
Princesita (Padela): *Borgioli*, ten; Col. 224—*Schipa*, ten; Vic. 1182.
Princess Ida (Gilbert-Sullivan): *D'Oyly Carte Opera Co., D'Oyly*, Dir; (alb) Vic. C-20, 11596-605, AC-20, 11606-615.
Printemps qui commence: see Samson and Delilah.
Printemps Symphonic Suite (Debussy): *Paris Conservatory O, Coppola*, Cond; (Fr. alb) Vic. 363, 12053.
Printemps, Yvonne, sop: Les Trois Valses (Marchland-Willemetz-Strauss); (alb) Vic. M-416, AM-416—see also Guitry and Printemps.
Prinzessin auf der Erbse, Die (Andersen): *Moissi*, mon; Col. 4195.
Prinz Eugen (Loewe): *Bohner*, bass; Dec. 25756.
Prior, Ferdinand, oboe: Variations on a Theme by Mozart (Beethoven); (alb) Mus. 34.
Prisca Quartet: String Quartet in C Major (Haydn); Dec 25013—Quartet in E Minor (Beethoven), (alb) BP. 7, 35014-19, 35020-5—Quartet in B Flat Major-Scherzo (Beethoven), BP. 35019 & 35025—Quartet in E Minor (Verdi); (alb) BP. 5, 35000-3, 35004-7—In Einen Kuhlen Grunde; Muss I Denn Muss I Denn Zum Stadtle Hinaus; BP 35037.
Prisoner, The (Rubinstein): *Chaliapin*, bass; Vic. 15236
Prisoners' Chorus: see Fidelio.
Prisoner's Song, The: *Dalhart*, ten; Vic. 24281—*Berigan & O;* Vic. 36208, 25728—*International Novelty O;* Vic 19714—*Four Squires;* Voc. 4057—*Manone & O;* Blu. 7014—*Dalhart*, voc, Blu 10578.
Prison Scene—Faust (Gounod): *Beaujon*, sop; *Thill*, ten; *Bordon*, bass with *Ch. & O Gaubert*, Cond; Col. 9091.
Private Lives-Love Scene (Coward): *Lawrence-Coward*, Actors; Vic. 36034.
Prize Song see Meistersinger.
Pro Arte Quartet: Victor for all Nos.: Concerto à Quatre, No. 5 Hallevx (Vivaldi); 8827 Interludium in Modo Antico (Glazounow); (Fr. alb) M-186, 7838—Orientale (Glazounow); (Fr. alb) M-255, 8612—Quartet in A Minor (Opus 7) (Bartok); (alb) M-286, AM-286—Quartet No. 2 in D Major (Borodin); (alb) M-255, AM-255—Quartet in G Minor (Brahms); with Rubinstein, pf; (alb) M-234, AM-234—Quartet in G Minor (Op. 10) (Debussy); (alb) M-186, AM-186—Quartet (Opus 121) (Faure); (alb) M-372, AM-372—Quartet in D Major (Franck); (alb) M-259, AM-259 — Quartets (Haydn): in B Flat Major (Op. 1, No. 1); in E Flat Major (Op. 20, No. 1); in B Flat Major (Op. 55, No. 3); in B Flat Major (Op. 76, No. 4); (alb) M-595, AM-595—Quartets (Haydn); in F Major (Op. 3, No. 5); in E Flat Major (Op. 33, No. 2); in E Flat Major (Op. 64, No. 6); in B Flat Major (Op. 71, No. 1); (alb) M-525, AM-525—Quartets (Haydn): in F Minor (Op. 20, No. 5); in E Flat Major (Op. 50, No. 3); in C Major ("Emperor") (Op. 76, No. 3); (alb) M-526, AM-526—Quartets (Haydn); in D Major (Op. 20, No. 4); in F Major (Op. 74, No. 2); in F Major (Op. 77. No. 2); (alb) M-527, AM-527—Quartets (Haydn): in C Major (Op. 1, No. 6): in E Major (Op. 54, No. 3); in A Major (Op. 55, No. 1); in G Major (Op. 64, No. 4); (alb) M-528, AM-528—Quartet in E Flat Major (K. 428) (Mozart); (alb) M-375, AM-375—Quartet in G Minor (Mozart); with Schnabel pf; (alb) M-251, AM-251—Quartet in F Major (Ravel); (alb) M-400, AM-400—Quartet in F Major (Rieti); 1821-2—Quartet in E Flat Major (Op. 125, No. 1) (Schubert); (Fr. alb) M-259, 8635—Quintet for Piano and Strings (Bloch); with Casella pf; (alb) M-191, AM-191—Quintet in A Major (Dvorák): with Schnabel pf; (alb) M-219, AM-219—Quintet No. 2, in C Major (Mozart); with Hobday, va; (alb) M-270, AM-270—Quintet in G Minor (Mozart); with Hobday, va; (alb) M-190, AM-190—Quintet in D Major (Mozart); with Hobday, va; (alb) M-350, AM-350—Quintet in A Major (Schubert); with Schnabel pf; (alb) M-312, AM-312—Quintet in C Major (Schubert); with Pini, cel; (alb) M-299, AM-299—Quintet in E Flat Major (Schumann); with Schnabel pf; (alb) M-267, AM-267—Serenade: Eine kleine Nachtmusik (Mozart); (alb) M-428—Sextet in B Flat Major (Brahms); (alb) M-296, AM-296.
Procession, La (Franck): *Endreze*, bar; Dec. 25893—*Caruso*, ten; Vic. 14744.
Processional (Milhaud): *Coecilia Ch. & O. of Antwerp, DeVocht*, Cond; (Fr. alb) Col. X-64, 9119.
Processional (Seusse): see Young Man With a Harp.
Procession Del Rocio, La (Turina): *Madrid Sym. O, Arbos*, Cond; (Fr. alb) Col. M-331, 69202.
Procession of the Sardar (Ippolitow-Ivanow): *Boulanger O;* Dec. 20459—*Boston Pops O, Fiedler*, Cond; Vic. 11883—see also Anthologies: Classical Excerpts—Classical Gems.
(Proch): Les Variations; Dec. 23017.
Prodana Nevesta (Smetana): *National Opera Co. of Prague, Ostrcil*, Cond; (alb) Vic. M-193, 11617-631, AM-193, 11632-646.
Prodigal Son, The: see L'Enfant Prodigue.
Profit, Clarence, pf: I Didn't Know What Time It Was; Body & Soul; Col. 35378.
(Prokofieff): Classical Symphony in D Major; Vic. 7196, 7197; (alb) Col. X-166——Gavotte-Classical Symphony; Col. 17130——Concerto No. 2 in G Minor; (alb) Vic. M-450, AM-450——Concerto No. 3 in C Major; (alb) Vic. M-176, AM-176——Lieutenant Kije-Suite; (alb) Vic. M-459, AM-459 —— Love for Three Oranges; Vic. 7179, 9128, 14950; Dec. 25123-25——March-Love for Three Oranges; Col. 67812——Pas D'Acier; Vic. 11446, 11447——Peter and the Wolf (alb) Vic. M-566, AM-566; (alb) Dec. 130——Piano Music; (alb) Vic. M-477——Suggestion Diabolique; Vic. 1449——Prelude in C for Harp; Dec. 20518; Col. 17107—Sarcasme; BP. 35038——Visions Fugitives; (Fr. alb) Vic. M-646——Concerto in D for Violin and Orchestra; (alb) Col. M-244.
Prokofieff, Serge, pf: Concerto No. 3 in C Major (Prokofieff): (alb) Vic. M-176, AM-176—Piano Music (Prokofieff): (alb) Vic. M-477.
Prologue: see Pagliacci.
Prologue (Lully): *Laval* Sop; Col. 4125
Promenoir Des Deux Amants, Le (Debussy): *Bourdin*, bar; Dec. 25945—see also Debussy-Songs.
Prometheus Overture (Beethoven): *London Sym. O, Weingartner*, Cond; (Fr. alb) Col. M-197, 68220—*Vienna Phil. O, Weingartner*, Cond; (Fr. alb) Col. M-260, 68565.
Prometheus-The Poem of Fire (Scriabin): *Philadelphia O, Stokowski*, Cond; (alb) Vic. M125, 7515-18, AM-125, 7519-22.
Prophet Bird (Schumann): *Paderewski*, pf; Vic. 1426—*Brown*, vio. *Zayde*, pf; Roy. 1875.
Prophete (Meyerbeer): Ah, mon fils; *Onegin*, con; Vic. 6803—*Matzenauer*, con; Vic. 36287——Coronation March; *Phil. Sym. O, Mengelberg*, Cond; Vic. 7104—*Phil. O, Blech*, Cond; Roy. 546—*Bournemouth Municipal O;* Col. 7331—*Decca Little Sym O, Mendoza*, Cond; (Fr alb) Dec. 92, 23124——O Pretres de Baal; *Onegin*, con; Vic. 7146——see also: Coronation March.
Proshtchai Moi Tabor *Lescenco*, bar; Col. 4123.
Prositelnaja Ektenja: see Responsory XI.
Proud Fort of Krasznahorka, The: *Bela & O;* Col. 381.
Pryor's Band: Victor for all Nos.: Blue Danube, w; 35799—Barbanconne, La; 20304—Capitan March, El; 35805—Chimes of Liberty; 20311—Don't Be Cross; 20318—Faust: Soldiers Chorus; 35804—Forge in the Forest; 19879—Funeral March; 35800—General Pershing; 20303—Jolly Coppersmith; 20318—King Cotton March; 19895—Lights Out March; 19842—March Religioso; 35804—Marseillaise, La; 20304 — National Emblem; 19842 — Officer of the Day; 19895—On the Mall; 20559—Over the Waves; Paloma, La; 19878—Philadelphia March; 20054—Pioneer March; 20559—Repasz Band; 20303—Sagamore March; 20311 — Soldiers Chorus; 35804—Southern Roses; 35799—Stabat Mater; 35800—Stars and Stripes; 35805—Star Spangled Banner; 20635 — Trovatore: Anvil Chorus; 19879 — Warbler's Serenade; Whistler and Dog; 19869—William Tell; 20319, 20320.
Pryor, Roger & O: Marche Slav; The Whistler and His Dog; Voc. 4256—My Walking Stick; Now It Can Be Told; Voc. 4164.
Psaume 150 (Mauduit): *Ch. Dijon Cathedral;* (Fr. alb) Vic. M-212, 11678.
Psyche et Eros (Franck): *Brussels Royal Conservatory O, Defauw*, Cond; Col. 67813—*O. of Concerts Colonne, Paris, Pierne*, Cond; Dec. 25454-56—*Lamoureux O*, Wolff, Cond; BP. 95037-8.
Ptolemy (Handel): see Silent Worship.
(Puccini):
La Boheme: Complete; (alb) Col. OP. 5; (alb) Vic. M-518, AM-518, (alb) Vic. M-519, AM-519—O soave Farciulla; Vic. 8872; Dec. 25854—Che gelida Manina; Vic. 12039, 8769, 8872 — Racconto di Rodolfo; Vic. 6595 — Mi Chiamano Mimi; Vic. 6790; Dec. 29004, 25804; (Fr. alb) Col. M-259, 9107—Valse di Musetta; Vic. 1333; Col. 214; (Fr. alb) Dec. 101, Dec. 23045—Donde lieta usci; Col. 4140; (Fr. alb) Col. M-274, 68774—Non sono in vena; Dec. 25854—Act IV; (alb) Col. M-274—Quartet; Col. 7307—Ah, Mimi tu piu; Vic. 8069, 8000—Death Scene-sono Andati; Vic. 8068—Fantasia; Vic. 35871—Selections; Dec. 23045, 20184——
Madame Butterfly: Complete; (alb) Vic. M-97, AM-97; (alb) Col. OP. 4—Un bel di vedremo; Vic. 6790, 7102; Dec. 29000, 25285, (Fr. alb) Dec. 101—Love Duet; Vic. 8921; Dec. 25889-88—Flower Duet; Dec. 25193—Intermezzo; Dec. 20571—Fantasie; Vic. 35786—Selections; Dec. 25261——
Manon Lescaut: Donna non vidi mai; Vic. 1735, 1213 Col. 17159—Intermezzo, Act III; Dec. 25185—Prelude to Act IV; Dec. 25440——
La Tosca: Complete; (alb) Vic. M-84, AM-84; (alb) Col. OP. 6—Abridged; Dec. 25921-7—Recondita armonia; Vic. 4372, 511, 1213; Col. 4221; Dec. 20330—Te Deum; Vic. 8124—Vissi D'arte; Vic. 14400, 14184, 1346; Col. 4140; (Fr. alb) Dec. 101; Dec. 29010—E lucevan le Stelle; Vic. 2063, 511, 1208, 1704, 4408; Dec. 20330; Col. 4221—Selections; Dec. 29016, 25485——
La Rondine: Ore dolci e divine; (Fr. alb) Vic. M-405, 14615——
Potpourri; (Fr. alb) Roy. 1, 101——
see also Anthologies: Operas.
Puck (Grieg-J. Achron): *Heifetz*, vio; Vic. 6848.
Puerta del Vino, La (Debussy): *Gaillard*, pf; Dec. 20179—*Copeland*, pf; Vic. 14904—see also Preludes.
Puerta de Tierra (Albeniz): *O. Sevilla, Roberti*, Cond; Dec. 20371.
Puerto, El-Iberia Suite (Albeniz): *Kartun*, pf; Dec. 25941.
Puerto, El (Lehmberg): *Copeland*, pf; Vic. 1823.
(Purcell):
Chaconne: Vic. 7873——
Hornpipe: Vic. 8789; Col. 68952; (Fr. alb) Dec. 62; Dec. 25026, 23114——
I Attempt from Love's Sickness to Fly: Vic. 4009——
Dido & Aeneas: Complete: Dec. 25573-9——Suite: (alb) Vic. M-647——Lament; Vic. 1895——When I am laid in earth; Dec. 25258——
Suite: Vic. 1664——

Suite for Strings: (alb) Vic. M-533——
Suite No. 7 in D Minor; Toccata in A Major; Gam. 12 104——
Ayres for the Theatre: Dec. 25570——
Sonatas: in A Minor; Dec. 25615—Golden in F Major; Dec. 25614—in G Minor for Violin and Figured Bass: Mus. 1023——
Bell Anthem: (Fr. alb) Col. M-232, 500——
English Music Society-Vol. 1: (alb) Col. M-315——
The Faery Queen· Col. 69407——
Fantasie No. 3: Col. 69687——
First Harpsichord Suite in G: (Fr. alb) Col. M-232, 502——
Prelude: Col. 68592——
The Queen's Dolour. Col. 68592——
A Trumpet Voluntary for Brass & Organ: Col. 7136.

Pussy's in the Well: see Noah's Ark.

Put on Your Old Grey Bonnet: *Lunceford & O;* Dec. 1506—*Herth,* ogn; Dec. 1300—*Hardman.* ogn; Col. 35221—*Four Squires;* Voc. 4097—*Casa Loma O;* Voc. 4258—*Mannone & O;* Blu. 10604.

Pyramid: *Ellington & O;* Bru. 8168—*Hodges & O;* Voc. 4242

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Quaerite Primum (Casiolini): U. of Pennsylvania Ch. Soc.; Vic. 15731.

Qual volutta trascorrere: see Lombardi.

Quando? (Galdieri-Caslar): *Schipa,* ten; Vic. 1996.

Quanno, 'a femmena vo': *Gigli,* ten; Vic. 1134.

(Quantz): Flute Concerto in G Major-Allegro & Arioso; Flute Sonata in G Minor; Dec. 20497-98.

Quartets:
(Bach, J. C.): for Flute and Strings in C Major, op. 8, No. 1; *Oxford Ens;* Mus. 1039——No. 1 in E Flat Major; *Perole Stg. Quar;* Mus. 1003——
(Bartok): in A Minor, op. 7; *Pro Arte Quar;* (alb) Vic. M-286, 8842-45; AM-286, 8846-49——No. 2 in A Minor, op. 17; *Budapest Stg. Quar;* (alb) Vic. M-320, 14123-26; AM-320, 14127-30——
(Beethoven): No. 2 in G Major, op. 18, No. 2; *Coolidge Quar;* (alb) Vic M-622, 4448-51; AM-622, 4452-55—*Flonzaley Quar;* (alb) Vic. M-7, 1218-21—*Lener Stg Quar;* (alb) Col. M-66, 67306-08——in F Major, op. 18, No. 1: *Busch Quar;* (alb) Vic. M-206, 8254-56; AM-206. 8257-59—*Coolidge Quar;* (alb) Vic. M-550, 12420-22; AM-550, 12423-25—*Lener Stg. Quar;* (alb) Col. M-58, 67623-25——in D Major, op. 18, No. 3: *Budapest Stg. Quar;* (alb) Vic. M-289, 8860-62; AM-289. 8863-65—*Lener Stg. Quar;* (alb) Col. M-75, 67346-48——No. 4 in C Minor, op. 18, No. 4; *Flonzaley Quar;* (Fr. alb) Vic. M-8, 1225—*Lener Stg. Quar;* (alb) Col. M-288, 68889-91; AM, 68892-94——in B Flat Major, scherzo; *Prisca Quar;* BP. 35019-25——No. 5 in A, op. 18; *Lener Stg. Quar;* (alb) Col. M-301, 68969-71; AM, 68972-74——No. 6 in B Flat, op. 18: *Flonzaley Quar;* (Fr. alb) Vic. M-153. 7633—*Lener Stg. Quar;* (alb) Col M-60, 67287-89——No. 8 in E Minor, op. 59, No. 2: *Budapest Stg. Quar;* (alb) Vic. M-340, 14313-16, AM-340, 14317-20—*Lener Stg. Quar;* (alb) Col. M-50, 67248-51—*Glasunoff Stg. Quar;* Dec. 25793—*Prisca Quar;* (alb) BP. 7, 35014-9, 35020-5——No. 7 in F, op. 59, No. 1; *Roth Stg. Quar;* (alb) Col. M-256, 68532-36; AM, 68537-41——in C Major, op. 59, No. 3: *Busch Quar;* (alb) Vic. M-171, 8335-38; AM-171, 8339-42—*Lener Stg. Quar;* (alb) Col. M-51, 67252-55——No. 9 in C, op. 59, No. 3; *Lener Stg. Quar;* (alb) Col. M-51, 67252-55——No. 10 in E Flat Major, op. 74: *Budapest Stg. Quar;* (alb) Vic. M-467, 14997-15000; AM-467, 15001-04—*Lener Stg. Quar;* (alb) Col. M-202, 68230-33——in F Minor, op. 95, No. 11: *Busch Quar;* Vic. 8252-53—*Roth Stg. Quar;* (alb) Col. M-251. 68462-64; AM, 68465-67——No. 12 in E Flat Major, op. 127: *Busch Quar;* (alb) Vic. M-489, 15092-96; AM-489, 15097-01—*Flonzaley Quar;* (alb) Vic. M-153, 7629-33; AM-153. 7634-38——in B Flat Major, op. 130: *Budapest Stg. Quar;* (alb) Vic. M-157, 8576-80; AM-157, 8581-85—*Lener Stg. Quar;* (alb) Col. M-70, 67323-27——No. 14 in C Sharp Minor, op. 131; *Lener Stg. Quar;* (alb) Col. M-175, 68059-63——No. 15 in A Minor, op. 132; *Busch Quar;* (alb) Vic. M-490, 15102-07; AM-490, 15108-13—*London Stg. Quar;* (alb) Col. M-193, 68194-98—*Lener Stg. Quar;* (alb) Col. M-273, 68761-65; AM, 68766-70——in B Flat Major, op. 133: *Budapest Stg. Quar;* Vic. 8586-87—*Lener Stg. Quar;* (alb) Col. X-6, 67873-74——in F Major, op. 135: *Busch Stg. Quar;* (alb) Vic. M-287, 8850-53; AM-287, 8854-57—*NBC Sym. O. Toscanini,* Cond; (Fr. alb) Vic. M-590, 15547-48—*Flonzaley Quar;* (alb) Vic. M-8. 1222-25; AM-8, 1417-20—*Lener Stg. Quar;* (alb) Col. M-307, 69021-23; AM, 69024-26——
(Berezowsky): No. 1, op. 16; *Coolidge Quar;* (alb) Vic. M-624, 15765-67; AM-624. 15768-70——
(Bloch): *Stuyvesant Stg. Quar;* (alb) Col. M-392, 69775-80; 69781-86——
(Boccherini): in A Major; op. 33, No. 6; *Kreiner Stg. Quar.* FRM. 1-2——in D Major, op. 6, No. 1; *Poltronieri Quar;* (alb) Col. X-99, 69209-10——in E; *Grand Sym. O, Ruhlmann,* Cond; Col. 17131——
(Borodin): No. 2 in D Major; *Pro Arte Quar;* (alb) Vic. M-255, 8609-12; AM-255, 8613-16——
(Brahms): No. 1 in G Minor, op. 25: *Guarneri Quar;* Dec. 20244—*Rubinstein,* pf; *Onnou,* vio; *Halleux,* va; *Maas,* cel; (alb) Vic. M-234, 8444-47; AM-234, 8448-51——No. 2 in A Major, op. 26; *Serkin,* pf; *A. Busch,* vio; *H Busch; Doktor;* (alb) Vic. M-346, 14344-47; AM-346, 14348-51——in C Minor, op. 51, No 1; *Busch Quar;* (alb) Vic. M-227, 8343-46; AM-227, 8347-50——in A Minor, op 51, No. 2; *Budapest Stg. Quar;* (alb) Vic. M-278, 8798-01; AM-278, 8802-05——
(Carpenter): in A Minor; *Gordon Stg. Quar;* (alb) Sch. 4——
(Chadwick): in E Minor; *Coolidge Quar;* (Fr. alb) Vic. M-558, 15417——
(Debussy): in G Minor, op. 10: *Pro Arte Quar;* (alb) Vic. M-186, 7835-38; AM-186, 7839-42—*Lener Stg. Quar;* (alb) Col. M-100, 67481-84—*Roth Stg. Quar;* Dec. 25002——
(Dohnanyi): No. 2 in D Flat, op. 15: *Roth Stg. Quar;* (alb) Col. M-367, 69584-86; AM, 69587-89—*Flonzaley Stg. Quar;* (alb) Vic. M-90, 7354-56; AM-90, 7357-59——
(Dvorak): in A Flat Major, op. 105; *Prague Stg. Quar;* (alb) Vic. M-492, 15138-40; AM-492, 15141-43——No. 3 in E Flat, op. 51; *Lener Stg. Quar;* (alb) Col. M-369, 69603-06; AM, 69607-10——No. 6 in F, op. 96· *Roth Stg. Quar;* (alb) Col. M-328, 69181-83, AM, 69184-86——
(Faure): No. 1 in C Minor, op. 15: *Casadesus,* pf; *Calvet,* vio; *Pascal,* va; *Mas,* cel; (alb) Col. M-255, 68524-27, AM, 68528-31—*Merckel,* pf; *Merckel,* vio; *Marchesini,* va; *Zurfluh-Tenroc,* cel; (alb) Vic. M-594, 12481-84; AM-594, 12485-88——
(Franck): in D Major: *London Stg. Quar;* (alb) Col. M-128, 67697-02—*Pro Arte Quar;* (alb) Vic. M-259, 8630-35; AM-259, 8636-41——
(Frescobaldi): Fugue in G Minor; *Amer. Soc. Ancient Inst;* Vic. 1663——
(Grieg): in G Minor, op. 27; *Budapest Stg. Quar;* (alb) Vic. M-465, 14983-86; AM-465, 14987-90——
(Haydn): Emperor, C Major, op. 76, No. 3: *Lener Stg. Quar;* (alb) Col. M-246, 68421-24; AM, 68425-28—*Prisca Quar;* Dec. 25013——in D; *Elman Stg. Quar;* Vic. 6702——in D Major, op. 76, No. 5: *Lener Stg. Quar;* (alb) Col. M-125, 67668-70—*Roth Stg. Quar;* (Fr. alb) Col. M-348, 69390——in D Minor, op. 76, No. 2; *Lener Stg. Quar;* (Fr. alb) Col. M-246, 68424——in D Major, op. 64, No. 5; *Phil. Stg. Quar;* Dec. 20181-82——in F Minor, op. 20, No. 5; *Roth Stg. Quar;* (alb) Col. M-228, 68365-67; AM, 68373-75——in C, op. 33. No. 3; *Roth Stg. Quar;* (alb) Col. M-257, 68542-44; AM, 68545-47——in F Minor, op. 20, No. 5: E Flat Major, op. 50, No. 3; C. Major, op. 76, No. 3: *Pro Arte Quar;* (alb) Vic M-526, 15262-68; AM-526, 15269-75——in D Major, op. 20, No. 4; F Major, op. 74, No. 2, op. 77, No. 2; *Pro Arte Quar;* (alb) Vic. M-527, 15276-82; AM-527, 15283-89——in C Major, op. 1, No. 6; E Major, op. 54, No. 3; A Major, op. 55; No. 1; G Major, op. 64, No. 4; *Pro Arte Quar;* (alb) Vic. M-528, 15290-96; AM-528, 15297-03——in B Flat Major, op. 1. No. 1; in E Flat Major, op. 20, No. 1; in B Flat Major, op. 55, No. 3. op. 76, No. 4; *Pro Arte Quar;* (alb) Vic. M-595, 15569-75; AM-595, 15576-82——
(Hindemith): No. 3, op. 22; *Coolidge Quar;* (alb) Vic. M-524, 15238-40; AM-524, 15241-43——
(Kroll): in E Minor; *Gordon Stg. Quar;* (alb) Sch. 6——
(Mendelssohn): No. 1 in E Flat Major, op. 12: *Budapest Stg. Quar;* (alb) Vic. M-307, 14000-02; AM-307, 14003-05 — *Glasunoff Stg. Quar;* Dec. 25793——in E Flat; *Budapest Stg. Quar;* (Fr. alb) Vic. M-34, 9245——No. 3 in D, op. 44, No. 1: *Stradivarius Stg. Quar;* (alb) Col. M-304, 69011-13; AM, 69014-16——
(Mozart): No. 1 in G Major, K. 80; No. 13 in D Minor, K. 173; *Kreiner Quar;* (alb) Vic. M-393, 12107-09; AM-393, 12110-12——in A Major for Flute and Strings, K. 298; *Pasquier Trio;* with *Le Roy* fl; Vic. 12165—*Oxford Ens;* (Fr. alb) Mus. 7, 201-04——in C Major, K. 465; *Budapest Stg. Quar;* (alb) Vic. M-285, 8836-38; AM-285. 8839-41——in G Minor, K. 478; *Schnabel,* pf; with *Pro Arte Quar;* (alb) Vic. M-251, 8562-65; AM-251, 8566-69——in E Flat for Piano and Strings, K. 493; *Monath,* pf; with *Pasquier Trio;* (alb) Vic. M-438, 12176-78; AM-438, 12179-81——in D Major, K. 499; *Budapest Stg. Quar;* (alb) Vic. M-222, 11700-02; AM-222, 11703-05——in B Flat, K. 589; *Kolisch Quar;* (alb) Vic. M-407. 14626-28; AM-407, 14629-31——in F Major, K. 590: *Budapest Stg. Quar;* (alb) Vic. M-348, 14360-62; AM-348, 14363-65—*Stradivarius Stg. Quar;* (alb) Col. M-296, 68953-55; AM. 68956-58——in D Minor: *Flonzaley Quar;* Vic. 7607-08—*Lener Stg. Quar;* (Fr. alb) Col. M-233, 832—*Perole Stg. Quar;* (alb) Mus. 4, 1032-34——in D Major, K. 285; *Oxford Ens;* (Fr. alb) Mus. 7, 201-2——in E Flat, K. 171; *Kreiner Stg. Quar;* FRM. 3-4——in F, K. 370; *Goossens,* oboe; *Lener,* vio; *Roth,* va; *Hartman,* cel; (alb) Col. X-21, 68157-58——No. 14 in G, K. 387; *Roth Stg. Quar;* (alb) Col. M-374, 69649-51; AM, 69652-54——No. 18, in A, K. 464; *Roth Stg. Quar;* (alb) Col. M-222, 68327-30; AM, 68335-38——No. 23 in D, K. 575; *Kolisch Quar;* (alb) Col. X-53, 68382-83——No. 25 in F, K. 590; *Stradivarius Stg. Quar;* (alb) Col. M-296, 68953-55; AM, 68955-58——
(Paganini): E Major; *York Stg. Quar;* (alb) Roy. 27——
(Piston): No. 1; *Dorian Stg Quar;* (alb) Col. M-388, 69745-47; AM, 69748-50——
(Ravel): in F; *Pro Arte Quar,* (alb) Vic. M-400, 14569-72; AM-400, 14573-76——
(Rieti): in F Major; *Pro Arte Quar;* Vic. 1821-2——
(Roussel): in D, op. 45; *Roth Stg. Quar;* (alb) Col. M-339, 69231-33; AM, 69234-36——
(Schubert): No. 9, in G Minor; *Coolidge Quar;* (alb) Vic. M-641, 15848-49——in A Minor, op. 29; *Budapest Stg. Quar;* (alb) Vic. M-225, 11716-19; AM-225, 11720-23——No. 6 in D Minor; *Budapest Stg. Quar;* (alb) Vic. M-34, 9241-45——in E Flat Major, *Pro Arte Quar;* (Fr. alb) Vic. M-259, 8635——in D Minor; *Busch Quar;* (alb) Vic. M-468, 15005-08; AM-468, 15009-12—*Roth Stg. Quar;* (alb) Col. M-269, 68693-97; AM, 68698-02; Dec. 25414-15——in C Minor; *London Stg. Quar;* Col. 67408——
(Schumann): in A Major, op. 41, No. 3: *Lener Stg. Quar;* (alb) Col. M-319, 69117-20; AM, 69121-24—*Prague Stg. Quar;* (alb) Vic. M-224, 8329-31; AM-224, 8332-34——in A Minor, op. 41. No. 1; *Flonzaley Quar;* (alb) Vic. M-51, 1374-77——for Piano and Strings in E Flat Major, op. 47, *Kolisch Quar;* (alb) Vic. M-431, 14816-18; AM-431, 14819-21——
(Shostakovich): op. 49; *York Stg. Quar;* Roy. 580-1——
(Sibelius): in D Minor, op. 56: *Budapest Stg. Quar;* (Fr. alb) Vic. M-344, 14386-92; AM-344, 14393-99——
(Smetana): in E Minor; *Flonzaley Quar;* (alb) Vic. M-63, 7130-32——
(Stamitz): in E Flat Major for Clarinet and Strings, op. 8, No. 4; *Oxford Ens;* Mus. 205-06——in F Major; *N. Y. Simfonietta;* (Fr. alb) Tim 2-R——
(Tschaikowsky): in D Major, op. 11; Andante Cantabile: *Hastings Phil. O, Harrison,* Cond; Dec. 20221—*Kreisler,* vio; Vic. 15217, 6184—*Elman Quar,* Vic. 6634—*Minneapolis Sym. O. Ormandy,* Cond; Vic. 1719—*Schmidt,* vio; Vic. 24529——
(Verdi): in E Minor; *Prisca Quar;* (alb) BP. 5, 3500-3; 35004-7——
(Von Dittersdorf): No. 6 in A Major; *Perole Stg. Quar;* Mus. 1017-18.

Quartettino for Bassoons (Schumann): *Cohen, Knitzer, Kutzing, Sharrow,* bas; NMQ. 1415.

Quartetto Di Roma: Cantari alla Madrigalesca (Malipiero); Vic. 12329-30—Old Italian Airs and Lute Dances (Respighi); Vic. 12019-20

Queen Mab's Scherzo (Berlioz): *Harty & Halle O;* Col. 67422.

Queen's Dolour (Purcell): *Pessl,* hachd; Col. 68592.

Queen of Heaven: see Norma.

Queen of Sheba-Ballet Music (Goldmark): *Chicago Sym. O, Stock,* Cond; Vic 17474.

Queen of Sheba (Gounod): *Victor Sym. O;* Vic. 35763.

Queen's Hall O, Wood, Cond: **Decca for all Nos.:** Overture to the Wasps of Aristophanes; Fantasia on Greensleeves (Williams, R. V.); 25625-26—Gotterdammerung-Song of the Rhine-daughters (Wagner); Praeludium (Jarnefelt), 25616-17—Handel in the Strand; Mock Morris (Grainger); 25609 — Russlan and Ludmilla Overture (Glinka); Overture in G Minor (Bruckner); 29042 — Humoresque (Dvorak); Prelude in C Sharp Minor (Rachmaninoff), 25613—Samson Overture (Handel); 25612—Solomon (Handel); 25742—Valse Triste (Sibelius); 20220 — Enigma Variations (Elgar); 25739-42—London Suite (Coates); 25582-83—Variations on a Theme of Haydn (Brahms); 25595-96—A London Symphony (Williams), 25618-22—Ride of the Valkyries (Wagner); 25569—Danzas Espanolas No. 4 in G Major, No. 5 in E Minor, No. 6 in D Major (Granados); 25743-44—Symphonic Minutes (Dohnanyi); (alb) 6, 29039-40—Symphony No. 5 in C Minor (Beethoven); 25707-10—Toccata and Fugue in D Minor (Bach, J. S.); 25551—Berenice (Handel); 25580.

Que ma Priere monte (Tchesnokoff): *Ch. of Russian Cathedral in Paris;* Vic. 36223.

Quentin & O: see Anthologies: Tango.

Querze, Raoul, Cond: see *Royale Chamber O.*

Questa o quella: see Rigoletto.

Questel, Mae, voc: Oh Gee, Oh Gosh, Oh Golly, I'm In Love; You'd Be Surprised; Dec. 2974—At the Codfish Ball; Right Somebody to Love; Dec. 769—Broken Record; Music Goes 'Round and Around; Dec. 680—Choc'late Soldier Man; Practicing the Piano; Dec. 447—In Our Little Wooden Shoes; I Want You for Christmas; Dec. 1544—I've Got a Pain in My Sawdust; On the Good Ship Lollipop; Dec. 356—Medley of Songs from Shirley Temple Pictures; Dec. 876—Oh, My Goodness; You've Got to Eat Your Spinach Baby; Dec. 832—Polly Wolly Doodle; Wedding of Jack and Jill; Dec. 653—When I Grow Up; Dec. 540.

(Quilter, R.): Children's Overture; Vic. 22098-99; Dec. 25648.
Quilting Party, The: *Madrigal Sgrs, Engel.* Cond; Col. 320—*Shannon Quar;* Vic. 19791.

Quintettes: Victor for all Nos. unless otherwise indicated:
(Beethoven): in C, op. 29; *Primrose,* va. & *Lener Stg. Quar;* (alb) Col. M-294, 68943-46, AM-294, 68947-50——
(Bloch): for Piano and Strings: *Casella,* pf. & *Pro Arte Quar;* (alb) M-191, 7874-77, AM-191, 7878-81——

(Boccherini): No 3 in E Major-Minuet & Allegretto: *Walker*, gtr. & *stg. quar;* Dec. 20475——

(Brahms): in F Minor, op. 34; *Bauer*, pf. & *Flonzaley Quar;* (alb) M-10, 6571-75, AM-10, 7067-71—in F Major, op. 88; *Budapest Stg. Quar, Hobday*, 2nd va; (alb) M-466, 14991-93, AM-466, 14994-96—in G Major, op. 111; *Budapest Stg. Quar;* (alb) M-184, 11553-55, AM-184, 11556-58—in B Minor, op. 115; *Busch Quar, Kell*, Clar; (alb) M-491, 15130-33, AM-491, 15134-37—*Lener Stg. Quar, Draper*, clar; (alb) Col. M-118, 67613-17——

(Dvorak): in A Major, op. 81; *Pro Arte Quar, Schnabel*, pf; (alb) M-219, 8305-08, AM-219, 8309-12——

(Franck): in F Minor: *International Stg. Quar, Cortot*, pf; (alb) M-38, 6349-52, AM-38, 7007-10—*Roth Stg. Quar, Schmitz*, pf; (alb) Col. M-334, 69251-55; AM, 69256-60—

(Molarsky): for String Quartet and a Voice; *Molarsky*, bar; *Cambourakis Stg. Quar;* (alb) Tim. 10-S——

(Mozart): in E Flat for Wind Instruments and Piano, K 452; *Taffanel Woodwind Ens;* (alb) M-137, 7576-78, AM-137, 7579-81—No. 2 in C Major, K. 515; *Pro Arte Quar. Hobday*, 2nd va; (alb) M-270, 8712-15, AM-270, 8716-19—in G Minor, K. 516· *Pro Arte Quar. Hobday*, 2nd va; (alb) M-190, 7865-68, AM-190, 7869-72—*Lener Stg. Quar, D'Olivera*, va; (alb) Col. M-150, 67838-41 —— for Clarinet and Strings, K. 581: *Budapest Stg. Quar. B. Goodman*, clar; (alb) M-452, 1884-86, 14921—AM-452, 1887-89, 14921—*Roth Stg. Quar, Bellison*, clar; (alb) Col. M-293, 68909-12, AM, 68913-16——in D Major, K. 593; *Pro Arte Quar, Hobday*, 2nd va; (alb) M-350, 14376-78, AM-350, 14379-81——

(Schubert): in A Major, op. 114: *Pro Arte Quar, Hobday*, va; (alb) M-312, 14032-36, AM-312, 14037-41—*Rose Quintet;* Dec. 25224-27—— in C Major, op. 163; *Pro Arte Quar, Pini*, cel: (alb) M-299, 8948-52, AM-299, 8953-57——

(Schumann): in E Flat Major, op. 44; *Flonzaley Quar, Gabrilowitsch*, pf; (alb) M-28, 8092-95, AM-28, 8120-23—in E Flat Major, op. 44; *Pro Arte Quar, Schnabel*, pf; (alb) M-267, 8685-88, AM- 267, 8689-92——

Quintet Clevers, La: Les Temps des Cerises (Clement); Au Clair de la Lune (Lully); Dec. 20622.

Quintet of the Hot Club of France: Blue Drag; Crazy Rhythm; Roy. 1778—Avalon; Sweet Sue; Roy. 1780—Ultrafox; Swanee River; Roy. 1785—Confessin'; Smoke Rings; Roy. 1788—Chasing Shadows; I've Had My Moments; Roy. 1798—Your Sweet Smile; The Sheik of Araby; Roy. 1807—Dinah; Tiger Rag; Roy. 1753—Lady Be Good; That's A Plenty; Roy. 1754—Avalon; Clouds; Dec. 23002—Black and White; Night and Day; Dec. 23067—China Boy; Moonglow; Dec. 23031 — Djangology; Ultrafox; Dec. 23003 — Honeysuckle Rose; Stomping at Decca; Dec. 23066—It Don't Mean a Thing; St. Louis Blues; Dec. 23032—It Had to Be You; Tornerai; Dec. 23079—I've Found a New Baby; Limehouse Blues; Dec. 23021—Lambeth Walk; Why Shouldn't I; Dec. 23077—Lilly Belle May June; Some of These Days; Dec. 23004—Souvenirs; Sweet Georgia Brown; Dec. 23065—Daphne; I Wonder Where My Baby Is Tonight; Dec. 23152—Georgia on My Mind; In the Still of the Night; Vic. 26578—After You've Gone; Limehouse Blues; Vic. 25511—Minor's Swing; Viper's Dream; Vic. 26218 — Nagasaki; Shine; Vic. 25558—Swing Guitars; Vic. 25601.

Quintones, The: Chew Chew Chew; Utt-Da-Zay; Voc. 4928—The Five Little Quints; Midnight Jamboree; Voc. 5409—Fool That I Am; When My Sugar Walks Down the Street; Voc. 5172—Heaven Will Protect the Working Girl; Sly Mongoose; Voc. 5509.

— R —

(Rabaud), Marouf-Ballet: *Grand Sym. O, Cloez*, Cond; Dec. 25946.

Rabinoff, Benno, vio: Concerto for Four Violins (Leo); Roy. 1826-7.

Raccagoli e Calma-Il Figiuol Prodigo (Ponchielli): *Basiola*, bar; Col. 69602.

Racconto Del Pastore-L'Arlesiana (Cilea): *Basiola*, bar; Col. 69602.

Rachem (Manna-Zucca): *Boston Pops O, Fiedler*, Cond; Vic. 12536.

(Rachmaninoff): Vocalise, op. 34, No. 14; Vic. 7221; Roy. 591——Tebje Poem; Col. 7360——Concerto No. 2, C Minor, op. 18; (alb) Vic. M-666, AM-666; M-58, AM-58——Etude Tableau in F Minor; Col. 69569; Vic. 1184——Elegie, op. 3, No. 1; Col. 69272——Prelude in G-sharp Minor; Col. 69569——Sonata in G Minor for Cello and Piano, op. 19; (alb) Col. M-225——Albumblatt; Vic. 1170 —— Aleko; Vic. 14902——Concerto No. 3, in D Minor; (alb) Vic. M-117——Isle of the Dead; (alb) Vic. M-75——Prelude in C Sharp Minor; Vic. 1326, 11922, 14276, 35951, 36140; Dec. 25152, 25613——Prelude in G Minor; Vic. 7466, 11922, 35951; Dec. 25274——Rhapsody for Piano and Orchestra; (alb) Vic. M-250——Serenade; Vic. 1762——Suite for Two Pianos; (alb) Vic. M-213——Symphony No. 2, in E Minor; (alb) Vic. M-239——Do Not Depart, op. 4, No. 1; Dec. 25188——Lilacs, op. 21, No. 5; Dec. 20579——O cease thy singing, maiden fair, op 4, No. 4, Dec. 20449——Oh, Do Not Sing Again!, op. 4, No. 4; The Island, op. 15, No. 2, In The Silent Night, op. 4, No. 3; Spring Waters, op 14, No. 11; Dec. 29050——Polka de W. R.; Dec. 20132.

Rachmaninoff, Sergei, pf: **Victor for all Nos.:** Brooklet (Schubert-Rachmaninoff); 1196—Carnaval (Schumann); (alb) M-70, AM-70—Concerto No. 2 in C Minor with Stokowski-Philadelphia Orchestra; (alb) M-58, AM-58—Dance of the Gnomes (Liszt); 1184—Etude Tableau (Rachmaninoff); 1184—Hopak (Moussorgsky-Rachmaninoff); 1161—Impromptu in A Flat (Schubert); 6621—Minuet (Paderewski); 6731—Nocturne in E Flat Major (Chopin); 6731—Polka de W. R. (W. Rachmaninoff): 6857—Prelude in C Sharp Minor (Rachmaninoff); 1326 — Rhapsody for Piano and Orchestra (Rachmaninoff); with Stokowski-Philadelphia O; (alb) M-250, AM-250—Sarabande (Bach); 6621 Scherzo (Borodin); 1762 — Serenade (Rachmaninoff); 1762—Sonata in B Flat Minor (Chopin); (alb) M-95, AM-95—Sonata in C Minor (Grieg); with Fritz Kreisler, vio; (alb) M-45—Sonata in A Major (Schubert) with Kreisler vio; (alb) M-107 — Spinning Song (Mendelssohn); 1326 — Troika en traineaux (Tschaikowsky); 6857—Turkish March (Beethoven); 1196 — Waltz in C Sharp Minor (Chopin); 1245 — Waltz in A Flat Major (Chopin); 1245—Waltz in E Minor (Chopin); (Fr. alb) M-95, 1492—Wandering (Schubert-Liszt); 1161.

Radetzky March (Strauss, J.); *Guards Band;* (Fr. alb) Roy. No. 19, 1716—*Vienna Choir Boys;* Vic. 1910—*Berlin State Opera O;* Vic. 4127.

Radford, Robert, bass: Creation-Rolling in Foaming Billows (Haydn); Messiah-Why Do the Nations (Handel); Vic. 9654.

Radio-Journal O, Jeremias, Cond: The Bartered Bride-Selections (Smetana); Dec. 25168.

Radio Novelty O: Caravan; Oriental Nocturne: Var. 8068.

Radio Phil. O: Prelude in C Sharp Minor (Rachmaninoff); Liebestraum (Liszt); Roy. 1719 — Minuet (Paderewski); Spring Song (Mendelssohn); Roy. 1720.

Radio Sinfonietta O: Christmas Bells; Roy. 1750.

Radio Sym. O: Estudiantina (Waldteufel); Cavalleria Rusticana (Mascagni); Roy. 1745—Merry Widow Waltz (Lehar); Skaters Waltz (Waldteufel); Roy. 8010.

Radisse, Lucienne, cel, & *Doyen*, pf: Gavotte (Lully); Prelude (Corelli); Dec. 20523.

Radwan, Auguste de, pf: Preludes No. 11, 19 and 8 (Chopin); Mazurkas No. 2 and 21 (Chopin); Etudes No. 6, op. 25 and No. 5, op. 10 (Chopin); Waltz No. 2 in A Flat (Chopin); Preludes No. 1, 3 and 24, op. 28 (Chopin), Etude No. 11, op. 10 and Mazurka No. 24, op. 33 (Chopin); Mazurka No. 20 in G Major and Etude No. 3 in F Major, op. 25 (Chopin); Paraphrase of Johann Strauss Waltzes (Chopin); (alb) Roy. 16, 557-60—Suite of Waltzes, op. 39 (Brahms); Roy. 562—Concert Ballad in E Minor, op. 11 (Chopin); Mazurkas No. 23, op. 33 and No. 29, op. 41 (Chopin); Roy. 1505.

Raggedy Ann's Songs: *Luther*, voc; (Fr. alb) Vic. J-1, J-4.

Raggedy Man (Riley): *Hamlin*, nar; Vic. 20339.

Rag-Time for Eleven Instruments (Stravinsky): *Stravinsky*, pf & soloists; Col. 68300.

Raiceff, Peter, ten: Eugen Onegin-Lenski's aria (Tschaikowsky); Dec. 20247.

Railroad Men, voc: Casey Jones; I Don't Like No Railroad Man; If I Die a Railroad Man; In the Baggage Coach Ahead; I've Said My Last Farewell, Toot Toot Goodbye; I Went Down to the Depot; Please Mister Conductor Don't Put Me Off the Train; When the Midnight Choo Choo Leaves for Alabam; Where Do You Work-a-John; Wreck of the 97; (alb) Var. 41.

Rain, op. 66, No. 2 (Gretchaninoff): *Rosing*, ten; Dec. 29049.

Rainbow (Bryan-Wenrich): *Shannon Quar;* Vic. 20173.

Rainbow, The (Mendelssohn): *Martin-Carhart*, sgrs; Vic. 25454.

Rain Drops (Salzedo): *Salzedo*, hp; Vic. 14871.

Raisa, Rosa, sop: Andrea Chenier-La Mamma Morta (Giordano); Tosca-Vissi d'Arte (Puccini); Vic. 14400.

Rakastava (Sibelius): *Boyd Neel O;* Dec. 25730-31—*NBC Stg. Sym. O, Black*, Cond; (Fr. alb) Vic. M-455, AM-455.

Rakoczy March: see Damnation of Faust.

Ralf, Torsten, ten: Daphne-Gods! Brethren In High Olympus (Strauss, R.); Oh How Willing I Would Remain With You; (Fr. alb) Vic. M-660.

Ramblers, The: Honey in the Bee; Lonesome Railroad Blues; Dec. 2499—Money is Honey; 'Tain't What You Do; Dec. 2470.

Rambling Wreck from Georgia Tech: *Powell*, voc; Dec. 2025.

(Rameau): Musette en Rondeau; (Fr. alb); Dec. 62, 23112——Gavotte D Major; (Fr. alb) Dec. 99, 2889; Col. 17118——Air de Thelaire-Castor et Pollux; Col. 4125——Musette de Tambourin-Les Fetes d'Hebe; Col. 17131; Dec. 25012——Gavotte Variee in A Minor; Dec. 25943——La Poule; BP. 35036; Vic. 15179——Le Rappel Des Oiseaux; BP. 35036——La Cupis, Vic. 1976——L'Indiscrete, Vic. 1975, 12430——La Joyeuse, Vic. 15179 —— Menuet Majeur; Menuet Mineur; Vic. 15179——La Pantomine; Vic. 1975, 12490——La Rameau; Vic. 12490——Suite in E Minor; (alb) Vic. M-593, AM-593——Tambourin; Vic. 1199, 1976——Three Ballet Pieces-Minuet-Musette-Tambourin; Vic. 4431, 4432——La Timide; Vic. 1975——Les Tricotets; Vic. 15179.

Rameaux, Les (Faure): see Palms, The.

Ramin, Gunther, ogn: Trio-Sonata No. 4 in E Minor (Bach, J. S.); Pastorale (Bach, J. S.); Dec. 20168-70 — Chorale-Preludes: Das alte Jahr vergangen ist & in dulci jubilo (Bach, J. S.), Dec. 20472.

Ramona, voc: Stop It's Wonderful; Can I Help It; Var. 8080—I Thought About You; Make With the Kisses; Var. 8096—Long as You Got Your Health; The Ozarks Are Calling Me Home; Lib. 210—Too Good for the Average Man; The Heart is Quicker Than the Eye; Lib 194—There's a Boat Dat's Leavin' Soon for New York; Love is a Dancing Thing, Lib. 191.

Ramon and Tipica O: See Anthologies: Tangos.

Ramos, Jose & O: Adios Muchachos; El Choclo; Dec. 818—A Media Luz; Donde Estas Corazon; Dec. 563—Amos Sublime; Margarita; Dec. 10070—La Cumparsita; Play to Me, Gypsy; Dec. 511—Elisa Alicia; Recuerdo; Dec. 10068—Mi, Desgracia; Sonador; Dec 10069—Madeleine; Queja Pampera; Dec. 636—Rio Rosa; Sobre Las Olas; Dec. 10067.

Ramuntcho-excerpts (Pierne): *O. Concerts Colonne, Paris, Pierne*, Cond; Dec. 25335.

Ranch Boys, voc: **Decca for all Nos.:** Favorite Cowboy Songs; (alb) 65—Carry Me Back to the Lone Prairie; 5046—Cowboy's Lament; 5061—Hidden Valley; 5258—Home on the Range; 5045—Just an Evening at Home; 5167—Last Round-Up; 5017—Missouri Waltz; 5167—Old Corral, The; 5258—Old Spinning Wheel; 5017—Old Faithful; 5061—Red River Valley; 5045—Utah Trail, The; 5016 — When It's Springtime in the Rockies; 5016—You're Just a Flower from an Old Bouquet; 5046.

Raphael, cta: L'Amour, Toujours, L'Amour (Friml); Waltz in C Sharp Minor, op. 64, No. 2; Waltz in D Flat Major, (Chopin) op. 64, No. 1 (Chopin); Dec. 23007—Caprice Viennois (Kreisler): Liebesfreud (Kreisler); Dec. 23006—Doina, f.s.; Two Guitars; Dec. 2062.

Rappel des Diseaux, Le (Rameau): *Brunold*, hschd; BP. 35036.

Rapsodia Andaluza: *Gomez*, gtr; Dec. 23093.

Rapsodia Sinfonica for Piano & Orchestra (Turina); *Joyce*, pf. with *Sym. O, Rayboud*, Cond; Dec. 25452.

Rapsodie Espagnole (Ravel): *Philadelphia O, Stokowski*, Cond; Vic. 8282-83; *O. Concerts Colonne, Paris, Pierne*, Cond; Dec. 25321-22.

Rapsodie Norvegienne (Lalo): *O. Concerts Colonne, Paris. Pierne, Cond*; Dec. 25331-32—*Lamoureux O, Wolff*, Cond; BP. 95043.

Rarely Comest Thou (Cain): *Augustana Ch;* Vic. 1902.

Rascapetate, El (Trad): *Marimba O, Lerdo*, Cond; Col. 371.

Rasoumovsky Quartets (Beethoven): see Quartets No. 7 in F. No. 8 in E Minor, No. 9 in C.

Rastelbinder, Der-Wenn zwei sich liebe (Lehar): *Tauber-Vanconti-Tauber*, sgrs; Dec. 25775.

Rastlose Liebe (Schubert): *Ginster*, sop; Vic. 7821.

Ravazza, Carl & O: I Loved You Before I Met You; Somebody Told Me They Loved Me; Blu. 10629—Crazy Old Dream; Vieni Su; Blu. 10583.

(Ravel): Ma Mere L'Oye; (alb) Col. X-151; Vic. 7370-71; Dec. 25319——Bolero; Dec. 2894, 20074; (alb) Col. X-22; (alb) Vic M-352, M-552, 24205, 24563, 36214——Pavane Pour Une Enfante Defunde; (Fr. alb). Col. M-176, 68066, 7361; Dec. 25416; Vic. 9306——Daphnis et Chloe; (alb) Vic. M-667, 7143-44, 11882; (alb) Col. X-32——Kaddisch-Chants Hebraiques; Vic. 15887——Alborada del Gracioso; Vic. 4425, 8552; Col. 17137——Danse; Vic. 7414——Don Quichotte a Dulcinee; Vic. 4404-05——Dream of a Naughty Boy; Vic. 9306——Introduction and Allegro; Vic. 9738-39; (alb) Col. X-167——Jeux d'eau; Vic. 7729——Pictures at an Exhibition (Moussorgsky-Ravel); (alb) Vic. M-102, 7372-75, AM-102, 7376-79——Piece en forme de Habanera; Vic. 1592; Dec. 20301; Col. 68922——Quartet in F; (alb) Vic. M-400. AM-400——Rapsodie Espagnole; Vic. 8282-83; Dec. 25321-22——Ronsard a son ame; Vic. 4405——Sarabande; Vic. 7375——Sonatine; Vic. 7728-29——Tombeau de Couperin; Vic. 12320-21; (Fr. alb) Col. M-121——Tzigane; Vic. 8411——Valse; Vic. 7413-14——Valses Nobles Et Sentimentales; Vic. 11727-28——Enchanted Flute-Scheherazade; (Fr. alb) Col. M-361. 1301; Dec. 20537——Concerto for Piano and Orchestra; (alb) Col. M-176——Gaspard De La Nuit; (alb) Col. X-141——L'Heure Espagnole; (alb) Col. OP. 14——Ondine; Col. 69020——Trois Chansons; Col. 9136.

(Ravenscroft, Thomas): Willie, Prithee Go to Bed; (Fr. alb) Col. M-306, 4165.

Rawicz & Landauer, duo-pf: Parade of the Wooden Soldiers; Nola; Col. 340.

Ray, Floyd & O: Blues at Noon; My Little Dream Girl; Dec. 2923—Comin' On With the Blues; Three O'Clock in the Morning; Dec. 2337—Firefly Stomp; Love Is Simply Grand;

Dec. 2500—Jammin' the Blues; Side by Side; Dec. 2618.

Ray, Jimmy & O: I Want You for Christmas; I Told Santa Claus to Bring Me You; Blu 7282.

Raybould, Clarence, Cond:
with *Joyce,* pf: Rondo in A Major (Mozart); Dec. 25453——
with *Scott's A Cappella Singers. Ord.* hschd, *Neel Stg. O. & Soloists:* Dido and Aeneas (Purcell); Dec. 25573-9.

Raye, Martha, voc: I Walk Alone; Once in a While; Col. 35260—Jeanie with the Light Brown Hair; Yesterdays; Col. 35305—It Ain't Necessarily So; Gone With the Wind; Col. 35394—Ol' Man River; You'll Have to Swing It; Bru. 8433.

Raymond-Overture (Thomas): *Hastings Phil. O, Cameron,* Cond; Dec. 25644—*Victor Sym. O;* Vic. 35924.

Rayner, Sydney, ten: Werther-Un autre est son epoux (Massenet); Manon-Ah! Fuyez douce image (Massenet); Dec. 29001 — Romeo Et Juliette-Ah Fairest Sun (Gounod); Carmen-Air de Fleur; Dec. 29002.

Rea, Virginia, sop: Indian Love Call (Friml), Vic. 4015.

Reaper, The (Schumann): *Griggs,* pf; Gam. 5002.

Reardon, Casper, hp: Easy to Love; I Can't Give You Anything But Love, Baby; Sch. 511—I Got Rhythm; They Didn't Believe Me; Sch. 512—with *Suesse,* pf; *Morehouse,* pcn; Young Man With a Harp; (alb) Sch. 8, 2525-26—What is This Thing Called Love; Washboard Blues; Lib. 218—You'll Have to Swing It; Summertime; Lib. 199—In a Sentimental Mood; Tormented; Lib. 193.

Reardon, Casper, pf: Accompaniments for Tap Dancing; Vic. 24288-93.

Recht Wie Ein Leichnam Wandle Ich Umher (Wolff): *Wolff,* bar; (Fr. alb) Col. M-268, 4150.

Rechte Stimmung, Die (Telemann): *Wolff,* bar; Col. 4210.

Reckless Night on Board an Ocean Liner; *Scott Quintet;* Bru. 8000.

Recollections of Marie (Strauss, J.) *Weber & O;* Vic. 24354.

Recondita armonia: see Tosca.

Recreations De La Campagne, Les (Casadesus): *Soc. Henri Casadesus des Inst. Anciens;* (alb) Col. X-132, 69597-8.

Recuerdos de Alhambra (Tarrega): *Rodes,* gtr; Dec. 20353.

Redemption-Symphonic Interlude (Franck): *Concerts Poulet O, Poulet,* Cond; Dec. 25066-67.

Rediscovered Music of Johann Strauss: *Columbia Broadcasting Sym, Barlow,* Cond; (alb) Col. M-389, 69755-57, AM-389, 69758-60.

Redman, Don & O: Margie; Down Home Rag; Blu. 10061—I'm Playing Solitaire; Milenberg Joys; Blu. 10071—Sweet Leilani; 'Deed I Do; Blu. 10081—Auld Lang Syne; I Got Ya; Blu. 10095—About Rip Van Winkle; You Ain't Nowhere; Blu. 10615—Bugle Call Rag; Too Bad; Voc. 3354—Doin' What I Please; Lazybones; Voc. 4791—Stormy Weather; Sweet Sue; Voc. 3829—Ain't I Good to You; Baby, Won't You Please; Vic. 26266—Chew-Chew-Chew; Igloo; Vic. 26258—Class Will Tell; Jump Session; Vic. 26206.

Red Mikado: *Entire Labor Stage Cast;* Gen. R-2147.

Red Mill-Selections: see Herbert.

Red Peppers-Scene: *Lawrence-Coward,* actors; Vic. 36193.

Red Sarafan, f.s.: *Don Cossack Ch;* Col. 7250.

Red Wing (Mills): *Shannon Quar;* Vic. 20173.

Rees, Judd, voc: The King's a Queen at Heart; Flossie the Frog; Lib. 164.

Reflections in the Water (Debussy): *Paderewski,* pf; Vic. 6633—*Rosenthal,* pf; Dec. 25317—*Gaillard,* pf; Dec. 25353—*Gieseking,* pf; (Fr. alb) Col. M-314, 68575.

Reflexions: see Guitry, Sacha.

(Refice, Licinio): L'Annuncio-Cecilia; (Fr. alb) Col. X-112, 9148——Ave Maria; (Fr. alb) Col. M-289, 9113——Morte De Cecilia-Cecilia; (Fr. alb) Col. X-112, 9149——Umbra De Nube; (Fr. alb) Col. M-289, 9113.

Regan, Phil, voc: Come Back to Erin; When Irish Eyes Are Smiling; Voc. 4696—I'll Remember; I Never Thought I'd Fall in Love Again; Dec. 2666—Little Bit of Heaven; My Wild Irish Rose; Dec. 2945—Little Town in the Ould County Down; Dec. 2947—Mother Machree; That's an Irish Lullaby; Dec. 2946—When Irish Eyes Are Smiling; Dec. 2947.

(Reger, Max): Maria Wiegenlied; Vic. 8763, 24788——Waldeinsamkeit; Vic. 15218——Zum Schlafen, op. 76, No. 59; Vic. 15218——Suite in A Minor, op. 103; Dec. 25763——Unaccompanied Suite in G, op. 131c, No. 1; (alb) Col. X-152——Ninna Nanna Della Vergine, La; (Fr. alb) Col. M-289, 4135.

Regiment de Sambre et Meuse, Le: *H. M. Grenadier Guards Bands, Miller,* Cond; Col. 424.

Rehmann, Th. B, Cond: see *Aachen Cathedral Choir.*

Reich' Mire die Hand Mein Laben: see Don Giovanni.

Reid, Billy & Acd. O: Accordion Joe; She Fell for a Feller from Oopsala; Dec. 1013—Empty Saddles; Hills of Old Wyomin'; Dec. 1050—Gold and Silver; Hearts and Flowers; Dec. 1028.

Reigen (Schubert): *Szikra,* vio; Dec. 20451.

Reigenlied, f.s.: *Don Cossack Ch;* Col. 7227.

Reilich, Joseph, vio: Cantata (Buxtehude); Mus. 1008—Easter Cantata (Buxtehude); Mus. 1009.

Reimers, Paul, ten: see *Lashanska.*

Reine de Saba-Prete-moi ton Aide (Gounod) *Caruso,* ten; Vic. 15732.

Reinhart Choir of Zurich: Jesu, der du Meine Seele (Bach, J. S.); Col 68228.

Reinmar, H, bar: Die Walkure-Incantation to the Fire (Wagner); Roy. 554—Walkure-Wotan's Farewell (Wagner); Roy. 553.

Reiser, Al & Lee, duo-pf: This Is It; It's All Yours; I'll Pay the Check; All the Time; Lib. 257.

Reisman, Leo & O: **Victor for all Nos. unless otherwise indicated:** I Got Plenty O' Nuttin; It Ain't Necessarily So; Bru. 7562—I Owe You; Sympathy; Bru. 7978—In the Still of the Night; Who Knows; Bru. 7985—Smoke Gets In Your Eyes; Touch of Your Hand, Bru. 6715—Ev'ry Sunday Afternoon; Nothing But You; 26533—Blue Danube Waltz; I Shoulda Stood in Bed; 26454—Do I Love You; Katie Went to Haiti; 26421—It Was Written in the Stars; When Love Beckoned; Vic 26434—It'll Come to You; Latins Know How; Vic. 26579—Clear Out of This World; A Latin Tune, A Manhattan Moon and You; 26599—Close, w; 25698—Easter Parade; 24418—Happy Days Are Here Again; 24270—Heart of Stone; 24358—How's Chances; 24418—If Love Were All; 24372—I'll See You Again, w; 24372—Jalousie, ta; 22928—Love Walked In; 25790—Mariachie Rumba; 25804—Moanin' Low; 24862—Moon of Manakoora, w; 25790—Night and Day; 24716—Night at the Waldorf; (alb) 25744, 25747—Paradise; 22904—Para vigo me voy, rh; 25804—Rosalie; 25698—Smoke Rings; 24358—Someday I'll Find You; 22904—Stormy Weather; 24716—What Is This Thing; 24862.

Reitz, Wm. H, pcn: Christmas Bells; Deck the Hall; Vic. 20993—Gavotte; Minuet; Vic. 20440.

Rejoice, Beloved Christians-Variations (Bach, J. S.): *Horowitz,* pf; Vic. 1690.

Relicario, El (Padilla): *Galla-Rini,* acd; Vic. 25412—*Noble & O;* Vic. 24891—*Superivia,* mezsop; Dec. 20462—*Horlick & O;* Dec. 2155—*Hylton & O;* Dec. 437.

Remember: *Norvo & O;* Bru. 7896—*Whiteman & O;* Dec. 2691—*Boswell,* voc; Dec. 1889—*Goodman & O;* Vic. 25860; Blu. 10680.

Reminiscences of Vienna (Strauss, J.): *Salon O;* (Fr. alb) Vic. C-15, 9994.

Reminiscing in Tempo: *Ellington & O;* Bru. 7546-47.

Renan, Emile, bar: All Through the Night; Drink To Me Only With Thine Eyes; Bru. 8496—Blow the Man Down; Three for Jack; Bru. 8500—Home on the Range; Trail to Mexico; Bru. 8504.

Renardy, Ossy, vio: **Columbia for all Nos. unless otherwise indicated:** Caprices (Paganini); (alb) Vic. M-672—Caprice No. 2 (Von Vecsey); 17119—Danses Espagnoles (Sarasate); (alb) X-134—Prayer Te Deum (Handel); 17119 — Slavonic Dance in G minor (Dvorak); (Fr. alb) X-129, 69544—Serenade (Burmester); 17132 — Sonata in E minor (Corelli); 69152—Sonata No. 1 in D (Schubert); (alb) X-116—Sonata No. 1 in E minor (Platti-Jarnach); 69655—Sonata No. 3 in G minor (Schubert); (Fr. alb) X-116, 69404—Sonata XII (Paganini); 17132—Sonatina in G (Dvorak); (alb) X-129.

Renaux, Solange, sop: Arias from Four Operas (Lully); (alb) Col. X-117.

Rendezvous (Aletter): *Lorenzi,* hp; *Torch,* ogn; Col. 418—*Victor Salon O;* Vic. 20430.

Renie, Henriette, hp: Contemplation (Renie); La Source (Zabel); Dec. 25050 — Legende (Renie); Dec. 25549—Concerto in C Minor for Harp and Orchestra (Renie); with *Phil. O, Cloez,* Cond; Dec. 25407-8 — Prelude in C Major, op. 12, No. 7 (Prokofieff); Moment Musical (Schubert); Dec. 20518 — Siciliano (Respighi); L'Hirondelle (Daquin-Renie); Dec. 20517.

(Renie, Henriette): Concerto in C Minor for Harp and Orchestra; Dec. 25407-8—Contemplation; Dec. 25050—Legende; Dec. 25549.

Renaissance Quintet: Drink To Me Only With Thine Eyes; Have You Seen But a Whyte Lillie Grow; Col. 4105.

Rennesson, Marthe, pf: Naila Valse (Delibes); Le Roi S'Amuse-Passepied et Rigaudon (Delibes); Dec. 20617—Rustle of Spring (Sindig); To Spring (Grieg); Spring Song (Mendelssohn); Dec. 20616—Papillon, op. 43, No. 1 (Grieg); Les Abeilles (Couperin); Le Coucou (Daquin); Le petit ane blanc (Ibert); Dec. 20615.

Renzi, Emilio, sgr: see Norma (Bellini).

Re Pastore-L'amero saro costante (Mozart): *Rethberg,* sop; Vic. 7472.

Repasz Band (Sweeley): *Pryor's Band;* Vic. 20303

Requiem (Faure): *Soloists, Chanteurs de Lyon & Commette,* ogn; (alb) Col. M-354, 69423-27, AM-354, 69428-32——(Lwovsky): *Don Cossack Ch;* Col. 7352.

Requiem Aeternam: *Nashdom Abbey Sgrs;* Col. 9088.

Requiem du Coeur (Pessard): *Thomas,* bar; Vic. 15184.

Requiem Mass (Mozart): *St. William's Ch. & Strassburg Municipal O, Munch,* Cond; Dec 25136—*U. Pennsylvania Ch. Soc. & Philadelphia O, McDonald,* Cond; (alb) Vic. M-649, AM-649——(Verdi): *La Scala O. and Ch;* (alb) Vic. M-96, 9831-40——(Brahms): *Austral,* sop. & *Royal Opera Ch;* Vic. 9395.

Reser, Harry F., banjo: Clock and the Banjo; Lolly Pops; Vic. 20439.

Reser, Harry & O: Cross-Eyed Kelly; Ha-Cha-Cha; Dec. 263—Jingle Bells; Santa Claus Is Comin' to Town; Dec. 264—No! No! a Thousand Times No!; You're not the Only Oyster in the Stew; Dec. 284—One Little Kiss; Rock and Roll; Dec. 285.

(Respighi): Boutique Fantasque; (alb) Vic. M-415; Col. 69212——Fountains of Rome; (alb) Vic. 576, 9126, 9127; Dec. 25841-42, 25375-76——Pines of Rome; Vic. 11917, 11918; Col. 17060-62; Dec. 20146-48——The Birds; (alb) Col. X-108——L'Ottabrata; Col. 69017——Rossiniana; (alb) Col. X-56——Notturno; (Fr. alb) Vic. M-646——Siciliano; Dec. 20517.

Responsory XI (Gretchaninov): *Don Cossack Ch;* Col. 7325.

Restless Love see Rastlose Liebe.

Rest, Sweet Nymph (Pilkington): *St. George Sgrs;* (Fr. alb) Col. M-231, 5716.

Resurrection (Alfano): *Maison,* ten; Dec. 20642.

Rethberg, Elizabeth, sop: **Victor for all Nos. unless otherwise indicated:** Carmen-Micaela's Aria (Bizet); Madame Butterfly-Un bel di (Puccini); Dec. 25285—L'Africana-Leb' wohl, freundlich Gestade (Meyerbeer); Cavalleria Rusticana-Voi lo sapete (Mascagni); Dec. 20200—Gypsy Baron-Zigeunerlied (Strauss, J.); Nozze di Figaaro-Porgi Amor (Mozart); Dec. 20047—Tannhauser-Dich teure Halle; 15818—Aida (Verdi); O patria mia; 8994, 7106—Ritorna vincitor; 7106 —— Attila-Te sol quest anima (Verdi); with Gigli and Pinza; 8194——Boccaccio: Hab' ich nur deine Liebe (von Suppé); 7415——Don Giovanni: Batti, batti, o bel Masetto (Mozart); 7472——Faust (Gounod): Air des Bijoux; Le Roi de Thulé; 7179——Fledermaus: Csardas (J. Strauss); 7415——Lohengrin: Elsas Traum (Wagner); 6831——Lombardi: Qual voluttà trascorrere (Verdi); with Gigli and Pinza; 8194——Meistersinger (Wagner): Hat man mit dem Schuhwerk; Sich' Ev'chen! Dacht' ich doch; with Schorr: 8195 —— Otello (Verdi): Ave Maria; Salce, Salce; 7393——Re Pastore, Il; L'amero saro costante (Mozart); 7472 —— Tannhauser-Dich teure Halle (Wagner); 6831.

Retour des Muletiers, Le (De Severac): *Casadesus,* pf; Col. 68853.

Retour du Marin, Le, f.s.: *Hahn,* pf; Col. 4124.

Return of Spring (Schumann): *Dixon,* sgr; Vic. 20739.

Return Victorious: see Aida.

Reve Angelique (Rubinstein): see Kammenoi-Ostrow.

Reve, Le: see Manon.

Revelers, The, voc: Among My Souvenirs; Nola; Vic. 21100—Dinah; Oh, Miss Hannah; Vic. 19796—Oh, Lucindy; Ol' Man River; Vic. 21241—Beautiful Isle of Somewhere; Jesus, Saviour, Pilot Me; Dec. 1741—Church In The Wildwood; Sweet Bye and Bye; Dec. 2064—I Love To Tell The Story; Rock of Ages; Dec. 1752—Nearer, My God To Thee; Old Rugged Cross; Dec. 1943.

(Rever): Sigurd; Vic. 15892.

Reverie (Debussy): *Bauer,* pf; (alb) Sch. 1—*Gaillard,* pf: Dec. 25365—*Fray & Braggiotti,* duo-pf; Dec. 23085—*Gieseking,* pf; Col. 17138.

Revery of the Young Peasant: *Gorin,* bar; Vic. 2038.

Revolutionary Etude (Chopin): see Etudes, op. 10.

Revuers, The: The Girl With The Two Left Feet; (alb) Mus. N-2, 1133-35.

(Reyer, Ernest): Esprits Gardiens; Col. 9147.

Reynolds, Frankie & O: Oh Lady, Be Good; Blu. 7241.

Reynolds, Tommy & O: **Vocalion for all Nos.:** If it Weren't For You; Moments In The Moonlight; 5431—Just A Memory; Whispering Grass; 5468—Now You Know; Pipedreams; 5418—Dolly Doolittle; Two Guitars; 5554—I Love to Watch the Moonlight; On a Simmery Summer Day; 5569—Deep Night; Marcheta; 5339—It's a Blue World; Night After Night After You; 5317—Make Love With a Guitar; Woulds't Could I But Kiss Thy Hand, Oh Babe; 5373—I Can't Love You Any More; Sierra Sue; 5521.

(Reznicek): Donna Diana-Overture; Dec. 25772.

Rhapsody: (Brahms): in B Minor: *Bachaus,* pf; Vic. 7993—in G Minor, op. 79, No. 2: *Rubinstein,* pf; Vic. 14946—*Bachaus,* pf; Vic. 7994—in E Flat, op. 119, No. 4: *Joyce,* pf; Dec. 25174—*Murdoch,* pf; Dec. 25581.

Rhapsody for Clarinet and Orchestra (Debussy): *Hamelin,* clar. & *Sym. O;* Vic. 11433.

Rhapsody for Orchestra and Saxophone (Debussy): *Viard,* sax. & *Sym. O, Coppola,* Cond; Vic. 11426.

Rhapsody in Piano and Orchestra on a Theme by Paganini (Rachmaninoff): *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-250, 8553-55, AM-250, 8556-58.

Rhapsody in Blue (Gershwin): *Spoliansky,* pf. *Fuh's Sym. O, Fuh,* Cond; Dec. 25062—*Bargy,* pf. with *Whiteman O;* Dec. 29051—*Barnes,* pf. with *Ambrose & O;* Dec. 675—*Hylton & O:* Dec. 442—*Black,* pf. with *Roy & O;* Dec. 25768—*Herzer & Zayde,* duo-pf; Roy. 1861-2—*F.*

Black & O; Bru. 20058—*Gershwin*, pf; Col. 7192—*Boston Pops O, Fiedler*, Cond, (alb) Vic. M-358, 11822-23—*J. & A. Iturbi*, duo-pf; (alb) Vic. M-517, 15215-16 — *Victor Salon Group, Shilkret*, Cond; Vic. 12333—*Whiteman's Concert O;* Vic. 35822—*Crawford*, ogn; Vic. 22323—*Eight Piano Ens;* Vic. 36123.

Rhenish Symphony (Schumann): see Symphony No. 3.

Rhif Wyth, f.s.: *National Folk Dance O, Foster*, Cond; Col. 358.

Rhinegold (Wagner):
Excerpts: *Philadelphia O, Stokowski*, Cond: (alb) Vic. M-179, 7796-98; AM-179, 7799-01——
Entrance of the Gods Into Valhalla: *Victor Sym. O;* Vic. 36234—*Sym. O, Coates*, Cond; Vic. 9109—*Bayreuth Festival O, Von Hosslin*, Cond; (Fr. alb) Col. M-338, 67373—*Phil. O, Wagner*, Cond; Dec. 25073——
The Rainbow Bridge: *Victor Sym O;* Vic. 36234——
Abendlich strahlt der Sonne Auge: *Schorr* bar; Vic. 6788——
Prelude: *Sym. O, Coates, Cond;* Vic 9163——
Weiche, Wotan! weiche!: *Schumann-Heink*, con; Vic. 7107.

Rhumba (McDonald): *Philadelphia O, Stokowski*, Cond; Vic. 8919.

Rhythm Wreckers: Blue Yodel No. 2: St Louis Blues; Voc. 3566—Marie; September In The Rain; Voc. 3608—Never No Mo' Blues; 12th Street Rag; Voc. 3523.

Rich, Freddie & O: A House With a Little Red Barn; How High the Moon; Voc. 5420—I'm Forever Blowing Bubbles; Till We Meet Again; Voc. 5507—Heigh-Ho; Some Day My Prince Will Come; Dec. 1632—I'm Wishing; Whistle While You Work; Dec. 1631—One Song; With a Smile and a Song; Dec. 1633.

Richman, Harry, voc: Alone; If I Should Lose You; Dec. 702—Let's Go; Life Begins When You're in Love; Dec. 700—Suzannah; There'll Be No South! Dec. 701.

Riddle, Frederick, va: see Concerto for Viola & Orchestra (Walton), (alb) Dec. 8.

Ride of the Valkyries: see Walkure.

Riders of the Flag (Sousa): *Sousa's Band;* Vic. 22020.

(Riegger, Wallingford): Evocation: NMQ. 1214—Finale from Trio for Flute, Harp, Violoncello; NMQ. 1012.

Rienzi-Overture (Wagner): *Phil. O, Weissman*, Cond; Dec. 25307—*National Opera O, Meyrowitz*, Cond; Roy. 516—*Boston Pops O, Fiedler*, Cond; (alb) Vic. M-569, 12447-48—*Philadelphia O, Stokowski*, Cond; Vic. 6624-25.

Rigo Opera Chorus: Boris Godounov-Opening Chorus, Pilgrims' Chorus, Maiden's Chorus & Polonaise (Moussorgsky); Dec. 25402-3.

Rigaudon: see Tombeau de Couperin, Le.

Riggs, Tommy, nar: Silent Night; Jingle Bells; Var. 8085—I Didn't Know What Time It Was; My Prayer; Var. 8086.

Rigoletto (Verdi):
Complete: *Artists & O, of La Scala, Milan, Sabajno*, Cond; (alb) Vic. M-32, 9525-39—*Sgrs. Ch. & O, Molajoli*, Cond; (alb) Col. OP. 18, 68781-95, AM-68796-810——
Introduction and Minuet; *Creatore's Band;* Vic. 35882——
Questa o Quella: *Schipa*, ten; Vic. 1282—*Caruso*, ten; Vic. 500—*Martini*, ten; Col. 17191——
E il sol dell' anima: *Galli-Curci*, sop; *Schipa*, ten; Vic. 1755——
Caro nome: *Tetrazzini*, sop; Vic. 7883—*Talley*, sop; Vic. 6580—*Pons*, sop; Vic. 7383—*Galli-Curci*, sop; Vic. 7655—*Pons*, sop; Dec. 29005—*Aimaro*, sop; Col. 69489——
Parmi veder le lagrime: *Caruso*, ten; Vic. 6016——
Tutte le feste: *Pons*, sop; Vic. 7383——
La donna e mobile: *Bjoerling*, ten; Vic. 4372—*Caruso*, ten; Vic. 500, 1616—*Schipa*, ten; Vic. 1099—*Martinelli*, ten; Vic. 1208—*Gigli*, ten; Vic. 1704—*Martini*, ten; Col. 17191—*Schmidt*, ten; Dec. 20332——
Quartet: *Galli-Curci*, sop; *Perini*, sop; *Caruso*, ten; *de Luca*, bar; Vic. 10000—*Galli-Curci*, sop; *Homer*, sop; *Gigli*, ten; *de Luca*, bar; Vic. 10012—*Creatore's Band*; Vic. 35882—*Hackett, Barrientos, Stracciari, Gordon*, sgrs; Col. 7180—*Eadis, Coates, Booth, Matters*, sgrs; with *London Phil. O;* Vic. 36235——
Pari Siamo: *Stracciari*, bar; Col. 7298——
T'Amo: *Pons*, sop; *Di Mazzei*, ten; with *O, Cloez*, Cond; Dec. 25853——
selections: *Dajos Bela O;* Dec. 25344——
Paraphrase de Concert: *Petri*, pf; Col. 17101.

(Riley, James Whitcomb): Our Hired Girl; Raggedy Man; Vic. 20339.

Riley, Mike & O: Cachita; Oh Dear! What Can the Matter Be; Dec. 1662—I'm Hatin' This Waitin' Around; Spending All My Time with the Blues; Dec. 1263—Jammin'; That's Southern Hospitality; Dec. 1271—ooooo-Oh Boom!; You're Giving Me the Run-a-Round; Dec. 1655.

Riley-Farley & O: Blue Clarinet Stomp; Wabash Blues; Dec. 641—Hey-Hey; With Thee I Swing; Dec. 1041—High Hat, a Piccolo and a Cane; Trouble Don't Like Music; Dec. 994—I'm Gonna Clap My Hands; Not Enough; Dec. 683—I Never Knew; South; Dec. 619—I Wish I Were Aladdin; You're Wicky-You're Wacky-You're Wo-Wo-Wonderful; Dec. 684—Jingle Bells; Santa Claus is Comin' to Town; Dec. 1031—Lookin' for Love, Music Goes 'Round and Around, Dec. 578.

(Rimsky-Korsakov):
Berceuse; Vic. 9233——
Capriccio Espagnol; Vic. 11827, 11828, Dec. 25363-64, 25486——
Coq d'Or: Vic. 12021, 7392, 15487, 26259, (alb) Vic. 504, AM-504; Dec. 25382——
Czar's Bride-Song of the Bride, Vic. 7599——
Flight of the Bumble Bee; Vic. 1645, 6579, 7193, Dec 1508 25486, 25948, 23102, Col. 7304, 67743, 69272——
Funeral March-Cortege des Nobles, Vic. 11433——
Grande Paque Russe-Overture, Vic 7018, 7019——
Ivan the Terrible-Storm Music; Vic. 11454——
May Night-Overture; Vic. 11424——
Scherazade: (alb) Vic. M-269, AM-269, (alb) Vic. M-509, AM-509; (alb) Col. M-136, (alb) Col. M-398, AM-398; Dec. 25561-66——
Snow Maiden; Vic. 11454——
Song of the Viking Guest; Vic. 6867——
Symphony No. 2; (alb) Vic. M-210, AM-210.
Hymn to the Sun; Col. 213; Dec. 29018, 20296, 20115, 23120——
The Rose and the Nightingale: Dec. 29047, 20579; Vic. 16451——
Russian Easter Festival-Overture; Dec. 25649——
Tale of Tsar Saltana; Dec. 25486, 25948——
Song of India: Dec. 25759, 25318, 25115, 25277, 20153, 404, 837; Col. 213, 7342——
Song of the Village Mayor-May Night; Col. 4215.

Rinaldo & Acd O: Street in Old Seville; When I Grow Too Old to Dream; Dec. 1026.

Rines, Joe & O: Je ne sais Pa Pa; Lambeth Walk; Vic. 26015—Ca Fait Boum; J'attendrai; Lib. 270—Rhythm Unfinished; I Got Rhythm; Lib. 271.

Ring Around the Rosy (Pinto, O): *Griggs*, pf; Gam. 5003.

Ring de Banjo: see Foster.

Ring, Justin & O: Ah! Sweet Mystery of Life; Gypsy Love Song; Dec. 231—Dear Little Boy of Mine; Sunrise and You; Dec. 1027—Garden of Roses; Smiles; Dec. 149—My Isle of Golden Dreams; Your Eyes Have Told Me So; Dec. 354—My Wild Irish Rose; When Irish Eyes Are Smiling; Dec. 148—Waltz Clog Medley; Dec. 150.

Ringling Bros. and Barnum & Bailey's O: Circus Echoes; Entry of Gladiators; Vic. 22438—Colossus of Columbia; Pageantry; Vic. 22474—Gentry's Triumphal March; Old Glory March; Vic. 22671.

Ring of the Nibelungs: see Niebelungen Ring.

Rio Grande, The (Lambert): *St. Michael Sgrs, Harty*, pf, *Halle O, Lambert*, Cond; (alb) Col. X-52, 68370-71.

Rio Rita: *Crooks*, ten; Vic. 1448—*Victor Light Opera Co, Murray*, Cond; Vic. 35816—*Kaye & O;* Vic. 26213.

Rise Up (Jerome-Eisler): *Bauman*, bar; *New Singers, Ch;* Tim. 530.

Rispetti e Strambotti (Malipiero): *Kreiner Quar;* (alb) Vic. M-397, 12129-31, AM-397, 12132-34.

Rite of Spring, The (Stravinsky): see Sacre du Printemps, Le.

Ritorna vincitor: see Aida.

Riverboat Shuffle: *Trumbauer & O;* **UHCA. 30**—*Carmichael*, voc; Bru. 8255—*Gray & O;* Dec. 2398—*Rollini & O;* Dec. 265—*Spanier & O;* Blu. 10532—*Wolverines;* HRS. 9.

River, Stay 'Way from My Door: *Robeson*, bar; Vic. 22889.

Rivkin, Vivian, pf: with *Vardi*, va; Sonata No. 1, G Major (Bach); Sonata No. 2, D Major (Bach); (alb) Roy. 34, 598-600.

RKO Studio O: Carioca; Vic. 24515.

Roamin' in the Gloamin': *Lauder*, bar; Vic. 9012.

Robel, Jolly Jack & O: Golden Gate Polka; Let's Say Goodnight to the Ladies; Dec. 3230—On the Accordeon; Meet Me Tonight in Dreamland; Dec. 3181—At the Outing; Earbender Polka; Voc. 2527—Beer Barrel Polka; New Okey Dokey Polka; Voc. 2384—Duck Polka; Martha Waltz; Voc. 2661—Dutch Waltzes; Robel Polka; Voc. 2670—Harvester; Ping-Pong Polka; Voc. 2755—Jitterbug Polka; World's Fair Polka; Voc. 2444.

Roberta-Selections: *Lombardo & O;* Dec. 15000—*Victor Light Opera Co;* Vic. 12418—*Fray-Braggiotti*, duo-pf; Vic. 24578.

Robertson, Dick & O: **Decca for all Nos. unless otherwise indicated:** Masquerade is Over; To Live The Life of a Lie; Dec. 2378—Medley of George M. Cohan Tunes; Dec. 1886—As Round and Round We Go; Put Your Little Foot Right Out; 2926—Boomps-a-Daisy; Playmates; 2973—Ma! She's Making Eyes At Me; She Had To Go and Lose It At The Astor; 2920—You've Got Me in the Palm of Your Hand; Var. 8117—The Gang That Sang Heart of My Heart; Guy Needs a Gal; 3189—If I Could Be With You; I Want a Girl; 3141—Basin Street Blues; Dark Town Strutters Ball; Var. 8028—Some of these Days; Alexander's Ragtime Band; Var. 8026—Back Home in Indiana; Ida; Var. 8032—Oh Monah; Goofis; Var. 8033—Dinah; Whistle and Blow Your Blues Away; Var. 8039—Old Man of the Mountain; Reefer Man; Var. 8024—St. Louis Blues; Nobody's Sweetheart; Var. 8046—Ain't You Ashamed; Little Girl; 3124—All Alone; Row, Row, Row; 3031—I Wish I Had Died In My Cradle; The Wreck of the Old '97; 3125—Ain't Cha Comin' Out?; 2541—All American Girl; 2023—Are You Havin' Any Fun; 2827—Baby Me; 2765—Blossoms on Broadway; 1415—Bob White; 1620—Carolina Town; 1407—Come, Josephine in My Flying Machine; 1436—Comes Love; 2827—Cry, Baby, Cry; 1726—Daisy Bell-Little Annie Rooney; 1511—Drop a Nickel in the Slot; 1706—Dust; 1823—Ebb Tide; 1407—Ferdinand the Bull; 1847—Gardenias; 2260—Getting Some Fun out of Life; 1487—Gone with the Wind; 1335—Good Mornin'; 1334—Good Night Angel; 1707—Goodnight My Love; 1131—Happy Days Are Here Again; 1125—Heaven Help This Heart of Mine; 1374—Hello, Mister Kringle; 2828—Hi-Yo Silver!; 1914—House on the Hill; 1599—I Cried for You; 2260—I'm a Lucky Devil; 2364—I'm Building a Sailboat of Dreams; 2364—In a Shanty in Old Shanty Town; 1512—Indiana Moonlight; 2022—In My Merry Oldsmobile; 1511—In the Good Old Summer Time; 1758—I Only Want a Buddy-Not a Sweetheart; 2807—I Promise You; 2354—It Looks Like Rain in Cherry Blossom Lane; 1283—It Makes No Difference Now; 2419—I Want You for Christmas; 1498—I Wonder What's Become of Sally; 1675—I Wonder Who's Kissing Her Now?; 1512—Kermit the Hermit; 2276—Let's Sail to Dreamland; 1707—Let's Waltz for Old Time's Sake; 1601—Lilacs in the Rain; 2845—Little Old Lady; 1209—Little Skipper; 2419—Little White Lighthouse; 1585—Mardi Gras; 1125—Marie; 1169—Maybe; 2541—May I Have the Next Romance with You?; 1169—Memories; 2146—Merry-Go-Round Broke Down; 1334—Miller's Daughter Marianne; 1335—Mr. Wu! Chinese Laundry Blues; 1847—My Cabin of Dreams; 1374—My Gal Sal; 1735—My Melancholy Baby; 2276—Oh, How I Miss You Tonight; 1952—O Johnny, Oh Johnny, Oh!; 2845—My Little Buckaroo; 1215—Night Before Christmas; 2782—No Wonder; 2022—Oh! Ma-Ma; 1726 — On a Little Dream Ranch; 1283—Penny Serenade; 2354—Pippinella; 2497—Rancho Grande, El; 1979—Rhythm of the Snowflakes; 1601—Rollin' Plains; 1498—Roses in December; 1487—Sail Along, Silv'ry Moon; 1599—Sailboat in the Moonlight; 1367—September in the Rain; 1215—Sidewalks of New York; 1436—Somebody's Thinking of You Tonight; 1619—Somebody Told Me They Loved Me; 2828—Strangers in the Dark; 1367—Sweet Rosie O'Grady, w; 1758—Take Me out to the Ball Game; 1735—Teacher's Pet; 1823—Ten Pretty Girls; 1585—That Old Gang of Mine; 1536—That's How I Need You; 1952—That's What I Want for Christmas; 2782—Three O'Clock in the Morning; 1099—Toodle-oo; 1260—Too Marvelous for Words; 1209—Tutti Frutti; 2059—Two Little Girls in Blue; 1675—Waltz You Saved for Me; 1099—Wanted; 1181—What Good Will It Do; 2765—When It's Springtime in the Rockies; 1979—When Mother Nature Sings Her Lullaby; 1914—When My Dream Boat Comes Home; 1131—When the Poppies Bloom Again; 1181—Where Do You Work-a, John; 2497—Who Did You Meet Last Night; 2807—Won't You Come over to My House; 1536—You Can't Stop Me from Dreamin'; 1415—You Gotta Be a Football Hero; 2023—You'll Never Go to Heaven; 1260—You're a Sweetheart; 1619—You're the Only Star; 2059—You're the Very Last Word in Love; 2146—You Started Something; 1620—You Went to My Head; 1706.

Robertson, Guy & O: The Old Kitchen Kettle; *The Girl in the Little Green Hat;* Var. 8098.

Robertson, Rae & Ethel Bartlett, duo-pf: Scaramouche (Milhaud); Col. 69835—Romance (Arensky); Turkish March (Beethoven); Col. 17198.

Robeson, Paul, bar: **Victor for all Nos:** A Perfect Day; The Rosary; 26498—Ballad for Americans (La Touche-Robinson); (alb) P-20—It Ain't Necessarily So; Woman Is a Sometime Thing; 26358—It Takes a Long Pull to Get There; Lullaby (Gershwin); 26359—Lullaby (Gambs); Night; 26409—Ah Still Suits Me; 25376—At Dawning; 25873—Canoe Song; 25107—Congo Lullaby; 25106—Deep Desert; 25743—Deep River; 20793—Dere's a Man Goin' Roun' Takin' Names; Didn't My Lord Deliver Daniel; 25809—Drink to Me Only with Thine Eyes; 26168—Git on Board, Lil' Chillun; 22225—Gloomy Sunday; Honey; 25362—I'm Goin' to Tell; 20793—Jes' Mah Song; 26289—Just a-Wearyin' for You; 25873—Killing Song; 25106—Lay Down Late; 26251—Li'l Gal; 19824—Love Song; 25107—My Way; 25743—Nobody Knows de Trouble; 20068—No More; 26289—Ol' Man River; 25376, 35912—On Ma Journey; 25547—River, Stay 'Way; Rockin' Chair; 22889—'Round the Bend of the Road; 24318—Steal Away; 19742—St. Louis Blues; 24635—Swing Low, Sweet Chariot; 20068, 25547—Take Me Away from the River, 24318 — Trees; 26168 — Wagon Wheels; 24635—Water Boy; 19824—Weepin' Mary; 22225—Were You There; 19742—Work All de Summer; 25809—Bye and Bye; 19743—Ev'ry Time I Feel de Spirit; 26251—Ezekiel Saw de Wheel; 20604—Goin' to Ride Up in de

Chariot; 26251—Hear, de Lam's A-Cryin'; 20604—Joshua Fit de Battle; 19743.

Robin Hood (de Koven):
Oh, Promise Me: *Homer,* sop; Vic. 1295—*Eddy,* bar; Vic. 4370—*Victor Salon Gr;* Vic. 22051—*Crawford,* ogn; Vic. 20663—*T. Dorsey & O;* Vic. 25780——
Gems: *Victor Light Opera Co;* Vic. 35784.

(Robinson, Earl): Songs for Americans: (alb) Tim. 8-W—see Ballad for Americans.

Robinson, Earl, sgr: Drill Ye Tarriers Drill; Kevin Barry; Tim. 504.

(Robrecht): Viennese Waltz Potpourri; *Bela O:* Dec. 25383, 25466, 25140—*Salon O, Campoli,* Cond; Dec. 25639.

Rochester Sym. O, Hanson, Cond: see *Eastman-Rochester O.*

Rockin' Chair: *Bailey & O;* Voc. 3553; Blu. 6945—*Gray & O;* Dec. 2395—*Mills Bros,* voc; Dec. 167—*Gonella,* trp; Dec. 546—*Clinton & O;* Vic. 26319—*Carmichael & O;* Vic. 25494—*Robeson,* bar; Vic. 22889.

Rocking Horse (Salzedo): *Salzedo,* hp; Vic. 14871.

Rock of Ages (Hastings-Toplady): *Revelers Quar;* Dec. 1752—*Cloisters Sgrs;* Dec. 1030—*Ch, ogn, & Band;* Roy. 1751—*Andrews,* ogn; Vic. 21322.

Rode, Wilhelm, bar: Der Nock (Loewe); Dec. 20443.

Rodeheaver, Homer, bar: Brighten the Corner; I Walk with King; Vic. 19880—Forgive Me Lord; Vic. 19875—Good-Night; I Need Jesus; Vic. 19853—Since Jesus Came; Sweeter as Years; Vic. 19893—Gospel Hymns; (alb) Dec. 64——with *Mrs. William Asher:* Calling Thee; When I Look; Vic. 20021—Closer to Jesus; Drifting; Vic. 20999—In the Garden; When the World Forgets; Vic. 20385—Love Led Him to Calvary; Where the Gates Swing; Vic. 21337—O'd Rugged Cross: Vic. 19875.

(Rodgers & Hart): Hits: My Heart Stood Still; Thou Swell; You Took Advantage of Me; Do I Hear You Saying I Love You; The Girl Friend; Blue Room; Where or When; Johnny One Note; This Can't Be Love; Sing for Your Supper; With a Song in My Heart; Yours Sincerely; Falling in Love With Love; Lover; There's a Small Hotel; It's Gotta Be Love; (alb) Col. C-11, 35379-82—Baby's Awake Now; I've Got Five Dollars; Little Birdie Told Me So; You Took Advantage of Me; *Lee Wiley,* voc; acc. *Joe Bushkin & O*—As Though You Were There; Glad to Be Un-Happy; Here In My Arms; Ship Without a Sail; *Lee Wiley,* voc; acc. *Kaminsky & O;* (alb) M.B.1, 1-4——Blue Room, Isn't It Romantic-; Lover; My Heart Stood Still; Thou Swell; With a Song In My Heart; *Hildegarde,* voc; *Sinatra & O;* (alb) Dec. 112, 23133-5.

Rodgers, Jimmie, voc: Away Out On the Mountain; Blue Yodel; Vic. 21142—Ben Dewberry's Final Run; In the Jail-House Now; Vic. 21245—Blue Yodel; Yodeling Cowboy; Vic. 22271—Everybody Does It; Frankie and Johnny; Vic. 22143—Hobo Bill's Last Ride; That's Why I'm Blue; Vic. 22421.

Rodrigo, Nano & O: Perfidia; Vereda Tropical; Dec. 3157—Adios Mariquita Linda; Amapola Dec. 3172—Begin the Beguine; Oye Tu; Vic. 26203—see also Anthologies: Tangos.

Rodzinski, Artur, Cond: see *Cleveland O.*

Roesgen-Champion, Marguerite, hschd: Concerto in G Major, op. 7, No. 6 (Bach, J. S.): Vic. 4441-42—Concerto for Harpsichord and Orchestra, No. 6 in B Flat (Handel); Vic. 4363-64—Concerto for Harpsichord and Orchestra in F Major (Haydn); Vic. 12042—Sarabande and Gigue from Harpsichord Suite No. 11 (Handel); Vic. 4364—Concerto No. 1 in F for Harpsichord and Orchestra (Mozart); (alb) Col. X-114—Concerto in D for Piano and Orchestra (Haydn); (alb) Col. X-118.

Rogers, Buddy & O: Figaro; Meet the Beat of My Heart; Voc. 4227—Happy as a Lark; Sunny Side of Things; Voc. 4240—Little Lady Make Believe; Moonshine Over Kentucky; Voc. 4071—Lovelight in the Starlight; This Time It's Real; Voc. 4058—Rainbow 'Round the Moon; This Is Madness; Voc. 4422—While a Cigarette Was Burning; You Can't Be Mine; Voc. 4408.

Rogers, Ernest: Willie, the Chimney Sweeper; Vic. 20502.

Rogers, Ginger, voc; Don't Mention Love to Me; Eeny Meeny Miney Mo; Voc. 638—Davenport Blues; Somebody Loves Me; Voc. 359—Riverboat Shuffle; Sugar; Voc. 265.

Rogers, Jimmie, voc: Cellini-the Menace of Venice; Man About Town; Lib. 190.

Rogers, Will, nar: First Political Speech; Talks to the Bankers; Vic. 25127—New Slant on War; Timely Topics; Vic. 25126.

Rogue Song (Grey-Stothart): *Tibbett,* bar; Vic. 1446.

Roi David, Le-excerpts (Honegger): *St. Williams Ch. & Strassburg Municipal O, Murch,* Cond; Dec. 25517-18.

Roi D'Ys Le (Lalo): Aubade: *Crooks,* ten; Vic. 15543, 15821—*Clement,* ten; Vic. 6062—see also Aubade——Overture: *O. Concerts Colonne, Paris, Pierne,* Cond; Dec. 25380-81.

Roi L'Dit, Le, Overture (Delibes): *London Phil. O, Lambert,* Cond; Vic. 12764.

Roi Malgre Lui, Le (Chabrier): *Grand Sym. O, Frigara,* Cond; Dec. 25931—see also Danse Slave.

Roi Roger, Le (Szymanowski): *Heifetz,* vio: Vic. 14625.

Roi S'Amuse (Delibes): *London Sym. O;* Vic. 4234.

(Roldan, Amadeo): Cuban Songs; NMQ. 1213.

Rollini, Adrian & O: Bill; Dec. 1638—Lessons In Love; Tap Room Swing; Dec. 787—Singin' the Blues; Sweetest Story Ever Told; Dec 1973—Stuff, Etc.; Swing Low; Dec. 807—Davenport Blues; Somebody Loves Me; Dec. 359—Riverboat Shuffle; Sugar; Dec. 265.

Rollini, Adrian, Quintet: I've Hitched My Wagon to a Star; True Confession; Dec. 1654—Josephine; You're a Sweetheart; Dec. 1639—Bei Mir Bist du Schon; Dec. 1638—I Wish I Had You; On the Bumpy Road to Love; Voc. 4257—Small Fry; Ten Easy Lessons; Voc. 4212.

Rollini, Adrian, Trio: Honky Tonk Train; Martha-Ah! So Pure; Voc. 5582—Dark Eyes; Estrellita; Voc. 5435—Diga Diga Do; Solitude; Stardust; Voc. 5376—Moonglow; Pavanne; Voc. 5200—Driftin'; Rebound; Dec. 1157—Jitters; Vibrollini; Dec. 1132.

Roll Jordan Roll: *Southernaires,* voc; Dec. 2857.

Roman Carnival-Overture (Berlioz): *Boston Pops O, Fiedler,* Cond; Vic. 12135—*Sym. O, Bigot,* Cond; Vic. 12436—*Berlin Phil. O, Blech,* Cond; Vic. 9207—*London Phil. O, Beecham,* Cond; Col. 68921—*Phil. O, Rosenstock,* Cond; Dec. 25256.

Romance:
(Arensky): *Bartlett & Robertson,* duo-pf; Col. 17198——
(Couperin): *Villabella,* ten; Col. 17144——
(Gretchaninov): *Rosing,* ten; Dec. 25468
(Rubinstein): *Hartley Quintet;* Roy. 1742—*Victor Concert O;* Vic. 22508—*Baker,* ogn; Gen. 1203——
(Schumann): *Bauer,* pf; (alb) Sch. 1——
(Scriabin): *Piatigorsky,* cel; Vic. 8419——
(Sibelius): *Telmanyi,* vio; Vic. 8829——
(Tschaikowsky): *Victor Concert O;* Vic. 35808—*Bettendorf,* sop; Dec. 20027——
(Wieniawski): *Milstein,* vio; Col. 69032.

Romance:
(Beethoven): in F Major, op. 50; *Senatra,* vio; Dec. 25867—*Spalding,* vio; Vic. 14579—in G, op. 40: *Spalding,* vio; Vic. 1788——
(Brahms): in F, op. 118, No. 5: *Bachaus,* pf; Vic. 7992——
(Schumann): in B Flat Minor, op. 28, No. 1: *Ansorge,* pf; Dec. 25520—in F Sharp Minor, op. 28, No. 2: *Rubinstein,* pf; Vic. 14946——
(Sibelius): in D Flat: *Skalski,* pf; Ira. 2R-29-04—in C Major for Strings, op. 42: *Noel Stg. O;* Dec. 25631——
(Szymanowski): in D Major, op. 23: *Temianka,* vio; Dec. 25737——
(Tschaikowsky): in F Minor, op. 5: *Szikra,* vio; Dec. 20287.

Romance De Amor (Gomez): *Gomez,* gtr; Dec. 23070.

Romance de Nadir (Bizet): *Rossi,* ten; Col. 4212.

Romance Du Bard-Femme Sensible (Mchul): *Bauge,* bar; Col. 9155.

Romance sans Paroles (Faure): *Dennery,* pf; Dec. 20625.

Roman Sketches (Griffes): see White Peacock.

Romantic Gypsy Airs (Trad.): *Mantovani & O;* Col. 273.

Romantic Symphony (Bruckner): see Symphony No. 4 in E Flat Major.

Romanza Andaluza (Sarasate): *Menuhin,* vio; Vic. 8695—see also Spanish Dances.

Romanza de Solita (Pittaluga): *Copeland,* pf; Vic. 7782.

(Romberg): The Student Prince-excerpts: Dec. 23024, 25006; Col. 7350, 4116; (alb) Vic. C-24—Melodies: (alb) Dec. 98, 2884-88.

Rome, Harold J, pf: Plaza 6-9423; Yip-Ahoy; Dec. 23078.

Romeo and Juliet:
(Berlioz): excerpts: *London Phil. O, Harty,* Cond; (Fr. alb) Col. M-234, 1230-31—*O. Concerts Colonne, Paris, Pierne,* Cond; Dec. 25029, 25550—see also Queen Mab's Scherzo——
(German): Pavane: *Hastings Phil. O, Cameron,* Cond; Dec. 25716——
(Gounod): excerpts: *Mauran,* ten; Roy. 551—*Norena,* sop; Vic. 14742—*del Campo,* sop; Vic. 9206—*Crooks,* ten; Vic. 15542—*Endreze,* bar; Dec. 25892—*Rayner,* ten; Dec. 29002.

Romeo and Juliet Fantasy Overture (Tschaikowsky): *Concertgebouw O. of Amsterdam, Mengelberg,* Cond: (alb) Col. X-33, 57868-69—*Philadelphia O, Stokowski,* Cond; (alb) Vic. M-46, 6995-97, AM-46, 6900-02—*Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M-347, 14353-55, AM--347, 14356-58.

Romer, Ernst, Cond: with *sgrs, ch, and O:* Der Bettelstudent (Milloecker); Dec. 20429-32—Orpheus In The Underworld (Offenbach); Dec. 20407-10.

Ronald, Sir Landon, Cond: see *London Sym, New Sym,* and *Royal Albert Hall O.*

(Ronald, Sir Landon): Oh, Lovely Night; Vic. 1890.

Ronda. La: *Gomez,* gtr; (Fr. alb) Dec. 129, 24142.

Rondalla Argonesa-Danse Espagnole No. 6 (Granados): *Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-331, 68923.

Rondeau and Bainierie-Suite in B Minor for Flute and Strings (Bach, J. S.): *Bach Cantata Club;* (Fr. alb) Col. M-232, 507.

Rondeau (de Chambonnieres): *Landowska,* hschd; Vic. 15186.

Ronde burlesque (Schmitt): *O. of Concerts Poulet, Paris, Poulet,* Cond; Dec. 25345.

Ronde des Lutins, La (Bazzini): *Heifetz,* vio; Vic. 15813—*Spiwakowsky,* vio; Dec. 25786—*Menuhin,* vio; Vic. 8695.

Ronde Villageoise (Chabrier): *O of Concerts Colonne, Pierne,* Cond; Dec 25313.

Rondine, La (Puccini): *Bori,* sop; (Fr. alb) Vic. M-405, 14615.

Rondino (Kreisler): *Kreisler* vio; Vic. 1386.

Rondo alla Turca (Mozart): *Ehlers,* hschd; Dec. 23091—*Phil. O, Heger,* Cond; Dec. 20453.

Rondo Favori in E Flat Major, op. 11 (Liszt): *Joyce,* pf; Dec. 25228.
(anon.): *Oyanguren,* gtr; Col. 17112——
(Bach, J. C.): from Sonata in E: *Samuel* pf; (Fr. alb) Col. 233, 830——
(Beethoven): in C Major, op. 51, No. 1: *Schnabel,* pf; Vic. 14322——
(Hummel): in A Flat: *Heifetz,* vio; Vic. 8420——

Rondo:
(Mozart): in D Major, K. 382: *Chamber O, Fischer,* Cond; Vic. 15185—*Wolff,* pf; (alb) Mus. 1.—in D, K. 485: *Casadesus,* pf; (Fr. alb) Col. M-356, 69452—in C, K. 373: *Pougnet,* vio; Col. 69125—in A Minor, K. 511: *Pedrewski,* pf; Vic. 15421—in A Major, K. 386: *Joyce,* pf; Dec. 25453——
(Schubert): in A Major, op. 107: *A. Schnabel-K. U. Schnabel,* duo-pf; (Fr. alb) Vic. M-437, AM-437—from Sonata in D, op. 53: *Szigeti,* vio; Col. 69062—*Heifetz,* vio; Vic. 6691.

Rondo a Capriccio in G Major (Beethoven): *Brailowsky,* pf; Vic. 15407.

Rondo Capriccioso in E (Mendelssohn): *Levitzki,* pf; Vic. 1651.

Rondo for Two Pianos (Chopin): *Shure-Schnabel,* duo-pf; Vic. 11616.

Ronsard a son ame (Ravel): *Singher,* bar; Vic. 4405.

Room for the Factotum: see Barbiere di Siviglia.

Roper, Stanley, ogn: Impressions of London; St. Margaret's Chimes; Vic. 20629.

Rosalie: *Kaye & O;* Voc. 3700—*Kassel & O;* Blu. 7255—*Heidt, & O;* Bru. 8028—*Prima & O;* Dec. 1618—*Osborne & O;* Dec. 1467—*Carle,* pf; Dec. 15036—*Shaw & O;* (Fr. alb) Blu. 1, 10126—*Reisman & O;* Vic. 25698.

Rosamunde (Schubert):
Overture: *New Sym. O, Sargent,* Cond; Vic. 9475—*Halle O, Harty,* Cond; Col. 68322; (Fr. alb) Col. M-343, 69309——
Ballet Music-excerpts: *Philadelphia O, Stokowski,* Cond; Vic. 1312—*London Sym. O, Walter,* Cond; Vic. 12534—*Boston Sym. O, Koussevitzky,* Cond; (Fr. alb) Vic. M-319, 14119—*Victor Salon O;* (Fr. alb) Vic. C-3, 9307—*Phil. O, Heger,* Cond; Dec. 20551-52—*Kreisler,* vio; Vic. 26573—*Halle O, Harty,* Cond; (Fr. alb) Col. M-343, 69311——
Entr'actes: Nos. 1, 2, 3: *Halle O, Harty,* Cond; (Fr. alb) Col. M-343, 69310-12—No. 2; *Halle O, Harty,* Cond; (Fr. alb) Col. M-366, 69579—*San Francisco Sym. O, Hertz,* Cond; Vic. 6678——
Shepherd's Melody: *Halle O, Harty,* Cond; (Fr. alb) Col. M-343, 69312; (Fr. alb) Col. M-366, 69579——
Incidental Music: *Halle O, Harty,* Cond: (alb) Col. M-343, 69309-12.

Rosario & O: see Anthologies: Tangos.

Rosary, The (Nevin): *Ponselle,* sop; Vic. 1098—*Eddy,* bar; Vic. 4370—*McCormack,* ten; Vic. 1458—*Crooks,* ten; Vic. 1634—*Victor Salon O;* Vic. 9482—*Kreisler,* vio; Vic. 1320—*Venetian Trio;* Vic. 20894—*Hilo Hawaiian O:* Vic. 20516 — *O'Connell,* ogn; Vic. 21216 — *White,* ogn; Vic. 36210—*Peerce,* ten; Roy. 1847—*Robeson,* bar; Vic. 26498—*Breen,* voc; Dec. 973—*Cloister Bells;* Dec. 2172.

Rosasolis (Farnaby): *Wolff,* hschd; Col. 69328.

Rosbaud, Hans, Cond: *Sym. O:* The Lowland (d'Albert); Dec. 25278.

Rose, Arnold, Cond: see *Vienna Phil.O.*

Rose, Freddie, voc: I'm Sorry I Made You Cry; I'm Through; Dec. 5390—Love and Kisses; You're All I Need; Dec. 523.

Rose and the Nightingale, The (Rimsky-Korsakov): *Rosing,* ten; Dec. 29047—*Cernay,* sop; Dec. 20579.

Rose in the Bud (Barrow-Forster): *Werrenrath,* bar; Vic. 26570.

Rose Marie: *Fio Rito & O;* Dec. 694—*Eddy,* bar; Vic. 4305—*Friml,* pf; (Fr. alb) Sch. 2—*Murphy,* ten; Vic. 4015—*Victor Light Opera Co;* Vic. 35756—see also Friml.

Rosen, Max, vio: Eili Eili; Kol Nidre; Bru. 15206—Humoresque (Dvorak); Thais-Meditation; Bru. 50110—La Gitana; Souvenir; Bru. 15217—Humoresque (Dvorak); Meditation-Thais (Massenet); Dec. 15005 — Serenade (Drigo); Souvenir (Drdla); Dec. 152.

Rosenkavalier, Der (Strauss, R):
Complete: *Sgrs.* with *Vienna Phil. O, Heger,* Cond; (alb) Vic. M-196, 7917-7929, AM-196, 7930-7942——
Bin so viel Finesse charmiert: *Seinemeyer, Merrem-Nikisch, Stunzner, List,* sgrs; Dec 25237——
Air des Sangers; *Kullman,* ten; Col. 4153——Closing Duet-Ist ein Traum: *Supervia-Ferraris,* sops; Dec. 25871—*Vienna Phil. O;* Vic. 11217—*Lemnitz-Berger,* sgrs; BP. 95033——
Finale Act II with Waltzes: *Andrassy-Mayr,* sgrs; Col. 9087——

Hab' mir's gelobt-Trio: *Seinemeyer, Merrem-Nikisch, Stunzner, List*, sgrs; Dec. 25238——
Italian Serenade: *Groh*, ten; Dec. 20001——
Letter Scene & Waltz: *Kipnis-Ruzicka*, sgrs; Vic. 7894——
Mein Gott! 'swar mehr wie eine Farce: *Seinemeyer, Merrem-Nikisch, Stunzner, List*, sgrs; Dec. 25238——
Nicht dort: *Seinemeyer, Merrem-Nikisch, Stunzner, List*, sgrs; Dec. 25238——
Octavian & Sophie Duet: *Royal Albert Hall O*; Vic. 9283——
Presentation March: *Royal Albert Hall O*; Vic. 9283——
Presentation of the Silver Rose: *Supervia-Ferraris*, sops; Dec. 25870—*Vienna Phil. O*; Vic. 11217——
Suite-Och's Waltz: *Vienna Phil. O*; Vic. 11217——
Suite-Breakfast Scene and Trio: *Vienna Phil. O*; Vic. 11217——
Trio-Act III: *Leinnitz, Ursuleac, Berger*, sgrs. with *Berlin State Opera O, Krauss*, Cond; BP. 95033——
Waltzes: *Viennese Sym. O, Kleiber*, Cond; (Fr. alb) Roy. 2, 505—*Minneapolis Sym. O, Ormandy*, Cond; Vic. 1758-59—*Grand Sym. O, Weissmann*, Cond; Dec. 25010.

Rosenlieder (Eulenburg): *Lehmann*, sop; Dec. 25800-1.

(Rosenmuller, Johann): Sonata in E Minor; Vic. 12489.

Rosenstock, Josef, Cond, *Phil. O*: Carnaval Romain (Berlioz); Dec. 25256—Symphony No. 5 in C Minor (Beethoven); Dec. 25211-14.

(Rosenthal, Moriz): Carnaval de Vienne; Dec. 25839—Papillon; Dec. 25875.

Rosenthal, Moriz, pf: Valse No. 7, C sharp Minor, op. 64, No. 2 (Chopin); Valse No. 14, E Minor; Dec. 25121—Mazurka in C Sharp Minor, op. 63, No. 3 (Chopin); Papillon (Rosenthal); Triana (Albeniz); Dec. 25875—Reflets dans l'eau (Debussy); Prelude & Music Box (Liadov); Dec. 25317—Hungarian Rhapsody No. 2 (Liszt); Roy. 104—Berceuse, op. 57 (Chopin); Liebestraum (Liszt); Roy. 105—Carnaval de Vienne (Rosenthal); Dec. 25839—Etude No. 1 in C Major, op. 10, No. 1; Etude No. 5 in G Flat Major, op. 10, No. 5; Mazurka No. 41, C Sharp Minor, op. 63, No. 3; Mazurka No. 42 in G Major, op. 67, No. 1 (Chopin); Dec. 25268—Mazurka in D Major, op. 33, No. 2; Mazurka in B Major op. 63, No. 1 (Chopin); Vic. 1951—Soiree de Vienne (Schubert-Liszt); Vic. 1854—Piano Music of Chopin: (alb) Vic. M-338, AM-338.

Rose of the Rio Grande: *Ellington & O*; Bru 8186—*Gray & O*; Dec. 869—*Savitt & O*; Dec. 3019.

Rose of the Tralee, The: *Downey*, voc; (Fr. alb) Col. C-16, 35494—*Luther-Murray Quar*, sgrs; Dec. 2298—*Fogarty*, voc; Dec. 10012—*McCormack*, ten; Vic. 1452.

Rose Quintet: Quintet in A Major, op. 114 (Schubert); Tod und das Madchen (Schubert); Dec. 25224-27.

Rose Room: *Shaw & O*; Blu. 10148—*F. Henderson & O*; Voc. 3511—*Whiteman's Bouncing Brass*; Dec. 2466—*T. Martin*, ten; Dec. 2433—*Goodman Sextet*; Col. 35254—*Ellington & O*; Bru. 6265—*Garber & O*; Bru. 7879—*Lunceford & O*; Dec. 131—*Hinett Threesome*; Blu. 10392—*Boots' Buddies*; Blu. 6063—*Hylton & O*; Vic. 25555.

Roses d'Ispahan, Les (Faure): *Pons*, sop; Vic. 1997.

Roses Down the Street: *Benci & O*; (Fr. alb) Sch. 7, 7502.

Roses From The South (Strauss, J.): *Walter & O*; (Fr. alb) Col. M-364, 69561.

Roses of Picardy (Wood): *Brunswick Salon O, Palitz*, Cond; Bru. 8497—*Tauber*, ten; Dec. 23024—*Fogarty*, voc; Dec. 434—*Radio Sym. O*; Roy. 1755—*Ventura & O*; Col 7350—*McCormack*, ten; Vic. 1321—*Crawford*, ogn; Vic. 20110—*Troubadours*, voc; Vic. 20922.

Rosetta: *Wilson & O*; Bru. 7563—*Herman & O*; Dec. 2728—*Hines & O*; Dec. 337—*Newton & O*; Blu. 10176—*Waller & O*; Blu. 10156—*Hines*, pf; Blu. 10555—*Goodman & O*; Vic. 25510.

Rosiere Republicaine, La (Gretry): *Grand Orchestre Sym. of Paris, Meyrowitz*, Cond; Col. 17067-68.

Rosing, Vladimir, ten: **Decca for all Nos**; Don Juan's Serenade, (Tschaikowsky); Isobel (Bridge); 20364—Do not depart (Rachmaninoff); Hunger (Cui); Prince Igor-Vladimir's Cavatine (Borodin); 25188—Russian Folk Songs; Dec. 25370, 25197—Song of the Flea; The Song of the Volga Boatmen (Moussorgsky); 25197 — Danse Macabre (Saint-Saens); Romance (Cui); Lullaby (Gretchaninov); My Father Has Some Very Fine Sheep (Hughes); 25468—Songs (Moussorgsky); (alb) 1—Songs of Famous Russian Composers; (alb) 9.

Rosita, La: Green & Band; Var. 8048—Alexander & O; Blu. 10338—T. Dorsey & O; Vic. 26333—Arnheim & O; Vic. 22618—McIntire & O; Dec. 1516.

Rospiggspolska, f.s: *Folk Dance O, Olof*, Cond; Col. 391.

Ross, Shirley, voc: Mine; That Certain Feeling; (Fr. alb) Dec. 96, 2878—Ev'ry Sunday Afternoon; From Another World; Dec. 3067—It Never Entered My Mind; Nothing But You; Dec. 3066—Mine; That Certain Feeling; Dec. 2787—Lady's In Love With You; Penthouse Serenade; Dec. 2568—New Thanks for the Memory; Two Sleepy People; Dec. 2219.

Rossborough, Patricia, pf: Simple Aveu (Thome); To A Wild Rose (MacDowell); Dec. 20245—Melody in F (Rubinstein); Leibestraum Fantasy (Liszt-Wood); Dec. 25217.

Rosset, Peters, Cond see *Chorale Populaire de Paris, La*.

Rossi, Nino, pf: Toccata Sul Canto Del Cuculo (Pasquini-Boghen), Toccata (Rossi); Vic. 15893.

Rossi, Tino, ten: **Columbia for all Nos**; L'Amour Est Comme Une Chanson; Soir De Pluie; Col. 4233—Ajaccio a Bonifacio, D'; 4187—Apres Toi Je N'Aurai Plus D'Amour; 4111—Au Dela Des Nuages; 4182—Aubade-Vainement, Ma Bien Aimée; 4185—Beaux Jours, Les; 4171 — Bella Ragazzina; 5160 — Berceuse-Jocelyn; 4212 — Bohèmienne Aux Yeux Noirs; 4181—Catari! Catari!, 4200—C'Est à Capri; 4130—C'Est Ton Amour; 4102—Chaland Qui Passe, Le; 4115—Chanson du Gondolier, La; 4161—Chanson Pour Ma Brune; 4172—Chanson Pour Nina; 4118—Colombella; 4151—Cueillir Vos Levres; 4188—Dans Le Jardin de Mes Rêves; 4183—Dans Mes Bras; 4188—Des Peines D'Amour; 4159—Descends Sur Ma Gondole; 4110—D'Un Bateau; 4169—D'Une Gondole; 4114—Ecoutez Les Mandolines; 4190—Elle . . . Rien Qu'Elle; 4171—En Suivant La Rive; 4117—Etoile Qui Passe, Une; 4161—Fleurs C'Est de l'Amour; 4168—J'Aime Les Femmes, C'Est Ma Folie; 4138—Je Voudrais Un Joli Bateau; 4111—Laissez-Moi Vous Aimer; 4139—Lantement Dans La Nuit; 4106—Loin Des Guitares; 4160—Maitre Pathéline (Bazin); 4225—Ne Me Meprise Pas; 4117—Nuits Moscovites Les; 4100—O Corse Ile D'Amour, 4180—O Mia Bella Napoli (Poterat-Winkler); 17147—On N'Aime Qu'une Fois; 4100—Où Voulez-Vous Aller? (Gounod); 4225—Paname Ville D'Amour; 4189—Partir Un Jour; 4182—Pour T'Avoir Au Clair de Lune; 4118—Pourquoi Quand Je Te Dis: Je T'Aime; 4113 — Rendez-Moi Des Montagnes; 4173 — Rêve, Le; 4185—Reviens Cherie; 4159—Rien; 4115—Rien Qu'Un Chant D'Amour; 4203—Romance; 4173—Romance de Nadir; 4212—Santa Lucia; 4200—Secret de Tes Caresses, Le; 4151—Sérénade a Lena, La; 4180—Sérénade Portugaise (Trenet); 17147—Si Je N'Ecoutais Que Mon Coeur; 4102—Soir . . . Pas Davantage, Un; 4130—Stellina; 4187—Tant Qu'Il Y Aura Des Etoiles; 4172—Tarantelle; 4190—Tchi Tchi; 4139—Te Chérir Une Nuit; 4106—Te Revoir; 4168—Tu Souris; 4110—Un Jour Je Te Dirai; 4183—Vieni . . . Vieni; 4145—Violin Dans La Nuit; 4145—Voulez-Vous Madame; 4169—Vous Qu'Avez-Vous Fait de Mon Amour?; 4113.

(Rossi, M.-Toni): Toccata, G Major; Vic. 15893.

Rossi Band: Flower of Italy; Serenade (Drigo); Vic. 35837.

(Rossini):
William Tell-Overture; (alb) Vic. M-605; Vic. M-456; Vic. 20319, 20606, 20320, 20607; Roy. 1712; (Fr. alb) Roy. 11, 525-26; (alb) Col. X-60; Dec. 25457-58, 20115——
Barber of Seville: Complete; (alb) Col. OP. 8—Overture; Dec. 25141, 2897; BP. 95057; Vic. 7255—Largo al Factotum; Vic. 12437, 7353; Dec. 25868; Col. 7299—Una voce poco fa; Dec. 20521; Vic. 8870, 7110, 6580, 7883—Ecco ridente in cielo; Vic. 1180—Se il mio nome; Vic. 1180—La Calunnia; Vic. 6783 — excerpts; Dec. 25833, 25834——
La Cenerentola: Overture; Col. 68739—excerpts; Dec. 25835-36——
L'Italiana in Algeri: Overture; Dec. 25387; Vic. 14161, 24109—excerpts; Dec. 25836-38, 20398——
Stabat Mater: Cujus animam; Vic. 8768, 19967, 35800; Dec. 20519——
La Gazza Ladra Overture; Dec. 25111; Col. 68301——
La Scala di Seta; Col. 9077; Vic. 15191——
La Danza; Dec. 23046——
Semiramide-Overture; Dec. 25005; Vic. 22288; (Fr. alb) Vic. M-408, 14632-33——
The Siege of Corinth-Overture; Dec. 25163——
Tancredi-Overture; Dec. 25087——
Boutique Fantasque: (alb) Vic. M-415, AM-415 — Tarantella; Vic. 36214 — Ballet; Dec. 25535——
Rossiniana; (alb) Col. X-56, 68390-91——
see also: Anthologies: Classical Excerpts—Overtures.

Rostell, Leo, cel: Berceuse de Jocelyn (Godard); Wiegenlied (Brahms); Roy. 1744—Liebeslied (Kreisler); The Swan (Saint-Saens), Roy. 1732.

Roswaenge, Helge, ten: Ach, Lieb', Ich mus nun scheiden (Dahn-Strauss); Vic. 1841—Freundliche Vision (Bierbaum-Strauss, R.); Vic. 1841—Magic Flute (Mozart); (alb) Vic. 541, AM-541, M-542, AM-542.

Rothschild Stg. Quar. & Ens, members of: see Add-A-Part Records.

Roth Stg. Quar: **Columbia for all Nos. unless otherwise indicated**: Quartet in D Major, op. 11 (Tschaikowsky); (alb) M-407, AM-407, MM-407—Three Variations on a Theme (Harris); (alb) Vic. M-244, 8502-04, AM-244, 8505-07 — Quartet in G Minor (Debussy); Dec. 25002 — Quartet in D Minor (Schubert); Dec. 25414-15 — Quartet No. 5, D Major, op. 76; (alb) M-400, AM-400 — Art of the Fugue (Bach); (alb) M-206—Minuet: Quartet in D (Haydn); (Fr. alb) M-348, 69390—Quartet in C (Haydn); (alb) M-257—Quartet in D (Roussel); (alb) M-339—Quartet in E Flat (Beethoven); (alb) M-348—Quartet No. 2 in D Flat (Dohnanyi); (alb) M-367—Quartet in F Minor (Haydn); (alb) M-228—Quartet No. 6 in F (Dvorak) (alb) M-328—Quartet No. 7 in F (Beethoven); (alb) M 255—Quartet No. 11 in F Minor; (Beethoven), (alb) M-251—Quartet No. 14 in D Minor (Schubert); (alb) M-269—Quartet No. 14 in G (Mozart); (alb) M-374—Quartet No. 18 in A (Mozart); (alb) M-222—Quintet in A for Clarinet & Strings (Mozart) (alb) M-293—Quintet in F Minor for Piano & Strings (Franck); (alb) M-334.

Rot Ist Dein Mund (Tauber): *Tauber*, ten; Dec. 23055.

Rouet D'Omphale, Le (Saint-Saens): *Societe Concerts du Conservatoire, Paris, Gaubert*, Cond; Col. 67480—*Grand Sym. O, Paris, Cloez*, Cond; Dec. 25419-20—*Phil. Sym. O*; Vic. 7006.

Roumanian Folk Dances (Bartok): *Szigeti*, vio, *Bartok*, pf; Col. 17089.

Roumanian Rhapsody No. 1, in A Major (Enesco) *Minneapolis Sym. O, Ormandy*, Cond; Vic. 1701-2

'Roun' 'Bout De Mountain: *Hayes*, ten; (Fr. alb) Col. M-393, 17178.

'Round the Bend of the Road: *Robeson*, bar; Vic. 24318.

Roussalka (Dargomwizhsky): Aria of the Miller; *Chaliapin*, bass; Vic. 7704—Ballet Suite: *London Phil. O, Dorati*, Cond; Col. 69126.

(Roussel): The Spider; Dec. 23104—Coeur en Peril; Jardin mouille, Le; Vic. 2011—Sinfonietta; (Fr. alb) Vic. M-455—Festin de l'Araignee; (alb) Col. X-23—Quartet in D, op. 45; (alb) Col. M-339—Symphony No. 3, in G Minor, op. 42; (alb) BP-3.

Roy, Harry & O: **Decca for all Nos**: Birth of the Blues-Chloe; Shine on Harvest Moon, 1343—Cheerful Blues; 1095—Fate; 1547—From Monday On; 1295—Gershwin Fox Trot Medley; 1118—I've Found a New Baby; 2752—Jazz Me Blues; 1095—Robert E. Lee; I Want to Be Happy; I Ain't Got Nobody; 1343—She's Funny That Way; 1295—'Way Down Yonder in New Orleans; 1547—Ain't Love Grand; 1696—Bugle Call Rag; Twelfth St. Rag; Tiger Rag; 1507—Canadian Capers; 845—Clarinet Marmalade; 2169—Dance Dolores; 1217—Dill Pickles; 1088—Dinner Music for a Pack of Hungary Cannibals; 1685—Dixie After Dark 1685 — Doggone I've Done It; I've Found a New Baby; I'm Somebody's Sweetheart; 1387—Down Home Rag; 2619—Ever So Quiet; 1696—Everybody's Swingin' it Now; 1078 — Gershwin Medley (2 pts.); 1872 — Goombay Drum; 942—Home Again Blues; 2086—Hurricane Harry; 1037—I Can't Give You Anything but Love; I'm Just Crazy 'Bout My Baby; Everybody Loves My Baby; 1426—I'm Somebody's Sweetheart Now; 1108—I Stole Back the Gal; 1241—Jubilation Rag; 1241—King Porter Stomp; 2619—Let's Have a Jubilee; 1151—Li'l Liza Jane; 2501—Limehouse Blues; 2339—Limehouse Blues; Chinatown, My Chinatown; 1108—Mammy Bong; 844—Maple Leaf Rag; 2240—Memphis Blues; 2339—Milenberg Joys; 2086—My Sweetie Went Away; Where's My Sweetie Hiding; Somebody Stole My Gal; 1387—Oh! You Sweet Thing; 1078—Old Man Moon; 1664—Piano Madness; 1043—Porcupine Rag; 1043—Red Pepper; 844—Rise 'n Shine; 1088—Roy Rag, The; 942—San Sue Strut; 2501—Scat Singers, The; 1314—Shake Hands with a Millionaire; 1664—Sidewalks of Cuba; 1365—Somebody Stole My Gal; 845—Somebody Stole My Gal; Nobody's Sweetheart; Chinatown, My Chinatown; 1507—Spanish Shawl; 2240—Street in Havana; 1217—Sugar Foot Stomp; 2752—Temperamental; 1314—Temptation Rag; 1151—Tiger Rag; 1037—Twelfth Street Rag; 974—Two Trumpet Toot; 974—Valentina 1365—Willie the Weeper; 2169—You're Gonna Lose Your Gal; I Stole Back the Girl; My Honey's Lovin' Arms; 1426—see also Black Stanley.

Roy, Rene Le, fl: Divertimenti for Flute and Strings (Haydn); (alb) Mus. 17—Trio in D Major (Haydn); (alb) Mus. 8—Sonata in A Minor (Bach, J. S.); (alb) Mus. 10—Sonatas for Flute and Figured Bass (Bach, J. S.), (alb) Mus. 16.

Royal Albert Hall O, Elgar, Cond: **Victor for all Nos**: Pomp and Circumstance March No. 1 in D; No. 2 in A Minor; (Elgar); 9016—*Ronald*, Cond: Finlandia (Sibelius); 9015—Hungarian Fantasia (Liszt); with De Greef; 9110-1—Lyric Suite op. 54 (Grieg); 9073-4—Midsummer Night's Dream: Scherzo (Mendelssohn); 9283—Symphony No 5 in C Minor, op. 67 (Beethoven); (alb) M-5, AM-5.

Royal Banners, The: *St. Mary's Primrose Hill Ch*; Col. 274.

Royale Ch: Benedictus; O Salutaris Hostia; Roy. 566—Gloria; Roy. 567.

Royale Chamber O; Nosco, Cond; Divertimento No. 11, D Major (Mozart); (alb) Roy. 40, 614-5 —— *Querze*, Cond: Ernani-Excerpts (Verdi); (alb) Roy. 32, 605-9—see also Ernani.

Royal Choral Soc: **Victor for all Nos**: Creation (Haydn); Heavens are Telling; Achieved Is the Glorious Work; 11960 —— Messiah (Handel); All We Like Sheep; 9019—Amen

Chorus; And the Glory of the Lord; 9125, 11825—And the Glory of the Lord; Behold the Lamb of God; Glory to God in the Highest; 11824—Hallelujah Chorus; 11825—Surely He Hath Borne Our Griefs; 9019——Concerto in A Minor (Grieg); (alb) G-6.

Royale Phil. O: Slavonic Dances (Dvorak); Roy. 1737—L'Arlesienne Suite-Provincial Dance & Bell Song (Bizet); Roy. 1738—Faust-selections (Gounod); Roy. 1739.

Royale Salon O: Two Irish Dances; Neapolitan Nights; Roy. 1849.

Royale Sym. O. of Philadelphia, Gomberg, Cond: Symphony No. 8, in B Minor (Schubert); (alb) Roy. 21—Symphony No. 40, in G Minor (Mozart); (alb) Roy. 22.

Royal Fireworks Music (Handel): see Firework Music.

Royal Garden Blues: *T. Dorsey & O;* Vic. 25326—*Kirby & O;* Voc. 5187 — *Crosby & O;* Dec. 1850 — *Grey & O;* Dec. 986—*Zutty & O;* Dec. 465—*Manone & O;* Blu. 10331—*Mezzrow-Ladnier Quar;* Blu. 10087—*Beiderbecke & Wolverines;* (Fr. alb) HRS-2, 26.

Royal Hawaiian Band, Vierra, Dir: Aloha Hawaii Kuu Aina; Vic. 25854—Aloha Oe; Hawaii Ponoi; Vic. 25031—Hapa Haole March; Hilo March; Vic. 25033—Hoohena A O Piilani; Sweet Lei Ilima; Vic. 25801.

Royal Hunt and Storm (Berlioz): *Halle O, Harty,* Cond; Col. 68043.

Royal Opera Ch. & O, Barbirolli, Cond: Ye That Now Are Sorrowful-Requiem, op. 45 (Brahms: Vic. 9395—Flying Dutchman-excerpts (Wagner); Vic. 7117.

Royal Opera O: Victor for all Nos:

Barbirolli, Cond: Seasons-Bacchanale (Glazounow); 11442——

Byng, Cond: Faust-Ballet Music (Gounod); 9646-47——

Collingwood, Cond: Molly on the Shore (Grainger); 4165 — Naila-Waltz (Delibes); 11442—Shepherd's Hey (Grainger); 4165——

Goossens: L'Arlesienne-excerpts (Bizet); Vic. 9112-13—1812 Overture (Tschaikowsky); 9025-26—Eugen Onegin-Waltz (Tschaikowsky); 9026——

Heger, Cond: Siegfried-Act III (Wagner); (alb) M-167, AM-167——

Sargent, Cond: Sylvia Ballet-excerpts (Delibes); 11655.

Royal Opera O, Jarnefelt, Cond: King Kristian Suite (Sibelius); Dec. 25198—Eugen Onegin-Waltz & Polonaise (Tschaikowsky); Dec. 25325.

Royal Opera House O. Rome, De Fabritiis. Cond: see Tosca.

Royal Phil. O: Columbia for all Nos: On the Beautiful Blue Danube (J. Strauss); 69275—Don Juan (R. Strauss); 67386-7—Klingsor's Magic Garden & the Flower Maidens Scene-Parsifal (Wagner); 67190-1—Minuet in D: Divertimento No. 2 (Mozart); (Fr. alb) X-42, 68646—On Hearing the First Cuckoo in Spring (Delius); (Fr. alb) X-31, 67475—Prelude: Parsifal (Wagner); 67572-3—Symphony No. 1 in C minor (Brahms); (alb) M-103—Symphony No. 3 in A minor (Mendelssohn); (alb) M-126—Symphony No. 34 in C (Mozart); (alb) M-123—Symphony No. 39 in E flat (Mozart); (alb) M-105 — Transformation Scene: Parsifal (Wagner); 67573 — Walk to Paradise Garden, The (Delius); (Fr. alb) X-31, 67474.

Royal Rhythm Boys: Beat It Out Bumpin' Boy; In a Shanty in Old Shanty Town; Dec. 2830.

Royal Welch Fusiliers (Sousa): *Sousa's Band;* Vic. 22940.

Rozsa, Anna, sop: Traviata-Ah Si! Che Fici! Libiam nei lieti calici; Vic. 12832—also see Traviata.

Rubia (Crabbe): *Crabbe,* bar; Dec. 29003.

(Rubinstein, Anton): The Dreams; Vic. 24790——The Prisoner; Vic. 15236——Since First I Met Thee; Vic. 1319——Melody in F; Vic. 1178, 22508; Dec. 25217, 25137, 1993; Gen. 1202; Bru. 8492——Valse Caprice; Vic. 6877; Col. 68987——Kamennoi-Ostrow; Vic. 12191, 35820; Gen. 1203; Dec. 23118 —— Feramore-Candle-Dance of the Brides of Kashmir; Dec. 20433—Romance in E Flat, op. 44, No. 1; Gen. 1203; Dec. 25751——Es blinkt der Tau, op. 72, No. 1; Dec. 25751.

Rubinstein, Artur, pf: Victor for all Nos: La Cathedrale Engloutie-Prelude No. 10 (Debussy): Capriccio in B Minor (Brahms); 36289—Nocturne in A Flat Major (Faure); Mouvements Perpetuels; 15660 — Mazurkas (Chopin); (alb) M-656, M-626, 15779-83—Amour Sorcier (De Falla-Rubinstein); Danse de la Frayeur; Danse Rituelle du Feu; 1596—Andante Spianato op. 22 (Fr. alb) M-353 (Chopin); 14287—Concerto in B Flat Major (Brahms); with London Symphony O, Coates, Cond; (alb) M-80, AM-80—Concerto No. 1, in E Minor (Chopin); with London Symphony O, Barbirolli, Cond; (alb) M-418, AM-418—Concerto No. 2, in F Minor (Chopin); with London Symphony O, Barbirolli, Cond; (alb) M-110, AM-110—Concerto in A Major (Mozart); with London Symphony O, Barbirolli, Cond; (alb) M-147, AM-147—Concerto No. 1, in B Flat Minor (Tschaikowsky); with London Symphony O, Barbirolli, Cond; (alb) M-180, AM-180—Minuet and Trio (Schubert); 14276—Moreninha; Pobresinha; Polichinelle; (Villa-Lobos); 7853—Nocturnes; (Chopin); In B Flat Minor; In B Major; In F Sharp Major; In C Sharp Minor; In D Flat Major; In G Major, (alb) M-461—Nocturnes (Chopin); In B Major; In C Minor; in F Sharp Minor; In E Minor; in E Flat Major; In B Major; In E Major; In E Minor; (alb) M-462, 14971—Polonaises Nos. 1 to 7 (Chopin); (alb) M-353, AM-353—Prelude in C Sharp Minor (Rachmaninoff); 14276—Quartet in G Minor (Brahms); with Messrs. Onnou, Halleux and Maas of the Pro Arte Quartet, (alb) M-234, AM-234—Rhapsody in G Minor (Brahms); Romance in F Sharp Major; (Schumann); 14946—Scherzos Nos. 1, 2, 3, 4 (Chopin); (alb) M-189, AM-189—Sonata No. 3, in D Minor (Brahms); with Kochanski; (alb) M-241, AM-241— Sonata in A Major (César Franck); with Heifetz; (alb) M-449, AM-449—Toccata in C Major (Bach-by Busoni); 8895-6—Triana (Albeniz); 7853—Waltz in C Sharp Minor (Chopin); (Fr alb) M-110, 7407—with Piatigorsky, cel: Sonata in E Minor (Brahms); (alb) M-564 AM-564

(Rubinstein, Beryl): Passepied: (Fr. alb) Vic. M-397, 12131.

Rubinstein, Beryl, pf: Sonate (Bloch): (alb) Vic. M-498, AM-498.

Rubinstein, Ruth, voc: Chain Store Daisy; Dec. 23061.

Ruddigore (Gilbert - Sullivan): Complete: *D'Oyly Carte Co;* (alb) Vic. C-19, 11510-18, AC-19, 11519-27—excerpt: *British Light O Moore,* Cond; Col. 300.

Rudel, ogn: Ein' feste Burg (Bach, J. S.); Lebe den Herren (Anon); Dec. 25856.

Rudinow, Cantor Moshe, bar; Traditional Hebrew Prayers; (alb) Dec. 41—Deaths Cradle (Moussorgsky); Death's Serenade (Moussorgsky); Gen. 12.100—Field-Marshal Death; (alb) Gen. MS-5, 12.111—Sunless Cycle (Moussorgsky; Pride (Moussorgsky); King Saul (Moussorgsky); Ballade (Moussorgsky; (alb) Gam. MS-4.

Ruenger, Gertrude, sop: Macbeth-excerpts (Verdi); BP. 95052.

Ruffo, Titta, bar: Africana-Ruler of Ocean (Meyerbeer); Andrea Chenier-The Enemy of His Country (Giordano); Vic. 7152—Otello-Credo; Si pel ciel (Verdi); Vic. 8045.

Rugby (Honegger): *Grand Sym. O, Paris, Honegger,* Cond; Dec. 25389.

(Ruggles, Carl): Lilacs and Toys; NMQ. 1013.

Ruhe, Meine Seele (Strauss, R.): *Lashanska,* sop; Vic. 2027.

Ruined Monastery, The: see Dans les ruines d'une abbaye.

Ruins of Athens (Beethoven): Turkish March: Bartlett & Robertson, duo-pf; Col. 17198—*Concertgebouw O, Amsterdam, Mengelberg,* Cond; (Fr. alb) Col. X-40, 67988—*Concerts Colonne O, Paray,* Cond; (Fr. alb) Col. M-201, 68243—*Rachmaninoff,* pf; Vic. 1196—*Spiwakowsky,* vio; Dec. 20003——Overture: *Vienna Phil. O, Rose,* Cond; (Fr. alb) Vic. M-359, 11959——Dervish Chorus: *Spiwakowsky,* vio; Dec. 2003.

Rule Britannia (Arne): *BBC Sym. O;* Vic. 4352.

Rumberos, Los: *Schipa-deGogorza,* sgrs; Vic. 1751.

Runnin' Wild: *Daniel's & O;* Dec. 1677 — *Lunceford & O;* Dec 503—*Hinett Threesome;* Blu. 10339—*Miller & O;* Blu. 10269—*Nichols & O;* Blu. 5553—*Goodman Quar;* Vic. 25529—*Caceres & O;* Vic. 26109—*Weems & O;* Dec. 3135.

Run, Run (Pinto, O): *Griggs,* pf; Gam. 5003.

Ruralia Hungarica-2nd mvt. (Dohnanyi): *London Sym. O, Dohnanyi,* pf; (Fr. alb) Vic. M-162, 11438.

Rusalka (Dvorak): *Phil. O, Weissmann,* Cond; Dec. 25292-3.

Rush Hour in Hong Kong (Chasins): *Chasins,* pf; MCR. 7.

Russell, Henry & O: You Tell Me Your Dream; Many Dreams Ago; Voc. 5141—Does Your Heart Beat For Me; When I Climb Down From My Saddle; Voc. 5102—Heart of My Heart; Just a Wearyin' For You; Voc. 5266—Last Night's Gardenias; My Son, My Son; Voc. 5363—Moon and the Willow Tree; Too Romantic; Voc. 5385—Where Was I; Who Told You I Cared; Voc. 5221—With the Wind and the Rain in Your Hair; Fable of the Rose; Voc. 5419—An Angel in a Furnished Room; Blue Orchids; Voc. 5049—Cinderella, Stay In My Arms; Still the Bluebird Sings; Voc. 4995—Stranger Things Have Happened; Tomorrow Night; Voc. 5090—White Sails; You Taught Me to Love Again; Voc. 4981.

Russell, Pee Wee & O: Baby Won't You Please Come Home; HRS. 17—Dinah; Baby Won't You Please Come Home; HRS. 1000—Horn of Plenty Blues; There's Gonna Be Some Changes Made; HRS. 1001—I've Found a New Baby; Everybody Loves My Baby; HRS. 1002.

(Russell, Wm.): Three Dance Movements for Percussion Group; NMQ. 1214.

Russell, Wm, pcn: see Three Dance Movements for Percussion Group.

Russia (Balakirev): *London Phil. O, Harty,* Cond; (Fr. alb) Col. M-234, 1236-37.

Russian Bazaar-Medley of Waltzes: *Kirilloff's Balalaika O;* Vic. 35826.

Russian Cathedral Ch, Paris; Afonsky, Dir: Gloria in Excelsis (Bortniansky); Hymne de Noel (Allemanoff); Vic. 26081.

Russian Christmas Music (Trad.): *Philadelphia O, Stokowski,* Cond; Vic. 1692.

Russian Easter Festival-Overture (Rimsky-Korsakov): *H M. Grenadier Guards Band;* Dec. 25649.

Russian Festival of High Easter: see Grande Paque Russe.

Russian Folk Dances (Liadow): *London Sym. O, Coates,* Cond, Vic. 9797-98—*Philadelphia O, Stokowski,* Cond; Vic. 8491, 1681.

Russian Imperial Sgrs: Russian Folk Songs; (alb) Dec. 53.

Russian Inn-Medley of Waltzes: *Kirilloff's Balalaika O;* Vic. 35826.

Russian Met. Ch, Paris: I Believe; Lord, Listen to My Prayer; Vic. 36040.

Russian Nightingale Song (Alabieff): *Galli-Curci,* sop; Vic. 1440—*Cebotari,* sop; Dec. 20449.

Russian Opera Ch: Prince Igor-Peasants Chorus (Borodin); Dec. 20502—Prince Igor-Opening Chorus, Girls' Chorus, Polovtsian Dances (Borodin); Dec. 25511-12.

Russian Soldier's Song (Altschuler): *Detroit Sym O, Gabrilowitsch,* Cond; Vic. 6835.

Russian Sym. Ch: Volga Boatmen Song; Czecho-Slovakian Song; Vic. 20309.

Russlan and Ludmilla (Glinka): Overture: *Chicago Sym. O, Stock,* Cond; Vic. 7123—*Phil. O, Knappertsbusch,* Cond; Dec. 20023—*Queen's Hall O, Wood,* Cond; Dec. 29042——*Boston Pops O, Fiedler,* Cond; Vic. 4427——Rondo of Farlaf: *Chaliapin,* bass; Vic. 7704.

Rustic Wedding Symphony (Goldmark): *Vienna Phil. O, Heger,* Cond; (alb) Vic. M-103, 9927-31—*Victor Concert O, Bourdon,* Cond; (alb) Col. M-385—69722-26, AM. 69727-31——Bridal Song: *Victor Concert O, Bourdon,* Cond; Vic. 35985.

Rustle of Spring (Sinding): *Bohemians;* Col. 410—*Phil. O, Weissmann,* Cond; Dec. 20453—*Rennessen,* pf; Dec. 20616—*Barth,* pf; Vic. 20121.

Ruy Blas-Overture (Mendelssohn): *BBC Sym. O, Boult,* Cond; Vic. 11791.

Ruziczka, E, mez-sop: see *Kipnis*

Ryan John & O: She's Mine All Mine! Mama Don't Want No Peas an' Rice an' Cocoanut Oil; Var. 8302—My Love's a Country Gal; I'm a Specialist; Var. 8198—I Can Get It for You Wholesale; Cohen Owes Me $97; Var. 8206.

Ryan, John, voc: Every Little Movement Has A Meaning All Its Own; She Came Rollin' Down The Mountain; Var. 8222—Let's Do It; When I Get You Alone Tonight; Var. 8260—Mohammed Say; She Tried It Last Night; Var. 8229—Who Paid The Rent For Mrs. Rip Van Winkle; Var 8254.

— S —

(Saar-Forsyth): Blow the Man Down; Bru. 8500.

Sabajno, Carlo, Cond: see *Scala Opera Co. O & Ch.*

(Sabata): Juventus-Symphonic Poem; Dec. 25898-99.

Sabata, de Victor, Cond: see *E.I.A.R. Sym. O.*

Sablon, Jean, bar: Columbia for all Nos. unless otherwise indicated: Paris You Have Not Changed; The Cab; Lib. 8986—Afraid to Dream; Can I Forget You; Vic. 25643—Blue Nightfall; Two Sleepy People; Vic. 26092—Comment T'Oublier; J'ai Peur De Rever; Vic. 25654—Doux Caboulot; Si Mon coeur pouvait te dire; Vic. 25655—Is It Possible; South American Way; Vic. 26286—J'ai ta Main; Star Dust; Vic. 26078—Rendezvous Time in Paree; We Can Live on Love; Vic. 26269—Baignoire, La; 4192—Baiser, Un; 4178—Ces Petites Choses; 4174—Chanson Des Rues, La; 4158—Chant Des Tropiques, Le; 4175—Dernière Bergère, La; 4178—J'M'En Fous Car Je L'Aime; 4192—Je Sais Que Vous Etes Jolie; 4191 — Par Correspondence; 4191 — Plus Rien N'Existe; 4216 — Poisson Dans L'Eau, Un; 4156 — Pour Vous J'Avais Fait Cette Chanson; 4216—Rendez-vous Sous La Pluie; 4222—Si Tu M'Aimes; 4175—Un Seul Couvert, Please, James; 4174—Vous Qui Passez Sans Me Voir; 4158.

Sabre and Spurs March: *Sousa's Band;* Vic. 20305.

(Sacchini, Gaspara): Chimene; Vic. 1635.

Sacred Hour (Ketelbey): *Lehmann,* sop; Dec. 23058.

Sacre du Printemps, Le (Stravinsky): *Stravinsky & O;* (alb) Col. M-129, 67703-7—*Philadelphia O, Stokowski,* Cond; (alb) Vic. M-74, 7227-30, AM-74, 7231-34.

Sacro-Monte (Turina): *Copeland,* pf; (Fr. alb) Vic. M-178, 1623.

Sadko: see Berceuse, Song of India and Song of the Viking Guest.

Sadler's Wells O, Lambert, Cond: Sleeping Beauty Ballet (Tschaikowsky); (alb) Vic. M-673—Les Patineurs, The Skaters (Meyerbeer-Lambert); Vic. 36238.

Safe in the Arms of Jesus: *Burr;* Vic. 19825—*Andrews,* ogn; Vic. 20790.

Saf, Saf, Susa (Sibelius): *Anderson,* con; Vic. 1766.

Saga, En (Sibelius): *Sym. O, Goossens,* Cond; Vic. 9925-6.

Sailormen: *Thomas,* bar; Vic. 1655.

St. Bartholomew's Ch, N. Y: Passion of Our Lord (Bach, J. S.); (alb) Vic. M-138, AM-138.

St. Francis Walking on the Water-Legend No. 2 (Liszt): *Cortot,* pf; Vic. 15245.

St. George Sgrs: As Vesta was from Latmos Hill Descending (Weelkes); Rest Sweet Nymph (Pilkington); Silver Swan (Gibbons); Sing We and Chant It (Morley); Sumer is lcumin' in; (Fr. alb) Col. 231, 5716-17—Agnus Dei (Byrd); Justorum Animae (Byrd); Col. 4137.

St. James Infirmary: *Austin,* voc; Blu. 6863—*Oliver & O;* Blu. 5466—*Johnson Ch;* Vic. 36047.

St. John's Passion (Bach): see Passion of Our Lord.

St. Louis Blues: **Victor for all Nos. unless otherwise indicated:** *Robeson,* bar; 24635—*Sullivan,* voc; 25895—*Forsythe-Young,* duo-pf; 26274—*Goodman & O;* 25411—*Reisman & O;* (Fr. alb) P-1, 25745—*Peabody,* banjo; 20698—*Waller-Paine;* 22371 — *Vallee & O;* 22321—*Whiteman & O;* 20092—*Castro & O;* 22821—*Noble & O;* 25082—*Armstrong & O;* Voc. 3008—*Boswell Sisters,* voc; Voc. 4495—*Calloway & O;* Voc. 4753—*Lombardo & O;* Voc. 2848—*Bailey & O;* Voc. 4801—*Rhythm Wreckers;* Voc. 3566—*Austin,* voc; Blu. 6863—*Armstrong & O;* Blu. 5280—*Geyer,* ogn; Blu. 7207—*Lombardo & O;* Dec. 2478, 15000—*Quintet of Hot Club of France;* Dec. 23032—*Lewis & O;* Dec. 2033—*Malneck & O;* Dec. 2182—*Edwards,* voc; Dec. 1166—*Daniels & O;* Dec. 953—*Hylton & O;* Dec. 190—*Dorsey Bros;* Dec. 119—*Brown & O;* Dec. 5070—*Canova,* voc; Var. 8094—*Handy & O;* Var. 8163—*Carpenter & Smeck;* Var. 8004—*Crosby,* voc; Bru. 20105—*Katzman & O;* Bru. 20096—*Lopez & O;* Bru. 20065—*Tatum,* pf; Bru. 6543—*Robertson & O;* Var. 8046—*Smith & O;* (Fr. alb) Col. C-8, 3171.

St. Louis Sym. O: Symphony No. 103 in E Flat (Haydn); (alb) Col. M-221—Triptyque (Tansman); (alb) Col. X-47——

Ganz, Cond: Country Dance No. 1 (German); Pastoral Dance No. 2, Merrymakers Dance No. 3 (German); Vic. 9009—Minuet; Song of India; Vic. 45531.

St. Ludwig's Church Ch: Es ist ein Ros entsprungen; Old Christmas Song, Schlaf wohl du Himmelsknabe du (Praetorius); Dec. 20293.

St. Martins Ch. Soc: Adeste Fideles; While Shepherds Watched Their Flocks; Dec. 324—All Hail the Power of Jesu's Name; There is a Green Hill; Dec. 325.

St. Matthews Passion (Bach): see Passion of our Lord.

St. Michael Sgrs: see Rio Grande (Lambert).

St. Nicholas Ch: O Jesu Christe (Berchem); Diffusa est gratia (Nanini); Dec. 20607—Crucifixus (Lotti); Nos qui sumus (Lassus); Vic. 20606—Oratorio De Noel (Saint Saens); Maria Mater Gratia (Faure); Dec. 20605.

St. Olaf Ch: Beautiful Saviour; From Heaven Above; Vic. 35813—Mighty Fortress; O Sacred Head; Vic. 35920.

St. Paul (Mendelssohn): see O Great is the Depth.

St. Paul's Suite (Holst): *Neel Stg. O;* Dec. 20171-2—*Jacques Stg. O;* Col. 17113-4.

(Saint Saens):

Samson and Delilah: Printemps qui commence; Vic. 7320—Mon coer S'ouvre a ta voix; Vic. 7320, 1422, 26024; 36287; Col. 9109; (Fr. alb) Dec. 101, Dec. 23029, 20296—Amour viens aider ma farblesse; Vic. 14143—Bacchanale; Col. 68572; Vic. 6823, 12318; Dec. 25334—Selections; Dec. 25519; Col. 9121——

Le Cygne; Vic. 1143, 1430, 1592, 24102, 36107; Col. 418; (Fr. alb) Dec. 101, Dec. 25085, 20043——

Danse Macabre; Vic. 14162; Col. 11251; Dec. 25468, 25525, 25232——

Preludes: Le Deluge; Vic. 7272, 15946—In E Flat; Vic. 1430——

Introduction & Rondo Capriccioso for Violin & Orchestra; Vic. 14115; Col. 69640; Dec. 25831——

Marche Heroique; Col. 69408; Dec. 25027——

Le Rouet D'Omphale; Vic. 7006; Col. 67480; Dec. 25419-20——

Sonata No. 2 in F for Cello & Piano; (alb) Col. X-119——

Phaeton-Poeme Symphonique; Vic. 11431; Dec. 20006-07——

Caprice Arabe; Vic. 15366——

Carnival of the Animals; (alb) Vic. M-71, AM-71——

Concertos: No. 4 in C Minor; (alb) Vic. M-367, AM-367—in G Minor; (alb) Vic. M-150, AM-150——

Havanaise; Vic. 15347——

Henry VIII; Vic. 7292-93——

Suite Algerienne; Vic. 9296; Dec. 20079-81, 20176——

Variations on a Theme by Beethoven, op. 35; Dec. 25373-74——

Symphony No. 3 in C Minor; (alb) Vic. M-100, AM-100——

Oratorio De Noel-excerpts; Dec. 20605——

Etienne Marcel-Ballet Music; Dec. 20077——

Parysatis-The Nightingale & the Rose; Dec. 23017.

St. Williams Ch: Le Roi David-excerpts (Honegger); Dec. 25517-18—Mass in B Minor-Et incarnatus est and Sanctus; Dec. 25004—Passion According to St. John (Bach, J. S.); Dec. 25358.

Sakuntala Overture (Goldmark): *Boston Pops O, Fiedler,* Cond; Vic. 12610—*Victor Sym. O;* Vic. 22535-36.

Salce, Salce: see Otello.

Salero: *Gomez,* gtr; (Fr. alb) Dec. 129, 23143.

Sally in Our Alley, f.s: *London Chamber O, Bernard,* Cond; Dec. 20173—*Murphy,* sgr; Vic. 4083.

Salmond, Felix, cel: Trio No. 1 in B Flat (Schubert); (alb) Col. M-91.

Salome (Strauss, R.):

Salome's Dance: *Phil. O, Knappertsbusch,* Cond; Dec. 25166—*Philadelphia O, Stokowski,* Cond; Vic. 7259-60——I Have Kissed Thy Mouth; Wherefore Didst Thou Not Look; *Lawrence,* sop; Vic. 8683——Thou Wouldst Not Let Me Kiss Thy Mouth; Thy Tongue Speaks No More; *Lawrence,* sop; Vic. 8682——see also: Dance of the Seven Veils; Col. 67814.

Salon Mexico, El (Copland): *Boston Sym. O, Koussevitzky,* Cond; (alb) Vic. M-546, 15363-64.

Salon O: Blue Danube Waltz (Strauss, J); Vienna Waltz (Penczner); Var. 8011.

Saltarelle (Vieuxtemps): *O. Sym, Ruhlmann,* Cond; (Fr. alb) Col. X-126, 69483.

Salut D'Amour (Elgar): *Van Philipps Quar;* Col. 294—*Weber & O;* Vic. 20750—*Victor Concert O;* Vic. 22599—see also: Anthologies: Classical Excerpts—Classical Gems.

Salut demeure: see Faust.

Salut Splendeur du Jour (Rever): *Lawrence,* sop; Vic. 15892.

Salvi, Alberto, hp: Home Sweet Home; Old Folks at Home; Vic. 4001.

Salzedo, Carlos, hp: Memories of a Clock; Pirouetting Music Box; Behind the Barracks; Rocking Horse; On Donkey Back; Rain Drops; Vic. 14871——

with *Barrere,* fl; *Britt,* cel: La Cupis; Tambourins; Vic. 1976—La Pantomine; Timide La et l'indiscrete; Vic. 1975—see also: Children's Corner.

Samaroff, Olga, pf: Cathedrale Engloutie (Debussy); Malaguena (Lecuona); Vic. 7304—Fugue in G Minor (Bach); White Peacock (Griffes); Vic. 7384.

(Samazeuilh): Serenade; Dec. 20567.

Sam Ku West Boys: Sunkist Hawaii; Vic. 21556.

(Sammartini, Giuseppe): Canto amoroso; Dec. 20644.

Sammons, Albert, vio: Symphonie Concertante (Mozart); (alb) Col. M-188—Trio No. 7 in B Flat (Beethoven); (alb) Col. M-52.

Sampson, Edgar & O: Don't Try Your Jive On Me; Pick Your Own Luck; Voc. 4942.

Samson-Overture (Handel): *Queen's Hall O, Wood,* Cond; Dec. 25612—see also: Minuet.

Samson and Dalila (Saint-Saens):

My Heart At Thy Sweet Voice: *Thorborg,* mez-sop; Dec. 23029—*Lorand,* vio; Dec. 20296—*Decca Concert O, Horlick,* Cond; (Fr. alb) Dec. 101—*Decca Concert O;* Dec. 18034—*Lombardo & O;* Dec. 446—*Fio Rito & O;* Dec. 1829—*Victor Salon O;* Vic. 26410—*Cerney,* mez-sop; Col. 9109—*Swarthout,* sop; Vic. 14143—*Onegin,* con; Vic. 7320—*Homer,* con; Vic. 1422—*Clinton & O;* Vic. 26024——

Printemps qui commence: *Onegin,* con; Vic. 7320——

Love Come Aid My Weakness: *Swarthout,* con; Vic. 14143——

Bacchanale: *Philadelphia O, Stokowski,* Cond; Vic. 6823—*Boston Pops O, Fiedler,* Cond; Vic. 12318—*Milan Sym. O, Molajoli,* Cond; Col. 68572—*O. Of Concerts Colonne, Paris, Pierne,* Cond; Dec. 25334——

Selections: *Phil. O, Paris, Frigara,* Cond; Dec. 25519——

O Love From Thy Powers: *Anderson,* con; Roy 1764——

Chanson de la Meule; *Thill,* ten; with *O. & Ch, Gaubert,* Cond; Col. 9121.

Samuel, Harold, pf: Sonata in F Minor 1st mvt. (K. P. Bach); (Fr. alb) Col. M-233, 830—Partita No. 2 in C Minor (Bach); (alb) Col. X-5—Rondo-Sonata in E (Bach, J. C.); (Fr. alb) Col. M-233, 830—Slow Movement-Sonata in G (Bach, K. P.); (Fr. alb) Col. M-233, 831—Sonatina No. 13 in E Flat (Clementi); (Fr. alb) Col. M-233, 831—English Suite in A Minor (Bach); Vic. 9476-77—Partita in B Flat (Bach); Vic. 11483-84—Prelude and Fugue in C Major (Bach); Prelude and Fugue in C Minor (Bach); Vic. 9124.

Sanctissima: *F. & H. Kreisler,* vio, cel; Vic. 8090.

Sanctuary of the Heart (Ketelbey): *Lehmann,* sop; Dec. 23058.

Sanctus and Hosanna (Palestrina): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5712.

Sanctus (Schubert): *Hamilton College Ch;* Roy. 1864.

Sanders, Joe & O: **Decca for all Nos:** And they Said It Wouldn't Last; 955—Anything Your Little Heart Desires; 956—Here Comes My Ball and Chain; 692—Hollywood at Vine; 676—I Could Be in Heaven; 956—I Found a Rose in the Snow; 659—I Got Love; 676—I'll Never Forget I Love You; 659—I'll Never Let You Go; 850—I'm One Step Ahead of My Shadow; 850—Let It Be Me; 658—My First Thrill; 843—Nighty Night Dear; 692—There Goes My Attraction; 955—These Foolish Things Remind Me of You; 843—Weary; 658—You do the Darndest Things, Baby; Dec. 952—You're Slightly Terrific; 952.

Sandler, Albert & O: Down in the Forest (Ronald); Frasquita Serenade (Lehar); Col. 284—Eili, Eili; Kol Nidre; Col. 257—None but the Lonely Heart (Tschaikowsky); Serenade (Delius); Col. 256—Fairy Tale; Play of the Butterflies; Col. 267 — Parlez-moi d'Amour (Lenoir); Play Gypsy, Dance Gypsy (Kalman); Col. 420.

Sandmannchen (Brahms): *Lehmann,* sop; Dec. 20286—*Schumann,* sop; (Fr. alb) Vic. M-383, 1838.

Sandman's Lullaby: see Hansel und Gretel.

Sanford, Harold, Cond: see *National Light Opera Co.*

San Francisco Opera O: **Victor for all Nos. unless otherwise indicated:** Love Duet-Tristan und Isolde (Wagner); with *Flagstad and Melchoir,* sgrs; (alb) 671.

San Francisco Sym. O, Hertz, Cond: **Victor for all Nos:** Caprice Viennois (Kreisler); 6586 Cid, Le—Ballet (Massenet); (alb) M-56—Coppelia Ballet (Delibes); 6586—Freischutz—Overture (Weber); 6705 — Hungarian Dance Nos. 5 & 6 (Brahms); 1296—Leonore Overture No. 3 (Beethoven); 6905-7—Midsummer-Night's Dream (Mendelssohn); (alb) M-18, AM-18—Phedre—Overture Massenet); 7154—Preludes, Les (Liszt); 6863-4 — Rosamunde — Entr'acte (Schubert); (Fr. alb) M-18, 6678—Sylvia Ballet (Delibes); 1166—Tristan and Isolde—Liebestod (Wagner); 1169—Tristan and Isolde—Prelude (Wagner); 6585—Valse de Concert (Glazounow); 6826.

Sannella, Andy & O: Bubbling Over; Vic. 22678.

Sanroma, Jesus Maria, pf: **Victor for all Nos:** Concerto in A Minor (Paderewski); (alb) M-614—Sonata for Piano for Four Hands (Hindemith); (alb) M-637—Piano Music of the 20th Century; (alb) M-646—Alborada del Gracioso (Ravel); 4425—Concerto No. 2, in D Minor (MacDowell); (alb) M-324, AM-324—Rhapsody in Blue (Gershwin); with Boston "Pops" Orchestra (alb) M-358—Sonata for Viola and Piano (Hindemith); (alb) M-547—Sonata No. 3 (1939) for Viola and Piano (Hindemith); (alb) M-572, AM-572—Todtentanz (Liszt); (alb) M-392.

Santa Claus is Comin' to Town: *Novelty O;* Voc. 4490—*T. Dorsey & O;* Vic. 25145—*Riley-Farley & O;* Dec. 1031—*Reser & O;* Dec. 264—*Ferdinand & O;* Blu. 7279.

Santa Lucia: *Giuseppini,* gtr; (Fr. alb) Dec. 124, 18059—*Gigli,* ten; Vic. 15348—*Schipa,* ten; Vic. 1204—*de Gogorza,* bar; Vic. 1263—*Rossi,* ten; Col. 4200.

Santa Lucia Luntana: *Martini,* ten; Col. 17197.

Santarelli, C.S.N, dir: see *Banda di Chieti.*

Sapphische Ode (Brahms): *Lashanska,* sop; Vic. 7085.

Sarabande:

(Corelli): *Madrid Sym. O, Arbos,* Cond; (Fr. alb) Col. M-135, 67750—*Decca Little Sym. O;* Dec. 23118——

(Handel): *Roesgen-Champion,* hschd; Vic. 4364—*London Phil. O, Beecham,* Cond; (Fr. alb) Col. M-194, 68202, 68881——

(Bach, J. S.): *Ehlers,* hschd; Dec. 23090—*Copeland,* pf; Vic. 15183—*Menuhin,* vio; Vic. 14324—*Samuel,* pf; Vic. 9477—*Rachmaninoff,* pf; Vic. 6621—*Llobet,* gtr; Dec. 20366—*Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-401, 14583—*Loevenssohn,* cel; Dec. 20567—see also: Partitas Nos. 1 and 2, Suites Nos. 5 and 6——

(Debussy): *Boston Sym. O, Koussevitzky,* Cond; (Fr. alb) Vic. M-102, 7375—*Copeland,* pf; Vic. 14201——

(Leclair): *Menuhin,* vio; Vic. 7182—*Brown & O;* Roy. 578.

(Sarasate): Caprice Basque; Vic. 15569——Romanza Andaluza; Vic. 8695; Dec. 25748——Sarabande and Tambourin; Vic. 7182——Zapateado; Vic. 6695, 26572——Ziegeunerweisen; Vic. 7780, 15246; Dec. 25236——Gypsy Airs; Dec. 2894——Navarra for Two Violins and Orchestra; Roy. 582——Habanera; Dec. 25704, 20526——Introduction et Tarantelle; Dec. 25272——Malaguena; Dec. 25771.

Sarba, f.s: *Matthey & O;* (alb) Dec. 21, 2122.

Sarcasme (Prokofieff): *Borovsky,* pf; BP. 35038.

Sargent, Dr. Malcolm, Cond: see *London Phil, London Sym. New Sym. & Royal Opera O.*

Sari: *Goodman & O;* (Fr. alb) Col. C-17, 35503—*Horlick & O;* (alb) Dec. 1948—*International Novelty O;* Vic. 36003.

Sarkozi, Feri, cymbalom: Hejre Kati-Csardas; Hungarian Dance No. 5; Vic. 20841.

(Sartorio): Cancion del paje; Dec. 20548.

(Satie): Gnossienne; Vic. 1629——Gymnopedie No. 1; Vic. 1965, 7252——Gymnopedie No. 2; Vic. 1965—Trois Melodies; Col. 9132.

Satrical Dance: *Gould,* pf; Vic. 24205.

Saudades do Brazil (Milhaud): see Paysandu.

(Sauer): Spieluhr; Dec. 25260, 25130 .

Sauer, Emil, von, pf: Spieluhr (von Sauer); Etude in E (Chopin); Dec. 25260—Etude No. 3 (Chopin); Spieluhr (Sauer); Dec. 25260—Gnomenreigen (Liszt); Fantasie Impromptu (Chopin); Dec. 25110—Concerto No. 1 in E Flat (Liszt); (alb) Col. M-371—Consolation III in D Flat (Liszt); Valse Oubliee No. 1 (Liszt); Col. 69688.

Saunier, Claude, E., ogn: see Middaugh and Saunier.

Sauvages, Les: *Landowska,* hschd; Vic. 15179.

Saved by Grace: *Seth Parker Trio;* Vic. 24712—*Andrews,* ogn; Vic. 20790.

Save O God Thy People (Tchesnokov): *Don Cossack Ch;* Col. 7272.

Savitt, Jan & O: **Decca for all Nos. unless otherwise indicated:** Parade of the Wooden Soldiers; Turkey in the Straw; 3041—W.P.A; 3185—It's Time to Jump and Shout; 3185—You're Lonely and I'm Lonely; Lord Done Fixed Up My Soul; 3177—You Can't Brush Me Off; It's a Lovely Day Tomorrow; 3178—Make Believe Island; 3188—Ask Your Heart; 3188—Her Name Was Rosita; 3196—I'm Stepping Out With A Memory Tonight; 3196—

Imagination; Make Love With a Guitar; 2990—Kansas Moods; Tuxedo Junction; 2989—Secrets in the Moonlight; Where Was I; 3153—That's a Plenty; Futuristic Shuffle; Blu. 7733—You Go to My Head; Tutti Frutti; Blu. 7783—When I Go a Dreamin'; Sweetheart of Sigma Chi; Blu. 7786—Quaker City Jazz; Sugar Foot Stomp; Blu. 10005—Wait Until My Heart Finds Out; Gardenias; Blu. 10018—Blues in the Groove; Rose of the Rio Grande; 3019—After All; 2847—And the Angels Sing; 2390—Get Happy; 2583—Good Morning; 2805—If What You Say Is True; 2792—Honestly; 2836—I'll Always Be in Love with You; 2583—Indian Summer (Herbert); 2821—It's a Hundred to One; 2738—It's All so New to Me; 2331 — It's a Wonderful World; 2836 — I'm Happy About the Whole Thing; 2330—In a Moment of Weakness; 2330—I Want My Share of Love; 2391—Last Two Weeks in July; 2770—Little Sir Echo; 2391—Maid of the Mist; 2847 — Many Dreams Ago; 2805 — Moonlight Serenade; 2600—Paper Picker; 2738—Rancho Grande; 2771—Running Through My Mind; 2614 — Seven-Twenty in the Books; 2771 — Shabby Old Cabby; 2600—Snug as a Bug in a Rug; 2390—Stop! It's Wonderful; 2770—Stranger Things Have Happened; 2792—Sweet Dreams, Sweetheart; 2821—That's a Plenty; 2549—There's a Hole in the Old Oaken Bucket; 2331 — Twilight Interlude; 2739 — Vol Vistu Gaily Star; 2739—When Buddah Smiles; 2540—You Taught Me to Love Again; 2614.

Savoy Sgrs: Desert Song Medley; Roy. 1789—Gilbert & Sullivan Selections; (alb) Roy. 18, 1705-09.

Sawyer's Minute Men-see Anthologies: Ballads of Amer. Revolution.

Saxonian State O., Bohm, Cond: Symphony No. 4 in E Flat Major (Bruckner); (alb) Vic. M-331, AM-311 —— Daphne-excerpts (alb) Vic. M-660—Oh How Willing I Would Remain With You; (alb) Vic. M-660.

Saxophone Quar, Paris: Agitato (Mendelssohn); Scherzo-Quartet No. 41 (Haydn); Col. 364—Scherzo (Bozza); Serenade Comique (Francaix); Col. 388.

Sayao, Bidu, sop: Colombetta; Tristesse; Vic. 15448 — Guarany-Ballata-C'era una volta un principe (Gomez); Guarany-Gentile di cuore (Gomez); Vic. 11561.

Scacciati, Bianca, sop: Tosca (Puccini); (alb) Col. OP. 6—Il Trovatore (Verdi); (alb) Col. OP. 9.

Scala di Seta La-Overture (Rossini): *BBC Sym. O, Toscanini,* Cond; Vic. 15191—*London Phil. O, Beecham,* Cond; Col. 9077.

(Scala. La):

Chorus: Veneziani, Cond: L'amanza Mia; Come T'aggio Lasciato; Violotte del Fiore (Azzajolo); Dec. 25949——Tenebrae Factae Sunt (Palestrina); Dec. 25218——Tantum Ergo (Victoria); Dec. 25218——Two Madrigals-Cor mio mentre vi miro & Eco Mormorar l'onde (Monteverdi); Dec. 25209——

Ch. & O: Sabajno, Cond: Traviata-complete (Verdi); (a'b) Vic. M-112, AM-112——*Panizza,* Cond; Mefistofele-La Notte del Sab a Classico (Boito); Rakoczy March (Berlioz); Dec. 25177-79——

O: Panizza, cond: Don Juan-The Song of the Nightingale (Napravnik); Vic. 9730——Secret of Susanna-Overture (Wolf-Ferrari); Vic. 9730——Symphony No. 4 in A Major (Mendelssohn); (alb) Vic. G-8——*Sabajno,* Cond: Aida-Ballabile (Verdi); Vic. 11897——Requiem Mass (Verdi); (alb) Vic. M 96——

Opera: Aida (Verdi); (alb) Col. OP. 3——Andrea Chenier (Giordano); (alb) Col. OP. 21——Barbiere Di Siviglia, Il (Rossini); (alb) Col. OP. 8——Boheme, La (Puccini); (alb) Col. OP. 5——Cavalleria Rusticana (Mascagni); (alb) Col. OP. 7——Falstaff (Verdi); (a'b) Col. OP. 16——Lucia di Lammermoor (Donizetti); (alb) Col. OP. 20——Madame Butterfly (Puccini); (alb) Col. OP. 4——Mefistofele (Boito); (alb) Col. OP. 17——Rigoletto (Verdi); (alb) Col. OP. 18——Tosca, La (Puccini); (alb) Col. OP. 6——Traviata, La (Verdi); (alb) Col. OP. 2——Trovatore, Il (Verdi); (alb) Col. OP. 9——

Berrettoni, Cond: Boheme (Puccini): (alb) Vic. M-518. AM-518, M-519. AM-519——

Sabajno, Cond: Aida (Verdi); (alb) Vic. M-54 AM-54; Quest' assisa ch' io vesto (Verdi); Vic. 8994——Carmen (Bizet); (alb) Vic. M-128, AM-128——Cavalleria Rusticana (Mascagni); (alb) Vic. M-98, AM-98——Don Pasquale (Donizetti); (alb) Vic. M-187, AM-187——Madama Butterfly (Puccini); (a'b) Vic. M-97. AM 97——Otello (Verdi); (alb) Vic. M-152. AM-152——Rigoletto (Verdi); (alb) Vic. M-32——Tosca (Puccini); (alb) Vic. M-84. AM-84——Traviata (Verdi); (alb) Vic. M-112, AM-112——Trovatore (Verdi); (alb) Vic. M-106 AM-106——

Ghione, Cond: Pagliacci (Leoncavallo); (alb) Vic. M-249, AM-249——

Scaramouche (Milhaud): *Vronsky & Babin,* duo-pf; Vic. 12726—*Bartlett & Robertson,* duo-pf; Col. 69835.

Scarbo (Ravel): see Gaspard de la Nuit.

Scarf Dance (Chaminade): *Barth,* pf; Vic. 20346.

(Scarlatti, Alessandro): O Cessate; Vic. 21747——Son Tutto Duolo; Le Violette; Vic. 2062.

(Scarlatti, Domenico): Sonatas; (alb) Col. 372—Sonatas for Harpsichord; (alb) Col. M-298—Two Little Sonatas; Col. 4083—Sonata in C Major; Tim. 1312; Dec. 25814——Sonata in C Minor; Tim. 1312; Vic. 1942, 4256——Sonata in G Major; Tim. 1312——Sonata in A; (alb) Sch. 1, Vic. 1942——Capriccio; Vic. 1353——The Cat's Fugue; Vic. 1664 — The Good Humoured Ladies; Vic. 11425, 36215——Pastorale and Capriccio; Vic. 15407——Sonata for Flute and Strings; Vic. 4250-51——Sonatina in B Minor; Vic. 4256——Pastorale; Dec. 25036, 25113——Sonatina in D Minor; Dec. 20073.

Scene et Chanson du feu Follet (De Falla): *Copeland,* pf; Vic. 7782.

Scene & Valse de la Poupee: see Coppelia Ballet (Delibes).

Scenes Alsaciennes-Sous les Tilleuls (Massenet): *Grand Sym. O, Cloez,* Cond; Dec. 25500.

Scenes Neopolitanes (Massenet): *Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 93, 23129.

Scenes of Childhood (Schumann): *Moisivitch,* pf; Vic. 7705-6.

Scene Veneziane (Mancinelli): *Milan Sym. O, Serafin,* Cond; Col. 7259.

Schafe konnen sicher weiden (Bach): *Ginster,* sop; Vic. 14385.

Scheherazade (Ravel): see Enchanted Flute.

Scheherazade (Rimsky-Korsakov): *Cleveland Sym. O, Rodzinski,* Cond; (alb) Col. M-398, 11165 69; AM-398, 11170-74—*Philadelphia O, Stokowski,* Cond; (alb) Vic. M-269, 8698-03; AM-269, 8704-09 — *London Phil. O, Dorati,* Cond; (alb) Vic. M-509, 12363-67; AM-509, 12368-72—*Grand Sym. O, Cloez.* Cond; Dec. 25561-66—*Paris Conservatory O, Gaubert,* Cond; (alb) Col. M-136, 67751-56.

Scheidl, Theodor, bar: O Komm im Traum (Liszt); Die Drei Zigeuner (Liszt); BP. 95061.

(Schein, Johann): Die mit Tranen saen; (Fr. alb) Mus. 24.

Scherzo:

(Bazzini): Fantastique; see Ronde des Lutins.

(Beethoven): *NBC Sym. O, Toscanini,* Cond; (Fr. alb) M-590, 15547——

(Borodin): *Rachmaninoff,* pf; Vic. 1762——(Bozza): *Sax. Quar. of Paris;* Col. 388——

(Brahms): E Flat Minor; *Bachaus,* pf; (Fr. alb) Vic. M-202, 7989——

(Bruckner): From Symphony in D Minor; *Berlin State Opera O, Zaun,* Cond; Vic. 11726

(Chabrier): Valse; *Stewart;* Vic. 12606—Valse; *Szigeti,* vio; (Fr. alb) Col. M-190, 68162——

(Chopin): C Sharp Minor; *Barer,* pf; Vic. 14926—*Levitzki,* pf; Vic. 7604—No. 1 in B Minor; No. 2 in B Flat Minor; No. 3 in C Sharp Minor; No. 4 in E Major; *Rubinstein,* pf; (alb) Vic. M-189, 7855-58; AM-189, 7859-62—No. 4 in E Major; *Horowitz,* pf; Vic. 14634—No. 3 in C Sharp Minor; *Grundeis,* pf; Dec. 20428——

(Dvorak): Capriccioso; *Minneapolis Sym. O, Ormandy,* Cond; Vic. 8418——

(Grieg-Achron): Impromtu; *Heifetz,* vio; Vic. 6622——

(Haydn): Quartet No. 41; *Sax. Quar. of Paris;* Col. 364——

(Hindemith): *Hindemith,* vio, *Feuermann,* cel; (Fr. alb) Col. M-361, 1305——

(McDonald): see Third Symphony-Cakewalk——

(Mendelssohn): *Boston Pops O, Fiedler,* Cond; Vic. 11947——

(Prokofieff): March-see Love for Three Oranges——

(Tschaikovsky): *Milstein,* vio; Col. 17115——(Wieniawski): *Temianka,* vio; Dec. 25771—Tarantelle; *Heifetz,* vio; Vic. 14323——

Schillings, Max von, Cond-Phil. Sym: **Decca for all Nos:** Manfred-Overture (Schumann); Entr'acte-Ranz des Vaches (Schumann); Dec. 25474-5—Symphony No. 3 in E Flat Major (Beethoven); Dec. 25244-49—Symphony No. 6 in F Major (Beethoven): Dec. 25493 98—Night Scene & Love Song-Tristan und Isolde (Wagner); Dec. 25149—Prelude, Isolde Awaits Tristan, The Lovers are Reunited-Tristan und Isolde (Wagner); Dec. 25191—Symphony No. 8 in B Minor (Schubert); Dec. 25446-49—Johannisnacht & Prugelszene-Die Meistersinger (Wagner; Dec. 25026—Finale: Brunnhildes Tod-Gotterdammerung (Wagner); Dec. 25107—Gotterdammerung-excerpts; Dec. 25215 16—Euryanthe Overture (Weber); Abu Hassan Overture (Weber); Dec. 25098-99.

Schipa, Tito, ten: **Victor for all Nos:** Son Tutto Duolo (Scarlatti); Le Violette (Scarlatti); 2062—Amico Fritz; Duet to delle cil'ege; 15837—Nostalgia; Vivere; 2023—A la Luz de la Luna; 1751—Amapola (Lacalle); 1177—Ave Maria (Mascagni); 6753—Ave Maria (Schipa); 6543—Ay-Ay-Ay (Osman Perez-Freire); 6601—Barbiere di Siviglia—Ecco ridente in cielo; 1180—Barbiere—Se il mio nome (Rossini); 1180 — Bohême—Death Scene; 8068 — Cancion Andaluza (Palacios); 6601 — Canto per Te (Galdieri—Caslar); 1996—Confession—Tango (Discépolo — Amadori); 1633 — Cuba, A (Schipa); 1153—Cumparsita, La, ta; (Rodriguez); 1633—Don Giovanni—Dalla sua pace; Il mio tesoro (Mozart); 1308—Don Pasquale—Notturno—Tornami a dir (Donizetti); 1755—Don Pasquale—Sogno soave e casto (Donizetti); 1282 — Elisir d'Amore — Una furtiva lagrima (Donizetti); 6570—Gaucho, El, ta; (Schipa); 1372—Granadinas (Barrera); 1182—Jota (de Falla); 1153—Largo (Handel); 6753—Liebestraum (Liszt-Schipa); 6543—Luna Castellana (Schipa- Rose-Longas); 1372—Manon—Ah! dispar vision (Massenet); 8422—Manon—Il Sogno (Massenet); 1183—Martha—M'appari (Flotow); 6570—Nina (Pergolesi); 1317—O Marenariello (Ottaviano-Gambardella); 1717—O sole mio (Capurro-Di Capua); 1099—Pagliacci—Serenata d'Arlecchino (Leoncavallo); 1183 — Princesita (Palomero-Padilla); 1182—Quando? (Galdieri—Caslar); 1996—Rigoletto—E il sol dell' anima; 1755—Rigoletto—La donna è mobile (Verdi); 1099—Rigoletto—Questa e quella (Verdi); 1282—Rumberos, Los; 1751—Santa Lucia (Schipa) 1204—Torna a Surriento (G. B. and E. de Curtis); 1717—Traviata—Parigi o cara; 1754—Traviata—Un di felice; 1754—Valencia (Boyer-Charles-Padilla); 1177—Vieni sul mar! (Vergine); 1204 — Vucchella, 'A (D'Annunzio-Tosti); 1317—Werther—Ah! Non mi ridestar (Massenet); 8422.

Schlafendes Jesukind (Wolf): *Schumann,* sop; (Fr. alb) Vic. M-383, 1840—*McCormack,* ten; Vic. 1272.

Schlafe Mein Susses Kind, f.s: *Lehmann,* sop, Vic. 1995.

Schlaf wohl, du Himmelsknabe, du (Praetorius): *St. Ludwig's Church Ch, Krumscheidt,* Cond; Dec. 20293.

Schlechtes Wetter (Strauss, R.): *Schumann,* sop; Vic. 7707.

(Schlozer, de): Etude de Concert in A flat Major; Dec. 25205.

Schlusnus, Heinrich, bar; Tannhauser-excerpts (Wagner); BP. 95054—Hans Heiling-excerpts (Marschner); Der Trompeter von Sackingen (Nessler); BP. 95053—see also Anthologies: Classical Songs—Lieder.

Schlussgesang: see Parsifal.

Sch'ma Israel (Trad): *Wolff,* bar; Col. 4132.

Schmerzen (Wagner): *Leider,* sop; Vic. 7708.

Schmetterling, Der (Schlegel-Schubert): *Schumann,* sop; (Fr. alb) Vic. M-497, 15168.

Schmidt, Alexander, vio: **Victor for all Nos:** Andante Cantabile (Tschaikowsky); 24529—The Bee (Schubert); 20614—Caprice; 20614—Cavatina (Raff); 22328—Fifth Nocturne (Leybach); 22328—Landler (Mozart); 24528—Largo (Handel); 24529—Old French Gavotte; 24528—Waltz in D Flat; 20614.

Schmidt, Joseph, ten: **Decca for all Nos:** Ungeduld Ich Schnitt es gern in alle Rinden ein (Schubert); Standchen (Schubert); 23037—Simplicus-Waltz (Strauss, J.); Don Cesar-Komm Herab o Madonna Theresa (Dellinger-Walter); Dec. 23039 — Indigo-Launiches Gluck (Strauss, J.); Der Sigeunerbaron-Asflotter Geistja, das alles auf ehr (Strauss, J.); Dec. 20331 — Mandulinata Di Napoli (Tagliaferri); Tiritomba (Tagliaferri); 23035—Piscatore e Pusilleco (Tagliaferri); Nun Me Sceta (Tagliaferri); 23049—La Paloma (Yradier); O Sole Mio (Di Capua); 23042—La Danza (Rossini); Addio (Tosti); 23046—Rigoletto-La Donna e mobile (Verdi); Il Trovatore-di quella pira (Verdi); 20312—Ziegeunerliebe Ich binein Zigeunerkind (Lehar); Vienna Bonbons (Strauss); 23034—Tarantella Sincere (Crescenzo); Funiculi-Funicula (Denza); 23040—Tosca-Recondito armonia (Puccini); 20330.

Schmied, Der (Brahms): *Lehmann,* sop; Dec. 20286—*Anderson,* con; (Fr. alb) Vic. M-555, 15409.

(Schmitt): Ronde Burlesque; Dec. 25345.

Schmitz, Robert, pf: Quartet in E Flat (Beethoven); (alb) Col. M-348—Quintet in F Minor (Franck); (alb) Col. M-334.

Schnabel, Artur, pf; London Sym. O, Szell, Cond: **Victor for all Nos:** Concerto No. 1, D Minor (Brahms); (alb) M 677, AM 677, DM-677—Concerto No. 1, in C Major (Beethoven); (alb) M-158, AM-158—Concerto No. 2, in B Flat Major (Beethoven); (alb) M-295, AM-295—Concerto No. 3, in C Minor (Beethoven); (alb) M-194, AM-194—Concerto No. 4, in G Major (Beethoven); (alb) M-156 AM-156—Concerto No. 5, in E Flat Major (Beethoven); (a'b) M-155, AM-155—Concerto in B Flat Major (Brahms); (alb) M-305, AM-305—Concerto in B Flat Major (Mozart); (alb) M-240, AM-240—Concerto in F Major (Mozart); (alb) M-389, AM-389—*Concerto in C Major (Mozart);* (alb) M-486, AM-486—Für Elise (Beethoven); 14332 — Quartet in G Minor (Mozart) (alb) M-251, AM-251 — Quintet in A Major (Dvořák); (alb) M-219, AM-219—Quintet in A Major (Schubert); (alb) M-312, AM-312—Quintet in E Flat Major (Schumann); (alb) M-267, AM-267—Rondo in C Major (Beethoven); 14322—Sonata in B Flat Major (Beethoven); (alb) M-403, AM-403—Sonata in A Major (Schubert) (alb) M-580, AM-580—Toccata in C Minor and Toccata in D Major (Bach); (alb) M-532, AM-532.

Schnabel, Karl, pf: Capriccio in B Flat Major (Bach); Vic. 4293-4—Rondo for Two Pianos (Chopin); Vic. 11616—Sonata in D Major (Paradies); Vic. 4294—Song With-Out Words (Mendelssohn); (alb) Vic. M 226 —— with *Maas,* cel, *Onnou,* vio: Trio No. 1 in B Flat Major (Schubert); Vic. M-429, AM-429.

Schneevoight, Sigrid, pf: Waltz in A Flat Major (Chopin); Etude in G Flat Major (Chopin); Etude in A Flat Major (Chopin); Roy. 1504.

Schneevoight, Georg, Cond: see *Finnish National O.*

Schoebel, Elmer & O: Copenhagen; Prince of Wails; UHCA. 17-18.

Schoen, Vic & O: Of Maestro and Men; Serenade to the Stars; Dec. 3237—Hit the Road; Arabian Nights; Dec. 3227.

(Schoenberg): Six Little Piano Pieces; (Fr. alb) Vic. M 646——Buch der Hangenden Garten: (Fr. alb) Col. M-361, 1303—Gurre Lieder; (alb) Vic. M-127. AM-127——Verklarte Nacht; (alb) Vic. M-207, AM-207——Klavierstueck; FRM. 9.

(Schoenherr): Dances from Austria; Vic. 4489-90.

Schoepfung Creation, Die (Haydn); *Leonard,* sop; Dec. 25316.
Scholz, Janos, va: Sonata No. 1 in G for Harpsichord & Viola (Bach) (alb) Col. X-104—Sonata No. 2 in D for Harpsichord & Viola (Bach); (alb) Col. X-111—Sonata No. 3 in G Minor for Harpsichord & Viola (Bach); (alb) Col. X-147.
Schonbrunner, Die-Waltz (Lanner); *Bela O;* Dec 20057—*Vienna Sym. O, Kerby,* Cond; Col. 260.
Schone Fest, Johannistag, Das: see Meistersinger.
Schone Fremde Viel Gluck zur Reise, Schwalben: 14025.
Schone Fremde Viel Gluck zur Reise, Schwalben: *Frijsh,* sop; Vic. M-668.
Schone, Lotte, sop: Wie Melodien zieht es mir (Brahms); Die Forelle (Schubert), Dec. 25229.
Schone Mullerin, Die (Schubert): Wohin; Halt; Danksagung an den Bach; Am Feierabend; Der Neugierige; Ungeduld; Morgengruss; Des Mullers Blumen; Tranenregen; Mein; Pause; Mit dem grunen Lautenbande; Der Jager; Eifersucht und Stolz; Die liebe Farbe; Die bose Farbe; Trock'ne Blumen; Der Muller und der Bach; Des Baches Wiegenlied; *Wolff,* bar; (alb) Col. M-317, 4196 98, 9137-41—see also: Das Wandern; Col. 4123—Ungeduld; Col. 9128.
Schon Rosmarin (Kreisler): *Kreisler,* vio; Vic. 1386—*Minneapolis Sym. O, Ormandy,* Cond; (Fr. alb) Vic. M-211, 1659—*Bluestone,* pf; Bru. 8476—*Decca Salon O;* Dec. 2714.
Schonster Herr Jesu: *Trapp Family Ch;* (Fr. alb) Vic. M-586, 2006.
School Days: *Heidt & O;* Bru. 8216—*Shilkret & O;* Vic. 24178.
Schorr, Friedrich, bar; **Victor for all Nos:** Am Meer (Schubert); 7473—Liederkreis (Eichendorff-Schumann); (alb) M-430—
Meistersinger (Wagner); Abendlich gluhend im himmlischer Gluth; Aha! Da streicht die Lene schon um's Haus; 7681 — Ein Kobold half wohl da!; 7319 — Euch macht ihr's leicht; 7682—Gruss' Gott, mein Junker!; 7427—Gut'n Abend, Meister!; 7680—Hat man mit dem Schuhwerk; 8195—Ich seh', 'swar nur; 7680—Jerum! Jerum!; 7426—Kein' Regel wollte da passen; 7425—Mein Freund, in holder Jugendzeit; 7427—Selig, wie die Sonne meines Gluckes lacht; 7682—Sieh' Ev'chen! Dacht' ich doch; 8195—Verachtet mir die Meister nicht; 9285—Wahn! Wahn; Ueberall wahn!; 7319—Was deutsch und echt; 9285—Was duftet doch der Flieder; 7425——Rheingold—Abendlich strahlt der Sonne auge; (Wagner); 6788.
Tannhäuser—Blick' ich umher (Wagner); 7426——
Walkure (Wagner); Der alte Sturm, die alte Müh'!; 7742—Mit tiefem Sinne; 7743—So ist es denn aus mit den ewigen Gottern; 7742—Was verlangst Du; 7473——
Wandetlied (Schumann); (Fr. alb) M-161, 7693-5; (Fr. alb) M-26 & 27, 9167-8, 9174-7.
(Schubert):
Am Meer; Vic. 7473; (Fr. alb) Col. M-89, 67433; Dec. 25761——
Am See; Vic. 4398——
Andantino Varie in B Minor; Vic. 14829; Col. 69249——
An Die Laute; Vic. 4398——
An Die Leier; Vic. 12831, 6926——
An Die Musik; Vic. 1932——
An Die Nachtingall; Vic. 1764——
An Sylvia; Vic. 12725——
Aufenthalt; Vic. 14210; (Fr. alb) M-89, 67433——
Auf dem Wasser Zu Singen; Vic. 1932——
Ave Maria; Vic. 6927; (Fr. alb) Col. M-89, 7296, 9130, 7275; Dec. 2496, 2867, 25079, 25059, 20061——
Brooklet; Vic. 1196——
Concerto in A Minor for Cello; (alb) Col. M-139——
Dass Sie Hier Gewesen; Vic. 4399——
Divertissement a la Hongroise; (Fr. alb) Vic. M-436, AM-436——
Doppelganger, Der; (Fr. alb) Col. M-89, 67434; Dec. 20382——
Du bist die Ruh; Vic. 7778, 7075; (Fr. alb) Col. M-89, 7177——
Einsame, Der; Vic. 15167——
Elkonig; Vic. 6273, 6704, 7177, 7657; (Fr. alb) Col. M-89, 67431, 9128——
Fischers Liebesgluck; Vic. 1934——
Forelle, Die; Vic. 1862 6926; (Fr. alb) Col. M-233, 837 (Fr. alb) M-89, 67432; Dec. 25229——
Four Hand Piano Music; (alb) Vic. M-436, AM 436 M-437, AM-437——
Geheimes; Vic. 1933——
Geheimnes; Dec. 20281——
Grand Fantasia in C Major, op. 159; (alb) Vic. M-132, AM-132; Dec. 25652-54——
Great is Jehovah; Vic. 35750——
Gretchen am Spinnrade; Vic. 1856, 1935, 6704, 15247; Dec. 25332; (Fr. alb) Col M-362, 69554, (Fr. alb) Col. M-233, 836, (Fr. alb) Col. M-89, 7177——
Gruppe aus dem Tartarus; Col. 9111——
Hark. Hark. The Lark; Vic. 1667, 1933, 4008, 6926; Dec. 20356, 20272——
Hedge-Roses; Vic. 6926, 24789; (Fr. alb) Col. M-89, 67432, 9128; Dec. 20292——
Hirt an den Felsen; Vic. 14815——
Holy Night; Vic. 6926——
Hungarian March; Vic. 11435——
Impromptu in A Flat Major, op. 90, No. 4; Dec. 25654——
Im Abendrot; Vic. 1731——
Junge Nonne, Die; (Fr. alb) Col. M-89, 67432; Dec. 25832——
Jungling an der Quelle; Vic. 1933——
Lachen und Weinen; Vic. 15168, Col. 4129——
Landler-Nos. 1-12; Vic. 14743——
Lebensstuime; Vic. 1872, 1873——
Leiermann, Der; Col. 4128——
Liebe hat Gelogen; Vic. 4400——
Liebhaber in allen gestalten; Vic. 1764——
Lied im Grunen; Vic. 7657——
Lilac Time-selections; Dec. 25032, 25181——
Lindenbaum, Der; (Fr. alb) Col X-136, 69620, (Fr. alb) Col. M-89, 67435; Dec 25068——
Litanei; Vic. 1934; (Fr. alb) Col. M-89, 7296——
Litany; Vic. 14612——
March in B Minor; Vic. 14830——
March in G Minor; Vic. 14831——
Marche Militaire; Vic. 4314, 9308, 26129; Col. 7322; Dec. 25420——
May Song; Vic. 24789——
Memmon (Fr. alb) Col. M-233, 836——
Military March; Vic. 14831, 14832——
Mille Cherubini in Coro; Vic. 1842——
Moment Musical; (alb) Sch. 1; Col. 17079; Dec. 25357, 20518; Vic. 7508, 1143, 1312, 6928——
Musensohn; Vic. 1935——
Nacht, die; Dec. 20264——
Nacht und Traume; Vic. 15167——
Nahe des Geliebten; Vic. 15168——
Nocturne-Trio in E Flat Major, op. 148; Dec. 20446——
Octet in F, op. 166; (alb) Col. M-97; excerpt; Vic. 24795——
Omnipotence, The; Vic. 15891——
Ora Pro Nobis; Dec. 25830——
Psalm 23; Dec. 25830——
Quartets: in A Minor, op. 29: (alb) Vic. M-225, AM-225—in D Minor, No. 6; (alb) Vic. M-34, M-468; (alb) Col. M-269—2nd and 3rd mvt; Dec. 25414 15—in E Flat Major, op. 125, No. 1; (Fr. alb) Vic. M-259—in B Flat Major, No. 8, op. 168; (alb) Vic. M 670, AM-670, DM-670—in G Major, No. 15; (alb) Roy. 39—in C Minor; Col. 67408——
Quintets: in A Major, op. 114; (alb) Vic. M-312, AM-312; Dec. 25224-27—in C Major; (alb) Vic. M-299, AM-299——
Rastlose Liebe; Vic. 7821——
Reigen; Dec. 20451——
Rondo: Vic. 6691——in A Major; Vic. 1870, 1871——
Rosamunde; Vic. 1312, 6678. 9307, 9475, 14119, 12534. 26573; Dec. 20551-52; (alb) Col. 343, (Fr. alb) Col. M-366, 69579, 68322——
Schmetterling, Der; Vic. 15168——
Schone Mullerin, Die; (alb) Col. M-317——
Sea-Calm-excerpt; Vic. 24788——
Seligkeit; Vic. 1949, 7821 15167——
Soiree de Vienne; Vic. 1854——
Sonatas: in A Major, op. 162; (alb) Vic. M-107—in A Major (Posthumous); (alb) Vic. M-580, AM-580—in D Major, No. 1, op. 137, for Piano and Violin; (alb) Col. 116—Rondo from Sonata in D; Col. 69062—in G Major, op. 78; (alb) Mus. 26—in A Minor, for Cello and Piano; (alb) Col. M-346—in B Flat; (alb) Col. M-311—in G Minor for Violin and Piano, No. 3, op. 137; (alb) Col. X-116—3rd and 4th mvt; Col. 69404——
Song of Love; Vic. 4013; Dec. 2531, 2357——
Songs: Der Doppelganger; Standchen; Fruhlingsglaube; Hark. Hark. the Lark; Das Dreimadlerhaus; Ungeduld; Was Schonres sein als ein Wiener Lied; Nicht klagen; Zu jeder Zeit; Blossom Time; Am Meer; Der Wanderer; Dec. 20271-5 & 25761 —— Ave Maria; Standchen; An die Musik; Du bist die Ruh; Auf dem Wasser zu singen; Sei mir gegrusst; Dec. 25797-9——Gute Nacht; Der Lindenbaum; Wasserflut; Der Ruckblick; Fruhlingsstraum; Die Post; Die Krahe; Der sturmische Morgen; Die Wegweiser; Das Wirtshaus, Mut!; Der Leiermann; Dec. 20561-6—Serenade; Ave Maria; The Hurdy-Gurdy Man; Impatience; Farewell; Moments Musicals-Nos. 2. 3, & 5; Vienna Waltzes; Rosamunde; Medley of Waltzes; Menuetto in B Minor; Marche Militaire; (alb) Vic. C-3——
Love Songs-Medley; Vic 35930——
Standchen: Vic. 23147, 1752, 6927, 7461, 15379; (Fr. alb) Col. M-89, 7183, 9130; (Fr. alb) Dec. A-118, 23147, 29010, 23037, 1994, 2124, 20474 25843, 25360, 25825——
Symphonies: in B Minor, No. 8; (alb) Vic. M-319, AM-319, M-16, AM-16; (alb) Vic. G-9; (alb) Roy. 21, Roy. 571-73; (alb) NCMA. 1; (alb) Col. M-216; Dec. 25446-48—No. 4 in C Minor; (alb) Vic. M-562, AM-562—No. 5 in B Flat; (alb) Vic. M-170. AM-170; (alb) Col. M-366—No. 3 in D Major-2nd and 3rd mvt; Dec. 25378—No. 7 in C Major; (alb) Vic. M-268, AM-268——
Tanze; Vic. 22374——
Tod und Das Madchen; Vic. 1862; (Fr. alb) Col. M-89, 67431; Dec. 2028——
To Music-excerpt; Vic. 24788——
Trio: No. 1 in B Flat, op. 99: (alb) Vic. M-11, M-429; (alb) Col. M-91—for strings; (alb) Vic. M-435——
Ungeduld; Vic. 1731, 6928; Dec. 23037; Col. 9128; Dec. 23037——
Valse Sentimentale; Vic. 1482——
Wanderer, Der; Vic. 15891; Ira. 2R-29-06; (Fr. alb) Col. M-89, 67434——
Wanderer an den Mond; Vic. 4399——
Wanderers Nachtlieder; Dec. 20332——
Wandering; Vic. 1161, 24797; Col. 4128——
Wegweiser, Der; (Fr. alb) Col. M-89, 67435——
Wehmut; Vic. 1949——
Who is Sylvia; Vic. 1306, 4008, 6926; (Fr. alb) Col. M-89, 7183——
Wiegenlied; Vic 1856, 15168——
See also Add-A-Part Records.
Schuetz: see Anthologies: Music History—2000 Years of Music.
Schuldhes, Walter, pf: see *Geyer, Stefi.*
Schulhof, Otto, pf, with *Casals,* cel: Minuet in G (Beethoven); (Fr. alb) Vic. M-134, 7570—Sonata in A Major (Beethoven); (alb) M-134, AM-134.
(Schuman, William Howard): Choral Etude; Col. 17139——Quartettino for Bassoons; NMQ. 1415.
(Schumann, Clara): Ich Stand in Dunklen Traumen; Liebst du um Schonheit; Col. 9126.
Schumann, Elisabeth, sop: **Victor for all Nos:** Baches Wiegenlied; Still Wie die Nacht; 15735—Coventry Carol; Silent Night; 2013—Wedding Cantata No. 202 (Bach); (alb) M-664, AM-664, DM-664—All mein Gedanken (Strauss); 7707—An die Nachtigall (Schubert); 1764—Aus liebe will mein Heiland sterben (Bach); 7275—Ave Maria (Schubert); Bist du bei mir (Bach); 8423—Don Giovanni—Batti, batti, o bel Masetto (Mozart); 7076—Es ist vollbracht (Bach); 7275—Hat gesagt, bleibt's nicht dabei (Strauss); 7707—Hirt auf dem Felsen, Der (Chezy-Schubert); 14815 — Ich Schwebe (R. Strauss); 14076 — Jäger Der (Brahms); 1756—Liebhaber in allen gestalten (Schubert); 1764—Lieder Recital: An die Musik (Schober-Schubert); Auf dem Wasser zu Singen (Von Stollberg-Schubert); Einsame, Der (Lappe-Schubert); Fischers Liebesgluck, Des (Leitner-Schubert); Geheimes (Goethe-Schubert); Gretchen am Spinnrade (Goethe-Schubert); Horch! Horch! die Lerch (Shakespeare-Schubert); Jüngling an der Querre, Der (Schubert; Lachen und Weinen (Ruckert-Schubert); Litanei (Jacobi-Schubert); Musensohn, Der (Goethe-Schubert); Nacht und Träume (Collin-Schubert); Nahe des Geliebten (Goethe-Schubert); Schmetterling, Der (Schlegel-Schubert); Seligkeit (Hölty-Schubert); Wiegenlied (Schubert); (alb) M-497—Lieder Recital: Auf Flügeln des Gesanges (Heine-Mendelssohn); Heilige Josef singt Der (Wolf); Immer leiser wird mein Schlummer (Lingg-Brahms); Loreley (Schumann); Mit einem gemalten Bande (Goethe-Beethoven); Sandmannchen (Brahms); Schlafendes Jesuskind (Mörike-Wolf); Solvejg's Song (Grieg); Ständchen (Reinick-Schumann); Tod, das ist die kühle Nacht, Der (Heine - Brahms); Wiegenlied (Smetana); Wonne der Wehmut (Goethe-Beethoven); (alb) M-383—Marriage of Figaro-Non so più cosa son (Mozart); Marriage of Figaro-Venite, inginocchiatevi (Mozart); 1431—Marriage of Figaro-Voi che sapete (Mozart); 7076—Meistersinger-Selig, wie die Sonne meines Glückes lacht (Wagner); 7682—Mondnacht (Schumann); 14076 — Nachtigall (Brahms); 1755—Schlechtes Wetter (R. Strauss); Ständchen (R. Strauss); 7707—Traum durch die Dämmerung; 14076—Vergebliches Standchen (Brahms); Wiegenlied (Brahms); 1756.
(Schumann):
Abendlied; Dec. 23050, 25139; Vic. 1727, 14279——
Album Fur Den Jugend; (Fr. alb) Dec. 92——
Alte Laute; Vic. 1859——
Arabeske; Vic. 1713——
Aufschwung; Vic. 1445; MCR. 4——
Bunteblatter, op. 99; (Fr. alb) Tim. 7-C——
Carnaval: Complete; (alb) Vic. M-70, AM-70; 25289-91——Chopin; Vic. 36217——Preamble; Vic. 36214 —— Ballet Music; Col. 69461 (alb) Vic. M-513, AM-513——
Davidsbundlertanze, op. 6; (alb) Mus. 30——
Des abends; Vic. 15464——
Dichterliebe; (alb) Vic. M-386——
Die beider Grenadiere; Dec. 25762, 20021; Col 9111; Vic. 6557, 6563, 6619, 15379——
Du bist wie eine Blume; Vic. 1859; (Fr. alb) Col. M-234, 1233——
An Den Abendstern; (Fr. alb) Col. M-234, 1233——
Concertos: in A Minor, op. 54; (alb) Vic. M-473 AM-473, (alb) Vic. M-39, AM-39; (alb) Col. M-196——in A Minor op. 129: (alb) Vic. M-247, AM-247——in D Minor; (alb) Vic. M 180, AM-180——
Duets; (alb) Vic. M-560——
Etudes Symphoniques, op. 13; (alb) Vic. M-122. AM-122; (alb) Col. X-162——
Evening Song; Vic. 6630, 19854——
Fantasia in C Major; (alb) Vic. M-463, AM-463——
Fantasiestucke; (alb) Vic. M-379; (Fr. alb) Tim. 5-CF; Col. 69836——
Faschingsschwand aus Wein; op. 26; (Fr. alb) Tim. 7-C——
Fruhlingsnacht; Vic. 1859, 8766——
Fruhlings Ankunft; Col. 9126——
Geisternahe; Vic. 14025——
Happy Farmer; Dec. 23126——
Ich Grolle Nicht; Col. 4129——
In der Fremde; Vic. 14025——
In the Night; Vic. 6828——
Kartenlegerin; Vic. 1732——
Kreisleriana; (alb) Vic. M-493, AM-493——
Liederkreis, op. 39; (alb) Vic. M-430——
Lied eines Schmiedes; Col. 4129——

Loreley; Vic. 1764——
Lotosblume; Vic. 1931——
Manfred-Overture; Vic. 11713-14; Dec. 25474-75——
Meine Rose; Vic. 14025——
Mondnacht; Vic. 14076; Dec. 25068——
Nachstuck in F Major, op. 23, No. 4; Vic. 14978, 36166——
Novelette in D; Vic. 7122; Dec. 25736——
Papillons; Vic. 1819-20——
Prophet Bird; Vic. 1426; Roy. 1875——
Quartets: in A, op. 41, No. 3; (alb) Col. M-319; (alb) Vic. M-224, AM-224——in A Minor; (alb) Vic. M-51——for Piano and Strings; (alb) Vic. M-431, AM-431——
Quintette in E Flat; (alb) Vic. M-28, AM-28; (alb) Vic. M-267, AM-267——
Return of Spring; Vic. 20739——
Romances: Three for Oboe, op. 94; (alb) Mus. X-160, 69816-17——in F Sharp; Vic. 14946——in B Flat Minor; Dec. 25520——
Scenes of Childhood; Vic. 7705-06——
Sonatas: in D Minor; (alb) Vic. M-233, AM-233——in A Minor, op. 105; (alb) Vic. M-551——in G Minor; Vic. 8363-64——
Springs Greeting-excerpt; Vic. 24788——
Standchen; Vic. 1764——
Symphonies: No. 1 in B Flat; (alb) Vic. M-86; (alb) Vic. M-555, AM-555, DM-555——No. 2 in C Major, op. 61; (alb) Vic. M-448, AM-448——No. 3 in E Flat, op. 97; (alb) Vic. M-237, AM-237——No. 4 in D Minor, op. 102; (alb) Vic. M-201, AM-201; (alb) Col. M-106——
Tocatta in C Major; Vic. 8765, 14263——
Traumerei; Vic. 8285, 1727, 1482, 1178, 35843, 25845, 19854; Col. 17105; Dec. 1995, 20019, 20185, 20027——
Traumeswirren; Vic. 1654——
Waldesgesprach; Vic. 1732——
Wanderlied; Vic. 7473——
Was soll ich Sagen; Vic. 4402——
Widmung; Vic. 1931; Dec. 20246——
Zigeunerleben, op. 29, No. 3; Dec. 25825——
Selected Songs; Dec. 20411-14, 20347-50, 20375-8——
see also: Add-A-Part Records.

Schumann-Heink, Ernestine, con: **Victor for all Nos:** By the Waters of Minnetonka (Lieurance); 1198—Danny Boy (E. Weatherly); 1464—Erlkönig (Schubert); 6273—Erlkönig (Schubert); 7177—Götterdämmerung-Hóre mit Sinn, was ich dir sage (Wagner); 7107—Kerry Dance, The (Molloy); 1464—Leggero Invisible-Bolero (Arditi); 7177—Lorelei-Volkslied (Silcher); 6273—My Heart Ever Faithful (J. S. Bach); 7388 — Rheingold-Weiche, Wotan! weiche! (Wagner); 7107—Stille Nacht, heilige Nacht (Gruber); 6723—St. Paul-But the Lord Is Mindful of His Own (Mendelssohn); 7388—Trees (Kilmer-Rasbach); 1198—Trovatore-Ai nostri monti; 8042—Weihnachten (Humperdinck); 6723.

Schuricht, Carl, Cond: L'Arlesienne Suite No. 1 (Bizet); (alb) Roy. 8, 519-20—see also: *Berlin Phil. O, National Opera O.*

Schuster, Friedel, sop; with *Friedrich,* sop, *Gobel* bar: Haensel und Gretel-Finale (Humperdinck); Dec. 20435.

Schuster, Joseph, cel; with *Kohon,* bas: Sonata for Cello in B Flat (Mozart); Vic. 12149.

Schusterlied-Jerum! Jerum! see Meistersinger.

Schuyler, Sonny, voc; *Weber,* voc: One Big Union for Two; Dec. 23060—Sing Me a Song of Social Significance; Dec. 23061.

Schwan, Ein (Grieg): *Flagstad,* sop; (Fr. alb) Vic. M-342, 1814.

Schwanda (Weinberger): Polka: *Berlin O, Blech,* Cond; Vic. 4198—*Bohemians, Walter,* Cond; Col. 263—*Lorand & O;* Dec. 20002——
Polka and Fugue: *Minneapolis Sym. O, Ormandy,* Cond; Vic. 7958——*selections: Phil. O, Weissmann,* Cond; Dec. 25306—*London Sym. O, Harty,* Cond; Col. 68311.

Schwarz, Boris, vio: Concerto for four Violins (Leo); Roy. 1826-7.

Schwarz, Vera, sop: This is the God Given Day; Ye Shepherds Awake; Dec. 23053—Idomeneo-Zeffiretti Lusinghieri (Mozart); Dec. 20361—O schoner Mai Waltz (Strauss, J.); Dec. 20308.

Schweitzer, Dr. Albert, ogn: Prelude and Fugue in E Minor (Bach); Vic. 9741—Chorale No. 1 in E (Franck); (alb) Col. X-100—Organ Music (Bach); (alb) Col. M-310, M-320, M-270.

Schwesterlein (Brahms): *Wolff,* bar; (Fr. alb) Col. X-128, 69541.

Schwestern, Die (Brahms): *Anderson & Morris,* sgrs; (Fr. alb) Col. M-234, 1233.

Scipio-March (Handel): *British Light O;* Col. 331.

Scorrendo uniti remota via: see Rigoletto.

Scotch Pastorale: *Menuhin,* vio; Vic. 6951.

Scotch Symphony (Mendelssohn): see Symphony No. 3 in A Minor.

Scott, Cecil & O: Lawd, Lawd, In a Corner; Blu. 8276.

Scott, Lula, voc: Everybody do the Shag; Baby Can I Holler; Blu. 7706.

Scott, Raymond Quintet: **Brunswick for all Nos. unless otherwise indicated:** Boy Scout in Switzerland; 8404—Dinner Music for a Pack of Hungry Cannibals; 8000—Egyptian Barn Dance; 8144—Happy Farmer; 8144—In an Eighteenth Century Drawing Room; 8404—Col. 35347—Minuet in Jazz; 7992—The Penguin; 8058—Powerhouse; 7993—Reckless Night on Board an Ocean Liner; 8000—Siberian Sleighride; 8452—Tobacco Auctioneer; 8452—The Toy Trumpet; 7993—Twilight in Turkey; 7992—War Dance for Wooden Indians; 8058—Boy Scout in Switzerland; Col. 35347—Girl With the Light Blue Hair; New Year's Eve in a Haunted House; Col. 35247.

Scott, Raymond & O: Business Men's Bounce; The Peanut Vendor; Col. 35364—Huckleberry Duck; Just a Gigolo; Col. 35363.

Scotti, Antonio, bar: Boheme-Ah Mimi ti piu; Forza del Destino-Solenne in quest ora; Vic. 8000.

(Scotto): Under the Bridges of Paris-Waltz; Dec. 20033.

Scott-Wood, George, Cond, *Acd. Band:* Valencia and Dubourg-The Apache Dance (Pastilla); Dec. 20218.

Scotty, Bill & O: La Cumparsita; Soliloquy; Blu. 5327.

(Scriabin): Etude, op. 2, No. 1; Col. 69569—Mazurka in E Minor; Col. 69272——Prelude, op. 11, No. 2; Col. 69569——Study in Thirds; Col. 68922——Etude in C Sharp Minor; Vic. 1721; Dec. 20301——Etude in D Sharp Minor; Dec. 20263, Vic. 1721——Poem of Ecstasy-Prometheus; (alb) Vic. M-125, AM-125——Romance; Vic. 8419——Fantasie in E Minor, op. 28; (Fr. alb) Tim. 5-CF——Sonata No. 4 in F Sharp Major; FRM. 20.

Scuola di Ballo (Boccherini-Francaix): *London Phil. O, Dorati,* Cond; (alb) Col. X-157.

Sea, The (Borodin): *Rosing,* ten; Dec. 29047.

Sea Drift (Delius): see Delius Soc. Set Vol. 2.

Sea Fugue Mama: *Wilder Octet;* Bru. 8410.

Seagle, John, bar: I Love to Tell the Story; Life's Railway to Heaven; Vic. 22060—Pass Me Not; Will There Be Any Stars; Vic. 2289—see also: Anthologies: Christmas & Easter Music—Easter Songs; (alb) Dec. 79, 18036-9.

Sea Murmurs (Castelnuovo-Tedesco-Heifetz): *Heifetz,* vio; Vic. 1645.

Sea Pieces (MacDowell): see A.D. 1620.

Seashore Measures of Musical Talents: (alb) Vic. E-65, 450-55.

Seasons Ballet, The-excerpts (Glazounov): *Phil. O, Jarnefelt,* Cond; Dec. 25423-25—*Royal Opera O, Barbirolli,* Cond; Vic. 11442—*Glazounov & O;* (alb) Col. 67849-53.

Sebriansky, Mara, vio: Trio in G Major (Beethoven); (alb) Mus. 28.

Second Connecticut March: *U. S. Marine Band;* Vic. 20979—*Goldman Band;* Vic. 26216.

Second Rhapsody (Gershwin): *Whiteman & O;* (alb) Dec. 31, 29052.

Second Sinfonia (Bach): *Amer. Soc. of Ancient Inst;* Vic. 8720.

Secret, Le (Gauthier): *Victor Salon O;* Vic. 20416—*Frijsh,* sop; (alb) Vic. M-668—*Plehal Bros,* hca; Dec. 3096.

Secret of Suzanne, The (Wolf-Ferrari):
Overture: *Boston Pops O, Fiedler,* Cond; Vic. 4412—*La Scala O, Milan;* Vic. 9730—*Phil. O, Heger,* Cond; Dec. 25772——
Gioia la nube leggera: *Bori,* sop; (Fr. alb) Vic. M-405, 14616.

Secular Cantata Nell dolce dell oblio (Handel): *Luening,* sop, *Luening,* fl, *Hunkins,* cel, *Wolff,* hschd; Mus. 1010.

Sedric & O: Choo Choo; Wail of the Scromph; Voc. 4552—Joint is Jumpin'; Off Time; Voc. 4576.

See Ev-chen! Where Methought Can She Be: see Meistersinger.

See the Conquering Hero Comes (Handel): *British Light O, Moore,* Cond; Col. 333—*Victor Concert O;* Vic. 20620.

Se Franz Dicesse Il Vero (Mascagni): *Masini,* ten; Col. 9151.

Se Fue La Comparsa: *Le Baron O,* co; Dec. 18003.

Segovia, Andres, gtr: **Victor for all Nos:** Courante (Bach); 1298—Fandanguillo (Turina); 6767—Fandanguillo (Torroba); 1487—Fugue (Bach); 7176—Gavotte (Bach); 6766—Mazurka (Ponce); 1824—Petite Valse (Ponce); 1824—Prelude and Allemande (Bach); 7176—Preludio (Torroba); 1487—Sonatina in A Major (Torroba); 1298—Theme Varie (Sor); 6766—Tremolo Study (Tarrega); 6767.

Seguidilla (DeFalla): *Bori,* sop; Vic. 1984, 1348.

Seguidillas (Albeniz): *Cortot,* pf; Vic. 1581.

Seh Ich Dich Mein Herzensliebchen, f.s: *Wolff,* bar; Col. 4186.

Seht Was Die Liebe Thut (Bach): *Thill,* ten; Col. 9135.

Seidel, Toscha, vio: Hungarian Dance No. 1 (Brahms); Intermezzo (Provost); Vic. 4458.

Seidler-Winkler, Bruno, Cond: see *Berlin State Opera O.*

Seid umschlungen Millionen Waltz (Strauss, J.): *Bela O;* Dec. 25765.

Se il mio nome: see Barbiere di Siviglia.

Seinemeyer, Meta, sop: **Decca for all Nos:** Die Nacht (Rubinstein); Es blinkt der Tau (Rubinstein); 25751—Gretchen am Spinnrade (Schubert); Die junge Nonne (Schubert); 25832—Haensel und Gretel-excerpts (Humperdinck): 25431 — Dove song-Marriage of Figaro (Mozart); 25071—Preislied-Die Meistersinger (Wagner); 25194—Aida-Nile Duet, Pur ti reveggo (Verdi); Sovra una terra estrania (Verdi); 25298——with *Jung,* sop, *Pilinsky,* ten: Madame Butterfly-Flower Duet (Puccini); 25193—Gang zum Minster-Lohengrin (Wagner); 25056—Durch Gottes Sieg and Mein lieber Schwan-Lohengrin (Wagner); 25065.

Seitdem dein Aug (Strauss): *Flagstad,* sop; Vic. 1967.

Selected Songs (Liszt): Anfangs Wollt Ich Fast Verzagen; Der Du Von Himmel Bist; Es Muss Ein Wunderbares Sein; Freudvoll und Leidvoll; Im Rhein Im Schonen Strome; Morgens Steh Ich Auf Und Frage; Uber Allen Gipfeln Ist Ruh; Wie Singst Die Lerche Schon; *Wolff,* bar; (alb) Col. X-148, 69732-33.

Selected Songs (Schubert): Der Erlkonig; Der Tod und das Madchen; Die Junge Nonne; Die Forelle; Heidenroslein; Am Meer; Aufenthalt; Der Wanderer; Der Doppelganger; Der Lindenbaum; Der Wegweiser; Du Bist die Ruh; Gretchen am Spinnrade; Serenade; Who Is Sylvia; Ave Maria; Litanei; *Alsen,* sop; *Breslau,* con; *Hackett,* ten; *Kipnis,* bass; (alb) Col. M-89, 67431-35, 7177-83, 7296.

Selige Nacht (Marx): *Lehmann,* sop; (Fr. alb) Vic. M-419, 1858.

Seligkeit (Holty-Schubert): *Schumann,* sop; Vic. 15167—*Glatz,* sop; Vic. 1949—*Ginster,* sop; Vic. 7821.

Selig, wie die Sonne meines Gluckes lacht: see Meistersinger.

Selinsky, Waldimir, vio: Gypsy Serenade (Valdez); Bru. 8499—Melodie (Tschaikowsky); Orientale (Cui); Bru. 8494.

Semele: see Where'er You Walk (Handel).

Semiramide-Overture (Rossini): *Phil. O, Weissmann,* Cond; Dec. 25005—*Phil. Sym. O, N. Y, Toscanini,* Cond; (alb) Vic. M-408, 14632-33—*Victor Sym. O:* Vic. 22288.

Semper Fidelis: *Trumbauer & O;* Var. 8253—*Bluebird Military Band;* Blu. 5622—*Goldman Band;* Bru. 7556—*Boston Pops O, Fiedler,* Cond; Vic. 4392—*Goldman Band;* (Fr. alb) Vic. P-5, 26291—*U. S. Marine Band;* Vic. 20979—*Victor Military Band;* Vic. 22061—*Amer. Legion Band;* Dec. 2134—*H. M. Grenadier Band;* Col. 424.

Senatra, Armida, vio: Gavotte in D Minor (Gretry); Canto Amoroso (Gretry); Dec. 20644—Romance No. 2 in F Major (Beethoven); Dec. 25867—Violin Concerto in A Minor (Vivaldi); Dec. 20105-06.

Send Hid Din Engel (Buxtehude): *Copenhagen Men & Boys Ch;* Col. 69752.

Senecito: see Indian Melodies of Peru.

Sensation: *Henderson & O;* UHCA. 21—*Beiderbecke & Wolverines;* (Fr. alb) HRS. 2, 23.

Senta's Ballad: see Flying Dutchman.

Senter, Boyd & O: Smiles; No One; Blu. 6957—Beale Street Blues; Copenhagen Blues; Vic. 22303—Doin' You Good; Shine; Vic. 21912—Goin' Back to Tennessee; Wabash Blues; Vic. 21864.

Senza nisciuno: *Gigli,* ten; Vic. 1678.

Separation, La (Milhaud): *Singher,* bar; Col. 4213.

Septet in E Flat Major (Beethoven): *BBC Inst. Septet;* (alb) Vic. M-571, 12450-54, AM-571, 12455-59.

Septet in E Flat Major (Saint-Saens): *Trumpet, Stg. Quar;* Dec. 25463-64.

Seraglio, Il (Mozart):
Overture: *Vienna Phil. O;* Vic. 11242—*Mozart Sym. Soc, Zweig,* Cond; Roy. 511—*Phil. O, Weissmann,* Cond; Dec. 25155——
Martern aller Arten: *Cebotari,* sop; Dec. 20447—*Ginster,* sop; Vic. 7822——
excerpts: *Pons,* sop; Dec. 29005—*Groh,* ten; Dec. 25866—*Berlin State Opera O, Perras,* Cond; Vic. 12328—*Kipnis,* bass; Vic. 1738—*Berlin State Opera O, Blech,* Cond; BP. 95056.

Serenade-Eine Kleine Nachtmusik (Mozart):
Serenade: *Vienna Phil. O, Walter,* Cond; (alb) Vic. M-364, 12060-61—*Pro Arte Quar, Hobday,* bass; (alb) Vic. M-428, 14805-06—*Chamber O, Barbirolli,* Cond; Vic. 36283-84—*Phil. O, Weissmann,* Cond; Dec. 25342-43—*Mozart Sym. Soc, Grosz,* Cond; (Fr. alb) Roy. 9, 521-22—*Walter & O;* (alb) Col. X-19, 68016-17——
1st Movement: *Minneapolis Sym. O, Ormandy.* Cond; Vic. 8588—*Chamber O, Barbirolli,* Cond; Vic. 9789——
2nd Movement: *Chamber O, Barbirolli,* Cond; Vic. 9790——
3rd Movement: *Minneapolis Sym. O, Ormandy,* Cond; Vic. 1698.

Serenade:
(Arensky): in G Major; *Elman,* vio; Vic. 1434——
(Beethoven): D Major; *Darrieux,* vio, *Moyse,* fl, *Pasquier,* va; Dec. 25592-93——
(Burmester): *Renardy,* vio; Col. 17132——
(Delius): *Sandler & O:* Col. 256——
(Drdla): *Elman,* vio; Vic. 1538——
(Drigo): *Elman,* vio; Vic. 1538—*Rossi Band;* Vic. 35837—*Rosen,* vio; Dec. 152——
(Elgar): *Campoli Trio;* Dec. 20185——
(Folk Song): *Don Cossack Ch;* Col. 7195——
(Gretry): *Villabella,* ten; Col. 17144——
(Hevkens): *Weber & O;* Vic. 26360——
(Metra): *Victoria O;* Vic. 36005——
(Moskowski): *Decca Salon O;* Dec. 2590—*Kellogg,* bird voices; Vic. 20168——
(Mozart): No. 12 in C Minor; *Fiedler's Sinfonietta;* (alb) Vic. M-433, 12166-67, 4382—No. 6 in D Major; *Neel Stg. O;* Dec. 25623-24—*Cologne Chamber O, Abendroth,* Cond; Dec. 20109—No. 10 in B Flat Major; *Phil. O, Stiedry,* Cond; Dec. 25077-78—No. 9 in D Major; *Phil. O, Heger,* Cond; Dec. 25781—No. 7 in D Major; *Lorand & O;* Dec. 20540——
(Mozart): *Petri,* pf; Col. 69736——
(Pergolesi): *Dushkin,* vio; (Fr. alb) Col. M-199, 68238——
(Pierne): *Chemet,* vio; Vic. 1302—*Victor Stg. Ens;* Vic. 22599——
(Popper): *Feuermann,* cel; Dec. 25747——
(Rachmaninoff): *Rachmaninoff,* pf; Vic. 1762——
(Ravini): *Kullman,* ten; Col. 4107——
(Reinich-Schumann): *Schumann,* sop; Vic. 1764——

(Romberg): *Murphy*, ten; Vic. 4013—*Horlick & O;* (Fr. alb) Dec. 98, 2887—*Kullman*, ten; Col. 4116—see also: Student Prince——

(Samazeuilh): *Loevenssohn*, cel; Dec. 20567

(Schubert): *Hackett*, ten; (Fr. alb) Col. M-89, 7183—*McCormack*, ten; (Fr. alb) Vic. C-3, 6927—*Courboin*, ogn; Vic. 1968—*Galla-Rini*, pf-acd; Vic. 26250—*Crawford*, ogn; Vic. 21207—*Elman*, vio; Vic. 7461—*Victor Salon O;* Vic. 21253—*Vallin*, sop; Dec. 25843—*Kniestaedt*, vio; Roy. 1718—*Moore*, sop; Dec. 29010—*Schmidt*, ten; Dec. 23037—*Decca Salon O;* Dec. 1994—*Langford*, voc; Dec. 2124—*Kullman*, ten; Col. 9130—*Walker*, gtr; Dec. 20474——

(Silvestri-Toselli): *Gigli*, ten; Vic. 6610—*Chemet*, vio; Vic. 1302—*Victor Salon O;* Vic. 21253——

(Strauss, R.): *Gieseking*, pf; Col. 17138—*Tauber*, ten; Dec. 25253—*Joyce*, pf; Dec. 20048

(Toselli): *Kiss & O;* Var. 8002—*Decca Salon O;* Dec. 1994—*Crawford*, ogn; Dec. 178.

(Tschaikowsky): in C Major: *BBC Sym. O, Boult*, Cond; (alb) Vic. M-556, 12430-32; AM-556, 12433-35—*Decca Little Sym. O, Mendoza*, Cond; (Fr. alb) Dec. 90, 23116——

(Volkmann): *Chicago Sym. O;* Vic. 6579——

(Wolf): in G Major; *Budapest Stg. Quar;* Vic. 4271.

Serenade a Kubelik (Drdla): *Locatelli*, vio; Dec. 20269.

Serenade a la Poupee (Debussy): *Horowitz*, pf; Vic. 1353.

Serenade a Lena, La (Scotto): *Rossi*, ten; Col. 4180.

Serenata Andaluza (de Falla): *Argentina*, cst; Dec. 20527.

Serenade Comique (Francaix): *Sax. Quar. Paris;* Col. 388.

Serenade Espagnole (Albeniz): *Vines*, pf; Vic. 4331.

Serenade Espagnole (Glazounov-Kreisler): *Kreisler*, vio; Vic. 1504.

Serenade Florentine (Duparc): *Panzera*, bar; Vic. 15798.

Serenade for Orchestra (Brahms): Minuet in A Major; *London Sym. O, Blech*, Cond; Vic. 11458—*Detroit O, Gabrilowitsch*, Cond; Vic. 6834——Scherzo in D Major; *London Sym. O, Blech*, Cond; Vic. 11458.

Serenade for the Doll (Debussy): see Children's Corner Suite.

Serenade Interrompue, La: see Preludes (Debussy).

Serenade Portugaise (Trenet): *Rossi*, ten; Col. 17147.

Serenade to Music (Williams): *BBC Sym, Wood*, Cond; (alb) Col. X-121, 69433-34.

Serenade Toscane (Faure): *Thill*, ten; Col. 4164.

Serenata: (Stecchetti-Mascagni): *Ziliani*, ten; Vic. 1763——(Malats): *Argentina*, cst; Dec. 20530——(Tosselli): *Willis*, ogn; Roy. 1749——*Tauber*, ten; Dec. 20258.

Serenata d'Arlecchino: see Pagliacci.

Serenata de la Fantasia Morisca (Chapi): *O. Iberica, Lago*, Cond; Dec. 20355.

Serenata Espagnole (Albeniz): *Pasquier Trio;* Col. 363.

Serenata Mexicana (Ponce): *Koshetz*, sop; Vic. 4040.

Serenite: *Chemet*, vio; Vic. 1242.

Serenity (Grant): *Grant*, pf; Dec. 664.

Serkin, Rudolf, pf: **Victor for all Nos:** Concerto No. 14, E Flat Major, K. 449 (Mozart); (alb) M-657, AM-657, DM-657—Quintet in F Minor (Brahms); M-607—Arioso (Handel); 15365—Litanei (Schubert-Pasternack); 15365 — Sonata in F Minor (Beethoven); (alb) M-583, AM-583—Grand Fantasia in C Major (Schubert); (alb) M-132, AM-132—Quartet No. 2, in A Major (Brahms); (alb) M-346, AM-346—Sonata in E Flat Major (Beethoven); 7560-1—Sonata in F Major (Beethoven); (alb) M-228, AM-228—Sonata in C Minor (Beethoven); (alb) M-283, AM-283—Sonata in A Major (Brahms); 8359-60—Sonata in G Major (Brahms); (alb) M-121, AM-121—Sonata in F Major (Mozart); 15175—Sonata in F Major (Mozart); 15176—Sonata in F Sharp Minor-2nd Move.-Allegretto (Reger); (Fr. alb) M-132, 7564—Sonata in A Minor (Schumann); (alb) M-551—Trio in E Flat Major (Brahms); (alb) M-199, AM-199.

Setti, Giulio, Cond: see *Metropolitan Opera O.*

Se Tu M'ami (Pergolesi): *Supervia*, mez-sop; Dec. 20550—*Muzio*, sop; (Fr. alb) Col. M-289, 9112.

Seusse, Dana, pf; with *Reardon*, hp: Young Man With a Harp (Seusse): (alb) Sch. 8, 2525-26.

(Seusse, Dana): Young Man With a Harp; (alb) Sch. 8, 2525-26.

Seven Compositions for Flotenuhren (Haydn): *anon. perf;* Dec. 20424.

Seven Joys of Mary, The: *Niles*, sgr; Vic. 2018.

Seven Variations on the Duet (Beethoven): *Feuermann*, cel; Col. 68411.

Seven Words of the Savior Upon the Cross (Haydn): *Soloists, Ch & O. of Tokyo Academy;* (alb) Col. M-297, 68924-32.

(Severac de, Deodot): Le Retour De Muletiers; Col. 68853——Ou I on entend une vieille boite a musique; Dec. 20624.

Sevilla-Le Jeudi Saint a Minuit ou Procession de la Semaine Saint a Seville (Turina): *Grand Sym. O, Cloez*, Cond; Dec. 20064.

Sevillana No. 3 (Albeniz): *Iturbi*, pf; Vic. 11562.

Sevillanas (Albeniz): *Argentina*, cst; Dec. 20527.

Sevillanas Y Panaderos: *Gomez*, gtr; Dec. 23068.

Sevitzky, Fabien, Cond: see *Philadelphia Chamber Stg. Simfonietta.*

Sextette-What Restrains Me: see Lucia di Lammermoor.

Sextet in B Flat Major (Brahms): *Pro Arte Quar;* (alb) Vic. M-296, 8905-08; AM-296, 8909-12—*Hobday*, va; *Pini*, cel; *with Budapest Stg. Quar;* (alb) Vic. M-371, 14448-51, AM-371, 14452-55.

Sextette in F-Ein Musikalischer Spass (Mozart): *Kolisch Quar. with Caputo & Barrows;* (alb) Vic. M-432, 14822-23.

Sextet of Rhythm Club: Calling all Bars; Mighty Like the Blues; Blu. 10529—Why Didn't William Tell; You Gave Me the Go-Way; Blu. 10557.

Shadow Play - excerpts (Coward); *Lawrence-Coward;* Vic. 36191.

Shadow Song: see Dinorah.

Shakespearean Song-Music by various 16th & 17th Cent. composers: *Bauman*, bar, *Wolff*, hschd; (alb) Col. M-402.

Shakespeare, William: As you Like It: It was a Lover; Con Lagrime e sospir; *Meili*, ten; Vic. 15166——

Cymbeline: Hark Hark the Lark: *Schumann*, sop; Vic. 1933—*Dadmun*, bar; Vic. 4008—*McCormack & Victor Salon gr;* Vic. 6926——

Hamlet: Hamlet's soliloquy, Now I am alone; *Barrymore*, actor; Vic. 6327—To be or not to be; *Ainley* actor; Vic. 4248—How all occasions; *Ainley* actor; Vic. 4249——

Henry VI: Ay Edward will use women honorably; *Barrymore* actor; Vic. 6827——

Midsummer Nights Dream: I know a bank whereon the Wild Thyme Blows: *Kline-Baker* sgrs; Vic. 4085——

Twelfth Night: Come Away Death; *Anderson* sop; Vic. 1809——

Two Gentlemen of Verona: Who is Sylvia: *McCormack*, ten; Vic. 1306—*Murphy*, ten; Vic. 4008—*McCormack*, ten. with *Victor Salon gr;* Vic. 6926——

Poems and Sonnets: Lo, Here Comes the Gentle Lark: *Pons*, sop; Vic. 8733—*Galli-Curci*, sop; Vic. 6924—*Talley*, sop; Vic. 6593——

see also: Come Away Death; Hamlet-four excerpts; It was a Lover and his Lass; Julius Caesar; King Richard II; Merchant of Venice, Twelfth Night.

Shall I Listen: see Tristan und Isolde.

Shand, Terry & O: **Decca for all Nos. unless otherwise indicated:** I Can't Love You Any More; Pretty Baby; 3127—I Love Me; My Extraordinary Gal; 3190—Give Me the Moonlight, Give me the Girl; Scared; *3250*—Ain't We Got Fun; I Need Lovin'; 3136—Bella Bambina; 2997—Blame the Imp; 2940—Dance With a Dolly; 2927—Don't Make Me Laugh; 2927—Knick Knack Polly Wah Jingasol; 3010—Sweet Potato Piper; 3010—Your Letting the Grass Grow; 2940—Man Who Comes Around; 2997—Hold My Hand; On the Bumpy Road to Love; 1928—I Wish I Was the Willow; Let's Break the Good News; 1918—Back Home; When the Circus Comes to Town; Voc. 4113—Ferdinand the Bull; Tall, Tall, Corn; Voc. 4131.

Shan Kar Uday & O: Hindu Music; (alb) Vic. M-382, 14506-08, 1834-35.

Shannon Quar, voc: **Victor for all Nos:** America the Beautiful; 2095—Calm on the Listening Ear; 19794—Carry Me Back to Old Virginny; 19887—Christ Arose; 19883—Jingle Bells; 19791—Maggie Murphy's Home; 20128—Quilting Party; 19791—Rainbow; 20173—Red Wing; 20173—Sidewalks of New York; 20128—Silent Night; 19794—Stars of the Summer Night; 20895.

Shannon River (Egan-Morgan): *McCormack*, ten; Vic. 26569.

Sharkey & O: Everybody Loves My Baby; Yes, She Do, No She Don't; Dec. 1014.

Sharrow, Leonard, bas: see Quartettino for Basoons.

Shaw, Artie & O: **Bluebird for all Nos. unless otherwise indicated:** Adios Mariquita Linda; Frenesi; Vic. 26542—Don't Fall Asleep; Gloomy Sunday; Vic. 26563—All In Fun; All the Things You Are; 10492—Do I Love You; 10509—I Didn't Know What Time It Was; 10502—Love Is Here; 10482—Oh What a Lovely Dream; 10562—Shadows; 10502—When Love Beckoned; 10509—You're A Lucky Guy; 10482—Mister Meadowlark; My Fantasy; Vic. 26614—The A Blues; The B Blues; Voc. 4401—Chant; Fee Fi Fo Fum; Voc. 4539—Copenhagen; My Blue Heaven; Voc. 4336—Cream Puff; Sobbin' Blues; Voc. 4686—Free Wheeling; Shoot the Likker to Me John Boy; Voc. 4198—How Dry I Am; Sweet Adeline; Voc. 4182—I Used to Be Above Love; No Regrets; Voc. 4837—If Its the Last Thing I Do; Just You, Just Me; Voc. 4933—I'll Be With You in Apple Blossom Time; Let'Er Go; Voc. 4438—I'm Yours; Moonlight and Shadows; Voc. 4865—It Ain't Right; South Sea Island Magic; Voc. 4637—It's a Long Way to Tipperary; Nightmares; Voc. 4306—The Japanese Sandman; A Pretty Girl is Like a Melody; Voc. 4465—The Same Old Line; You Can Tell She Comes from Dixie; Voc. 4514—Streamline; Sweet Lorraine; Voc. 4598—Indian Love Call; Begin the Beguine; 7746—Any Old Time; Back Bay Shuffle; 7759—I Can't Believe That You're in Love With Me; Comin' On; 7772—Nightmare; Non-Stop Flight; 7875—What Is This Thing Called Love?; Yesterdays; 10001—Day After Day; Deep in a Dream; 10046—Softly, as in a Morning Sunrise; Copenhagen; 10054—Between a Kiss and a Sigh; Thanks for Ev'rything; 10055—They Say; A Room With a View; 10075—Say It With a Kiss; It Took a Million Years; 10079—Jungle Drums; It Had to Be You; 10091—Carioca; Bill; 10124—The Donkey Serenade; My Heart Stood Still; 10125—Lover, Come Back to Me; Rosalie; 10126—Zigeuner; Supper Time; 10127—The Man I Love; Vilia; 10128—Delightful Delirium; I Want My Share of Love; 10134—This Is It; It's All Yours; 10141—Alone Together; Rose Room; 10148—Deep Purple; Pastel Blue; 10178 I'm in Love With the Honorable Mr. So and So; Prosschai; 10188—You Grow Sweeter as the Years Go By; If You Ever Change Your Mind; 10195—One Night Stand; One Foot in the Groove; 10202—You're So Indiff'rent; Snug as a Bug in a Rug; 10215—I Poured My Heart Into a Song; When Winter Comes; 10307—All I Remember Is You; Octoroon; 10319—Out of Nowhere; I'm Coming Virginia; 10320—I Can't Afford to Dream; Comes Love; 10324—Moonray; Melancholv Mood; 10334—I'll Remember; Easy to Say; 10345—Go Fly a Kite; A Man and His Dream; 10347—Traffic Jam; Serenade to a Savage; 10385—Day In-Day Out, Put That Down in Writing; 10406—Last Two Weeks in July; Two Blind Loves; 10412—Oh, Lady Be Good; I Surrender, Dear; 10430—Many Dreams Ago; If What You Say Is True; 10446—A Table in a Corner; Without a Dream to My Name; 10468.

Shaw, Elliott, bar: see Nevin.

Shaw, Hollace, sop: Songs for Children; Vic. 26527, 26528.

Shaw, Joel & O: Business in F; Business in Q; Roy. 8035—Tony's Wife; Sweet Machacha; Var. 8041—Tiger Rag; Clarinet Marmalade; Roy. 8029.

Shaw, Winifred, voc: I'm Goin' Shoppin with You; Lullaby of Broadway; Dec. 408.

Shawnee Indian Hunting Dance: *Victor Concert O;* Vic. 22144.

Sheep and Goat Walkin' (Grainger): *Grainger*, pf; Col. 7134.

Sheep and Goat: *Eaver*, pf; Vic. 24532.

Shefter, Bert & O: The Aeroplane and the Bee; Taming the Devil; Bru. 8072—Deserted Desert; Farmer in a Dellemma; Dec. 2584—Monkey on a String; Trammin' at the Fair; Dec. 2525—Toast to Paganini's Ghost; Wig Wag; Dec. 2653—Chopin's Ghost; Vic. 25622.

Sheherazade-La flute enchantee and L'Indifferent (Ravel): *Viseur*, sop; Dec. 20537.

Sheik of Araby, The: *James & O;* Var. 8270—*Goodman & Sextet;* Col. 35466—*Morgan & O;* Bru. 8157—*Ellington & O;* Bru. 6336—*Teagarden & O;* Bru. 8370—*Carroll*, cl; Sch. 7501—*Herman & O;* Dec. 2539—*Daniels & O;* Dec. 1905—*Tatum*, pf; Dec. 2052—*Bradshaw & O;* Dec. 194—*Feibel Quar;* Voc. 4666—*T. Dorsey & Seven;* Vic. 26023—*Kaye & O;* Vic. 26213—*Waller & O;* Vic. 25847—*Quintet of Hot Club of France;* Roy. 1807—*Geyer*, ogn; Blu. 7286.

Sheila: *Thomas*, ten; Vic. 1632.

She is Far from the Land: *McCormack*, ten; Vic. 14611.

She'll Be Comin' Round the Mountain: *Tucker & O;* Voc. 4739, 5553—*Tremaine & O;* Blu. 5053—*Luther*, voc; Dec. 2137—*Bradshaw & O;* Dec. 317—*Dornberger & O;* Vic. 24199.

Shelton, James, voc: Four Young People; Our Town; Roy. 1782.

Shepherd's Christmas Music (Bach): *Philadelphia O, Stokowski*, Cond; Vic. 7142.

Shepherds Hey (Grainger): *Gabrilowitsch*, pf; Vic. 1095—*Royal Opera O;* Vic. 4165—*Minneapolis Sym. O;* Vic. 1666—*Victor Concert O;* Vic. 20802.

Shepherd's Hey (Sharp): *Mayfair Band;* Vic. 20641.

Shepherd's Melody (Schubert): *Halle O, Harty*, Cond; (Fr. alb) Col. M-343, 69312, M-366, 69579.

Sheridan Margherita, sop: Madama Butterfly-Un bel di verdreme; Otello-Ave Maria; Vic. 7102.

She's Comin' Round the Mountain: *Dalhart;* Vic. 19811.

Shilkret, Jack & Concert O: Artist's Life; Blue Danube; Emperor Waltz; Southern Roses; Sweetheart Waltz; Tales from the Vienna Woods; Vienna Blood; Vienna Bon Bons; Voices of Spring; Wine Women and Song; (alb) Var. 37, 8283-87.

Shilkret, Nathaniel, Cond: see *Victor Salon Gr.* and *Victor Sym. O.*

Shilkret, Nathaniel & O: **Victor for all Nos:** Bells of St. Mary; 21371—Black Eyes; 22728—Bolero; 22571—Can't Help Lovin' Dat Man; 25250—Desert Song; 20512—Doll Dance; 20503—Don't Ask Me Why; 22962—Flapperette; 20503—Good Night; 21450—Huguette; 20512—In the Good Old Summer Time; 21493—Let Me Call You Sweetheart; 20194—Love and Spring; 36030—Maytime, 36030—O Sole Mio; 20172—Paloma; 20172—School Days; 24178—Seduccion; 22571—Sidewalks of New York; 21493—Tap Dance; 24178—Till We Meet Again; 21450—Trees; 22728—Why Do I Love You; 25250.

Shine on Harvest Moon: *Roy & O;* Dec. 1343—*Garber & O;* Dec. 1007—*Green Bros. O;* Dec. 122—*Brown & O;* Dec. 5121—*Morgan & O;* Bru. 7902—*Paradise O;* Var. 8058—*Haymes' O;* Blu. 5133—*The Southerners;* Vic. 22517—*T. Dorsey & O;* Vic. 25780.

Shoemaker's Life is Aye Full of Care: see Meistersinger.

Shoot the Schubert to Me Hubert: *New Friends of Rhythm;* Vic. 26425.

Shore, Dinah, voc: Who Told You I Cared; I Like to Recognize the Tune; Blu. 10454—Careless; Darn That Dream; Blu. 10564—I Thought About You; Last Night; Blu. 10473—I've Got My Eyes On You; Watching the Clock; Blu. 10592.
Shortest Wagnerian Opera, The: *Templeton,* pf; (Fr. alb) GSV. 1.
Shorthand Speed Dictation: Vic. 400-414.
Shortnin' Bread: *Thibault,* bar; Vic. 24404—*Andrews Sisters,* voc; Dec. 1744—*McMichen,* vio; Dec. 2647—*Kyser & O;* Bru. 8320—*Melton,* ten; Bru. 15223.
Short Sonata for Flute and Harpsichord (Luening): *Luening,* fl; *Kirkpatrick,* hschd; Ya. 8.
(Shostakovich): Age of Gold; (Fr. alb) Col. M-347, 17120—Prelude in E Flat; Vic. 8928—Symphony No. 1; (alb) Vic. M-192, AM-192—Two Pieces for String Octet; Tim. 1300—Three Fantastic Dances; (Fr. alb) Tim. 5-CF ——String Quartet, op. 49; (alb) Roy. 23, 580-1.
Show Boat: *Victor Light Opera Co;* Vic. 12415—*Young & O;* Bru. 20117, 20114—Medley; *Lombardo & O;* Vic. 26043—Selections; *Whiteman & O;* Vic. 35912.
Showboat Shuffle: *Ellington & O;* Bru. 7461.
Show Me The Way to Go Home: *Wolfe & O;* Dec. 2562—*Prima & O;* Dec. 2242.
Shuchari, Sadah, vio: Melodie Arabe (Glazounov-Kochanski); Sicilienne and Rigaudon (Francoeur-Kreisler); Vic. 4114.
Shure, Leonard, pf; with *Schnabel, K,* duo-pf: Rondo for Two Pianos (Chopin); Vic. 11616.
Shylock (Faure): *Paris Conservatory O, Gaubert,* Cond; (Fr. alb) Col. X-75, 68960.
(Sibelius):
Berceuse-The Tempest; Vic. 14726——
Canzonetta, op. 62; Vic. 12097, 12440——
Concerto in D Minor; (alb) Vic. M-309, AM-309——
Come Away, Death; Vic. 1809——
Danse Champetre; Vic. 8829—
Finlandia: Vic. 7412, 9015, 36227; Col. 69180, 11178; Dec. 23125, 25418——
Flickan kom Ifran sin Alsklings Mote; Vic. 1766——
Lemminkainen's Homeward Journey; (Fr. alb) Vic. M-446, 12219, 12220——
Maiden with the Roses; Vic. 14355——
Night-Ride and Sunrise and Oceanides, The; (alb) Vic. M-311, AM-311——
Pohjola's Daughter; (Fr. alb) Vic. M-333, 11506, 11507, (Fr. alb) Vic. M-474, 15022, 15023——
Rakastava; (Fr. alb) Vic. M-455, 12231, 12232; Dec. 25730-31——
Romance; Vic. 8829——
Saf, Saf, Susa; Vic. 1766——
Saga, En; Vic. 9925-26——
Swan of Tuonela; Vic. 7380——
Symphonies: No. 1; (alb) Vic. M-290, AM-290; (alb) Col. M-151—No. 2; (alb) Vic. M-272, AM 272; (alb) Col. M-149—No. 3; (alb) Vic. M-394, AM-394—No. 4; (alb) Vic. M-446, AM-446, (alb) Vic. M-160, AM-160—No. 5; (alb) Vic. M-474, AM-474; (alb) Vic. M-333, AM-333—No. 6 (alb) Vic. M-344, AM-344—No. 7; (alb) Vic. M-394, AM-394——
Tapiola; (Fr. alb) Vic. M-333, 11508, 11509——
Tempest-Incidental Music; (Fr. alb) Vic. M-446, 12220-22——
Valse Triste: Vic. 6836, 6579 9926, 36228; Col. 7322; Dec. 20220, 25277, 2455——
Festivo; Col. 68590——
Pastorale; Col. 17107——
Karelia Suite-Intermezzo & Alla Marcie; Vic. 12830; (Fr. alb) Col. M-151, 67848; (Fr. alb) Col. M-149, 67387——
Nocturne, op. 18, No. 3; BP. 35013——
Romance: in C Major for Strings; Dec. 25631—in D Flat, op. 24, No. 9; Ira. 2R-29-04——
King Kristian Suite: Ballad & Nocturne; Dec. 25198 — Elegie & Kajanus; Berceuse; Dec. 25271—Musette; Dec. 20067.
Siberian Sgrs: Behold B'ess Ye, the Lord; Blessed Is the Man; Vic. 4462—Beneath the Snow My Russia Lies; In the Village; Vic. 4437.
Siberian Sleighride: *Scott Quintet;* Bru. 8452—Kemp & O; Vic. 26327.
Siboney: *Geyer,* ogn; Blu. 7382—*Dragonette,* sop; Vic. 4463—*Cugat & O;* Vic. 26522—*Green & O;* Var. 8055—*Crawford,* ogn; Vic. 22748—*Madriguera & O;* Voc. 4303—*King & O;* Dec. 2068—*Menendez & O;* Dec. 10363—*Brito & O;* Dec. 10244; Vic. 22685.
(Sicher): Resonet in Laudibus; In Dulci Jubilo; Mus. 1047.
Siciliana (Handel): *Anderson,* con; Vic. 1939.
Siciliano (Respighi): *Renie,* hp; Dec. 20517.
Sicilienne and Rigaudon (Francoeur-Kreisler): *Shuchari,* vio; Vic. 4114—*Spiwakowsky,* vio; Dec. 20008.
Sicilian Vespers, The-Overture (Verdi): *Milan Sym. O, Guarnieri,* Cond; Dec. 25219.
Sicut Cervus (Palestrina): *Palestrina Ch;* Vic. 20898.
Side Street in Gotham: *Whiteman & O;* (Fr. alb) Dec. 116, 29060.
Sidewalks of New York: *Wolfe & O;* Dec. 2563—*Robertson & O;* Dec. 1436—*Young & O;* Dec. 586—*Luther,* voc; Dec. 1626—*Shannon Quar;* Vic. 20128—*Jordan & Boys;* Dec. 21563—*Hall Trio;* Vic. 24252—*Shilkret & O;* Vic. 21493.
Sieber, Cond, mixed *Ch:* Judas Maccabaeus-Hail, the Conquering Hero Comes; Dec. 25337.
(Sieczynski): Vienna City of My Dreams; Dec. 29011, Dec. 20033.
Siegel, Samuel, vio: Idless for Violin and Piano (Bailey); NMQ. 1414.
Siegel and Leonet, duo-pf: Dolly (Faure); Col. 9103, 4120.
Siege of Corinth-Overture, The (Rossini): *Milan Sym. O, Albergoni,* Cond; Dec. 25163.
Siegfried (Wagner):
Nothung! Nothung!: *Melchior,* ten; Vic. 2035—*Pistor,* ten; Dec. 25129——
Forest Murmurs: *Bayreuth Festival O. Von Hosslin,* Cond; (Fr. alb) Col. M-337, 67371—*Pistor,* ten, *Pfahl-Wallerstein,* sop; Dec. 25157—*Phil. Sym. O, Mengelberg,* Cond; Vic. 7192—*O. of Concerts Colonne Paris, Pierne,* Cond; Dec. 25504—
Finale Act III: *Phil. O, Weissmann,* Cond; Dec. 25147-48——
Complete: *Sgrs. & O;* (alb) Vic. M-83, 9805-14; AM-9815-24——
Acts I and II: *Melchior, Tessmer, Schorr, Habich,* sgrs; (alb) Vic. M-161, 7691-96, AM-161, 7697-02——
Act III: *Melchior,* ten; *Royal Opera O, Heger,* Cond; (alb) Vic. M-167, 7762-65, AM-167, 7776-69—*Bayreuth Festival O, Von Hosslin,* Cond; (Fr. alb) Col. M-338, 67372——
Fire Music: *Bayreuth Festival O, Von Hosslin,* Cond; (Fr. alb) Col. M-338, 67372——
Synthesis: *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-441, 14845-47, AM 441, 14848 50.
Siegfried Idyll (Wagner): *Phil. Sym. O, Toscanini,* Cond; (Fr. a b) Vic. M-308, 14039-10—*Berlin State Opera O, Muck,* Cond; Vic. 7381-2—*Walter & O;* (alb) Col. X-26, 63011-12—*Grand O. Phil;* (alb) Col. X-73, 63941-42—*London Phil. O, Weingartner,* Cond; (alb) Col. X-139, 69637-38.
Siegfried's Funeral March: see Gotterdammerung.
Siegfried's Rhine Journey: see Gotterdammerung.
(Siegmeister, Elie): The Strange Funeral in Braddock; NMQ. 1212.
Siegmeister, Elie, Cond: see *Manhattan Ch.*
Sieh' Ev'chen! Dacht ich doch: see Meistersinger.
Siesta: *London Phil. O, Walton,* Cond; Vic. 12532.
Siete Canciones Populares Espanolas (De Falla): see Seguidilla.
Sigh No More Ladies (Stevens): *Bauman,* bar; (Fr. alb) Col. M-402.
Siglo, Marvailla, del & O: Insomnio; Con Tu Negro; Roy. 1838.
Sigurd (Rever): see Esprits Gardiens; O Palais Radieux, and Salut Splendeur Du Jour.
Sigurd Jorsaltar (Grieg): *Victor Sym. O;* Vic. 35763.
S'il est un Charmant Gazon (Franck): *Thill,* ten; Col. 9142.
Si Je n' ecoutais Que Mon Coeur (Lattes): *Rossi,* ten; Col. 4102.
(Silcher): Die Lorelei; Dec. 25000.
Silent Night, Holy Night (Gruber): *Madrigal Sgrs;* Col 322—*Crosby,* voc; Dec. 621—*Decca Salon O;* Dec. 2783—*Lehmann,* sop; Dec. 23052—*Paul,* ogn; Dec. 1549—*Cloister Bells;* Dec. 2131—*Langford,* voc; Dec. 2188—*Melton,* ten; Bru. 7341—*Schumann,* sop; Vic. 2013—*Green,* chimes; Vic. 2361—*Jordan,* voc; Voc. 3387—*Schumann-Heink,* con; Vic. 6723—*Lashanska,* sop; Vic. 1748—*Vienna Ch. Boys;* Vic. 1947—*Trinity Ch;* Vic. 45519—*Homer Hall G'ee Club;* Vic. 25480—*Shannon Quar;* Vic. 19794—*Victor Salon O;* Vic. 19820—*Neapolitan Trio;* Vic. 19822—*Baker,* sgr; Vic. 19823—*Andrews,* ogn; Vic. 20238—*White,* ogn; Vic. 26049.
Silent Worship (Handel): *McEachern,* bass; Col. 4144.
Silver-Masked Tenor, voc: Little Bit of Heaven; Mother Machree; Vic. 20134.
Silver Swan, The (Gibbons): *St. George Sgrs;* (Fr. alb) Col. 231, 5117.
Silver Threads Among the Gold: *Boswell,* voc; Dec. 2403—*Luther & Layman,* voc; Dec. 1627—*Southern Male Quar;* Bru. 8495—*McCormack,* ten; Vic. 1173—*Burr;* Vic. 19112—*Victor Salon O;* Vic. 19992.
Silvester, Victor & O: Marie; Sleepy Time Gal; Dec. 1895—Poor Butterfly; Vienna City of My Dreams; Dec. 1070—Sleep Tight; To You Sweetheart Aloha; Dec. 2786—At the Balalaika; I Once Had a Heart Margarita; Dec. 2908.
Si, Mi Chiamano Mimi (Puccini): *Muzio,* sop; (Fr. alb) Col. M-259, 9107.
Simms, Ginny, voc: **Vocalion for all Nos:** I Can't Get Started; My Fantasy; 5456—Fit to Be Tied; Mother do not Scold Me; 5194—I Walk Alone; 5140—Sweet and Slow; 5117—Faithful Forever; 5290—I Gotta Right to Sing the Blues; 5117—I Walk With Music; 5408—Its a Hap Hap Happy Day; 5290—Ooh What You Said; On the Isle of May; 5350—Starlit Hour; 5329—Watching the Clock; 5408—Way Back in 1939 A.D; 5329—Address Unknown; 5011—All I Remember is You; 4859—Don't Worry Bout Me; 4721—Get Out of Town; 4549—Go Fly a Kite; 5035—Goodbye My Lover Goodbye; 4584—I'm in Love with the Honorable Mr. So and So; 4859—Melancholy Mood; 5035—Over the Rainbow; 5011—Please Come Out of Your Dream; 4549—Way Down Upon the Swanee River; 4584—What Goes Up Must Come Down; 4721.
Simple Aveu (Thome): *Rossborough,* pf; Dec. 20245—*Victor Salon O;* Vic. 26444—*Neapolitan Trio;* Vic. 20278.
Simplicius-Waltz (Strauss, J.): *Schmidt,* ten; Dec. 23039.
Simone Boccanegra-excerpts (Verdi): *Kipnis,* bass; Vic. 8684, 15820—*Bampton-Tibbett,* sgrs; Vic. 15642—*Tibbett, Martinelli, Bampton, Warren, Nicholson,* sgrs; Vic. 15642.
Sims, Lee, pf: Take My Heart; There's a Small Hotel; Dec. 875—These Foolish Things Remind Me of You; When Did You Leave Heaven; Dec. 879—Contrasts; Improvisation; Bru. 20069.
Since First I Met Thee: *Ponselle,* sop; Vic. 1319.
(Sinding): Rustle of Spring; Dec. 20616, 20453; Col. 410.
Sinfonia:
(Bach, J. C.): *Concertgebouw O. Of Amsterdam, Mengelberg,* Cond; Col. 67473—*Bach Cantata Club, Goossens,* oboe; (Fr. alb) Col. M-232, 506—*Phil. Sym. O, N. Y, Mengelberg,* Cond; Vic. 7483-4—*Amsterdam Concertgebouw O, Mengelberg,* Cond; Dec. 25014——
(Mozart): *Sammons,* vio, *Terits,* va, *with London Phil. O, Harty,* Cond; (alb) Col. M-188, 68148-51——
(Chavez): India-de Antigona: *Chavez y Ia O;* (alb) Vic. M-503, 12337-40, AM-503, 12341-44——
Sinfonietta: (Miaskowsky): *NBC Stg. O, Black,* Cond; (Fr. alb) Vic. M-390, 12091-97, AM-390, 12098-04——(Roussel) Allegro molto Andante Allegro; *NBC Stg. Sym. O, Black,* Cond; (Fr. alb) Vic. M-455, 12229-33; AM-455, 12234-38.
Sing a Song of Six Pence: see Noah's Ark.
Singher, Martial, bar: see Chants Populaires Hebraiques.
Singing Lady: see *Ireene Wicker.*
Singin' the Blues: *Hackett & O;* Voc. 5493—*Hampton & O;* Vic. 26557—*Rollini & O;* Dec. 1973—*Osborne & O;* Dec. 1717—*Trumbauer O;* Bru. 7703.
Sing My Tongue-Passiontied No. 95: *Ch. of St. Mary, Arnold,* Cond; Col. 274.
Sing, Sing, Sing: *Goodman & O;* (Fr. alb) Vic. C-28, 36205, 25796.
Sing We and Chant It (Morley): *St. George Sgrs;* (Fr. alb) Col. M 231, 5716—*Madrigal Sgrs;* (Fr. alb) Col. M-306, 4167.
Sing We Noel Once More: *Madrigal Sgrs;* Col. 321.
Sing Ye to the Lord (Bach): see Motet for Double Choir.
Si Oiseau J'Etais A Toi Je Volerais (Henselt): *Joyce,* pf; Dec. 25426.
Si pel ciel: see Otello.
Sirenes (Debussy): *Grand O. des Festivals Debussy;* (Fr. alb) Col. M-344, 69317-18
Sissle, Noble & O: Decca for all Nos: I Take to You; 847—I Wonder Who Made Rhythm; 766—Loveless Love; 154—Old Ark is Moverin'; 154 — Polka Dot Rag; 153 — Rhythm of the B'way Moon; 847—'Tain't a Fit Night Out for Man Nor a Beast; 766—That's What Love Did to Me; 778—Under the Creole Moon; 153—You Can't Live in Harlem; 778.
Sissy-Die Liebe kommt die Liebe geht (Kreisler): *Tauber,* ten; Dec. 20260.
Sistine Choir: Liturgical Music of the Catholic Church; (alb) Vic. M-182, 7811-14.
Sit Down: *Manhattan Ch;* Tim. 1046.
Si Tra I Ceppi (Handel): *Kipnis,* bass; Col. 7224.
Siverkoff, E., Cond: see Boyar Russian Ch.
Six Blue Chips: Cheatin' Cheech; Steel Roof; Dec. 740.
Six Danses de la Renaissance (Gervaise): *Curtis Chamber Music Ens, Bailly,* Cond; Vic. 4325.
Six English Suites: see Suites Nos. 5 and 6 (Bach).
Six Epigraphes Antiques (Debussy): *Pirani & Grand,* duo-pf; (Fr. alb) Col. M-361, 1301.
Six Little Piano Pieces, on. 19 (Schoenberg): *Sanroma,* pf; (Fr. alb) Vic. M-646.
Six Men and a Girl: Scratchin' the Gravel; Zonky; Var. 8190—Tea for Two; Mary Lou Williams; Var. 8193.
Sixteen Concertos for Cembalo (Marcello-Fisher): *Fischer,* pf; Vic. 1693.
67th Psalm (Ives): *Madrigal Sgrs;* Col. 17139.
Skalski, Andre, pf: Romance in D Flat (Sibelius); Nocturne, op. 54, No. 4 (Grieg); Ira. 2R-29-04.
Skaters Band: **Victor for all Nos:** In the Good Old Summer Time; 55302—Jolly Waltz Medley; 55301—Man on Flying Trapeze; 36196—Merry Widow; 36197—Nights of Gladness; 55303—Old Timers Waltz Medley; 55300—Peggy O'Neil; 36197—Since You Called Me Sweetheart; 55303—Three O'Clock in Morning; 36196—Viennese Waltz Medley; 55300—Waltz of the Steins; 55302—World Famous Waltz Medley; 55301.
Skaters (Waldteufel): *International Concert O;* Vic. 35798—*Goodman & O;* (Fr. alb) Col. C-17, 35504—*Boston Pops O, Fiedler,* Cond; Vic. 4396—*Horlick & O;* (alb) Dec. 13, 1987—*Lorand O;* Dec. 25524—*Sadler's Wells O;* Vic. 36238—*Crosby O;* Dec. 2282—*Vienna Sym. O, Kerby,* Cond; Col. 260—*Radio Sym. O;* Var. 8010.
Skogen Sover (Alfven): *Bjoerling,* ten; Vic. 12831.
Skreg En Fuge, Der: *Frijsh,* sop; (Fr. alb) Vic. M-668.
Skutari: *Matthey & O;* (Fr. alb) Dec. 105 3206.
Skyliners, The: La De Doody Do; Voc. 4272.
Skyscrapers (Carpenter): *Victor Sym. O, Shilkret,* Cond; (alb) Vic. M-130, 11250-52, AM-130, 11253-55.
Skyward (Shilkret): *Victor Sym. O;* Vic. 36158.
Slander's Whisper (La Calumnia): see Barbiere Di Siviglia.

Slavonic Dances (Dvorak): C Major, No. 15; *Boston Pops O. Fiedler*, Cond; Vic. 4412—No. 1 in G Minor; *Kreisler*, vio; Vic. 1414—No. 2 in E Minor; *Menuhin*, vio; Vic. 14905—No. 3 in G Major; *Kreisler*, vio; Vic. 7225—No. 7; *Victor Concert O. Bourdon*, Cond; Vic. 36026—No. 8 in G Minor; *Chicago Sym. O;* Vic. 6649—Nos. 4, 5, 7, 11, 13, 14, 15, 16; *Czech Phil. O;* (alb) Vic. M-345, 4353-57; AM-345, 4358-62—op. 46 and op. 72; *Czech Phil. O, Talich*, Cond; (alb) Vic. M-310, 11925 28—No. 1 for piano; *Hess & Harty*, duo-pf; (Fr. alb) Col. M-234, 1235—No. 8 in G Minor; *Renardy*, vio, *Robert*, pf; (Fr. alb) Col. X-129, 69544—No. 1 in C Major; No. 2 in E Minor; *Phil. O, Dobrowen*, Cond; Dec. 25170—No. 3 in D Major; No. 8 in G Minor; *Phil. O, Weissmann*, Cond; Dec. 25395—No. 6 in A Flat Major; *Phil. O. Weissmann*, Cond; Dec. 25543—No. 8 in G Minor; No. 16 in A Flat Major; *Phil. O, Dobrowen*, Cond; Dec. 25144—No. 10 in E Minor; *Spiwakowsky*, vio; Dec. 25379—*Royale Phil. O;* Roy. 1737—Fantasie in B Minor; *Lorand*, vio; Dec. 20267.

Slavonic Rhapsody (Friedmann): *Hastings Phil. O;* Dec. 25647.

Slavonic Rhapsody (Dvorak): *London Phil. O, Beecham*, Cond; (alb) Col. X-55, 68336-87.

Sleep: *T. Dorsey & O;* Vic. 25573—*Garber & O;* Dec. 1069—*Carter & O;* Voc. 5399.

Sleep Baby Sleep: *Wicker*, voc; (Fr. alb) Dec. 127. 18053.

Sleepers Awake a Voice is Calling (Reger): *Bullock*, ogn; Vic. 11159.

Sleeping Beauty, The: *Wicker*, voc; Dec. 1410-11.

Sleeping Beauty (Tschaikowsky); *Weber & O;* Vic. 36132—*Dragonette*, sop; Vic. 4457—*Boston Pops O, Fiedler*, Cond; Vic. 11932—*Sadler's Wells O, Lambert*, Cond; (alb) Vic. M-673, 12765 67.

Sleepy Time Gal: *Gray & O;* Dec. 15042—*Silvester & O;* Dec. 1895—*Lunceford & O;* Dec. 908—*Miller & O;* Voc. 5051—*Sleepy Hall O;* Voc. 4287—*Martin & O;* Blu. 7378—*Geyer*, ogn; Blu. 7713.

Slepoushkin, Stephen, bar: Baikal; (alb) Dec. 42, 2371—Flax Sparkling Wine; (Fr. alb) Dec. 42, 2369.

Slim and Slam: **Vocalion for all Nos:** Buck Dance Rhythm; 4251—Chinatown, My Chinatown; 4021—Dancing On the Beach; 4110—Dopey Joe; 4251—8, 9, and 10; 4163—Ferdinand the Bull; 4110—Flat Foot Floogee; 4021—Humpty Dumpty; 4461—It's Gettin' Kinda Chilly; 4594—Laughing in Rhythm; 4461—Jump Session; 4346—Look A There; 4225—Oh Lady Be Good; 4163—Sweet Saforina; 4594—That's What You Call Romance; 3981—Ti Pi Tin; 3981—Tutti Frutti; 4225—Vol Vist Du Gaily Star; 4346

Slonimsky, Nicolas, Cond: see Octandre (Varese); Ionisation (Varese).

Smallens, Alexander, Cond; *Decca Sym. O:* Peter and the Wolf; (alb) Dec. 130, 29064-66.

Smeck, Roy, gtr: Guitarese; Slippery Fingers; Voc. 1089.

Smeck, Roy & O: **Decca for all Nos. unless otherwise indicated:** Drowsy Waters; My Isle of Golden Dreams; Var. 8150 — The Little Church in the Valley; Save the Last Dance for Me; Var. 8174—Gaucho Serenade; Leanin' on the Ole Top Rail; 3021—Careless; 2929—Faithful Forever; 2943—On a Little Street in Singapore; 2929—This Changing World; 2943—Angel in Disguise; Hear My Song Violetta; 3160—Sky Fell Down; Yours Is My Heart Alone; 3159—Carolina Moon; Sweet Hawaiian Moon; Var. 8043—Goodnight Sweetheart; Call Me Darling; 8044—Let Me Call You Sweetheart; O Solo Mio; Var. 8021—We Will Always Be Sweethearts; Paradise; Var. 8027—Moonlight Madonna; Shadow Waltz; Var. 8037—On the Isle of May; When You Wish Upon a Star; 3035—After Looking at You; 2235—Alone; 719—At a Little Hot Dog Stand; 2469—Begone; 2585—Beside a Moonlit Stream; 1920—Better Luck Next Time; 1499—Boots and Saddle; 650—Bugle Call Rag; 1479—But Where are You?; 736—Cathedral in the Pine; 1817—Chimes of Notre Dame; 2795—Echo Valley; 1045—For Tonight; 2724—Gypsy Told Me, A; 1739—Have You Forgotten so Soon?; 2194—Heaven Can Wait; 2358—Honolulu Stars and Hawaiian Guitars; 736—I Can't Pretend; 1038—If We Never Meet Again; 934—If What You Say Is True; 2809—I'll Remember; 2724—I Never Knew Heaven Could Speak; 2434—In the Chapel in the Moonlight; 1038—I Promise You; 2327—Is That the Way to Treat a Sweetheart?; 2100—I Still Love to Kiss You Goodnight; 1499—It's a Sin to Tell a Lie, w; 854—I Used to Be Color Blind; 2015—I Wasn't Lying When I Said I Love You; 934—I Won't Believe It; 2358—I Won't Tell a Soul; 2194—Little Lady Make-Believe; 1802—Little Ren-Let Me Whisper; 1817—Limehouse Blues; 1479 dezvous in Honolulu; 719—Love Walked in; 1750—Mexicali Rose, w; 2235—Midnight Blue; 962—Moon Got in My Eyes; 1386—Moon'light on the Highway; 1399—Moon Love; 2610—Moon Over Miami; 649—More Than Ever; 1640—Now it Can Be Told; 1920—Old Fashioned Locket, w; 2443—On a Little Bamboo Bridge; 1112—On the Beach at Bali Bali; 854—On the Sentimental Side; 1640—On Treasure Is'and; 649—On With the Show; 1386—Out of Port; 2731—Prairie Boy; 2610—Red Sails in the Sunset; 650—Red Skies in the Night; 2327—Remember Me?; 1399—Same Sweet You, The, w; 1931—Say You'll be Mine, w; 2443—Serenade in the Night; 1145—Seventeen; 2809—Smoke From a Chimney; 1622 — Somebody Nobody Knows, w; 2585 — South of the Border; 2731 — Sweet as a Song; 1622 — Sweetheart Let's Grow Old Together - Waltz; 962 — There's a New Moon Over the Old Mill; 1750 — There's a Village in a Valley; 1802—This Year's Kisses; 1117—Ti-Pi-Tin, w; 1739—Trust in Me; 1112—Tu-Li-Tulip Time; 2015—Wanted; 1156—We'll Rest at the end of the Trail; 861—What Will I Tell My Heart?; 1156 — When the Poppies Bloom Again; 1145—Who Told You I Cared; 2795—Will You Remember Tonight Tomorrow?; 1931—Wintertime Dreams; 1045—Wishing; 2484—Would You?, w; 861—You Grow Sweeter as the Years Go By; 2469—You're a Sweetheart; 1571—You're Laughing at Me; 1117—You're the Only Star; 2100—You Took the Words Right Out of My Heart; 1571.

(Smetana):
From Bohemia's Meadows and Forests; alb) Vic. M-523, AM-523——
The Bartered Bride: Overture; Col. 7314; BP. 95036——Wer in Lieb Entbrannt; Col. 9096; Dec. 25810—Circus March; Col 263——Noch Ein Weilchen. Marie; Col. 9096—Selections; Vic. 1555, 1761, 8694; Dec. 25168——
The Moldau: (alb) Vic. M-523, AM-523; Vic. 21748-49, 11434-35; Dec. 25203-04——
Quartet in E Minor; (alb) Vic. M-63; (alb) Col. M-405, AM-405; (alb) Vic. M-675, AM-675——
Wiegenlied; Vic. 1839——
Aus der Heimat; Col. 68480——
Polka in F Sharp Major, op. 7, No. 1; Dec. 20229——
see also Anthologies: Opera Music—Opera Fantasies.

Smiles: *Goodman Quar;* Vic. 25660—*Tomlin*, voc; Dec. 1821—*Ring & O;* Dec. 149—*Kaye & O;* Voc. 4322—*Senter & O;* Blu. 6957.

Smilin' Through (Penn): *Eddy*, bar; (Fr. alb) Vic. C-27, 4367—*Crooks*, ten; Vic. 1696—*Werenrath*, bar; Vic. 1427.

Smith, Bessie: Young Woman's Blues; Baby Doll; UHCA. 5-6—One and Two Blues; HRS. 2—Alexander's Ragtime Band; Back Water Blues; Careless Love Blues; Money Blues; Muddy Water Blues; Nobody Knows You When You're Down and Out; Reckless Blues; St. Louis Blues; There'll Be a Hot Time in the Old Town Tonight; Trombone Cholly; Weeping Willow Blues; Yellow Dog Blues; (alb) Col. C-8, 3171-76.

Smith, Cyril, nar: Lion and Albert; Old Sam; Blu. 10574—My Lord the Carriage Awaits; With Me Gloves in Me 'And and Me 'At on One Side; Blu. 10681.

Smith, Jabbo & O: Jazz Battle: Boston Skuffle; UHCA. 43-44—Absolutely; How Can Cupid Be So Stupid; Dec. 1712—More Rain More Rest; Rhythm in Spain; Dec. 1980.

(Smith, J. C.): No More Dance I'll Make for Fish; (Fr. alb) Col. M-402.

Smith, Kate, voc: **Victor for all Nos. unless otherwise indicated:** And the Angels Sing; 26235—Bei Mir bist du Schon; 25752—Don't Worry Bout Me; 26235—God Bless America; 26198—I Cried for You; 26214—If I Didn't Care; 26245—If I Had My Way; 26245—It's Never Too Late; 26214—Star Spangled Banner; 26198—There's a Gold Mine; 25752—When the Moon Comes Over the Mountain; 25760—You're a Sweetheart; 25760—So Long; When You Wish Upon a Star; Col. 35413—I'm Stepping Out With a Memory Tonight; The Woodpecker Song; Col. 35398—College Rhythm; Let's Give Three Cheers for Love; Dec. 277—The Continental; When My Ship Comes In; Dec. 288—I'm Growing Fonder of You; Stay as Sweet as You Are; Dec. 276.

Smith, Leonard, ct: Bride of the Waves; Ecstasy; Vic. 26389—Kiss in the Dark; Spanish Caprice; Vic. 26431—My Heaven of Love; Sounds from the Hudson; Vic. 26457.

Smith, Pine Top & O: Boogie Woogie; Pine Top Blues; UHCA. 113

Smith Ruby, voc: 'Lectric Chair Blues; Hard Up Blues; Blu. 7864—Back Water Blues; He's Mine All Mine; Voc. 4903.

Smith, Stuff & O: After You've Gone; You'se a Viper; Voc. 3201 — My Thoughts; My Blue Heaven; Var. 8081—Sam the Vegetable Man; When Paw Was Courtin' Maw; Var. 8063—Onyx Club Spree; Twilight in Turkey; Dec. 1279—Upstairs; Where is the Sun; Dec. 1287—Crescendo in Drums; I've Got You Under My Skin; Var. 8242—It's Up to You; Joshua; Var. 8251.

Smith, Willie, pf: Morning Air; Passionette; Dec. 2269.

Smith, Willie & O: **Decca for all Nos:** Achin' Hearted Blues; 1503—Blues Why Don't You Let Me Alone; 1957—Get Acquainted With Yourself; 1380—Harlem Joys; 1144—Honeymoonin' on a Dime; 1503—I Can See You All Over the Place; 1291—I'm All Out of Breath; 1308—I've Got to Think It Over; 1957—Knock Wood; 1366——More than That; 1308 — Old Stamping Ground; 1380 — Peace Brother Peace; 1366—Streamline Gal; 1144—The Swampland; 1291.

Smoke Gets in Your Eyes: *Newman & O;* Dec. 2301—*Ambrose & O;* Dec. 333—*Tracy*, voc; Dec. 428—*Mantovani & O;* Col. 292—*T. Dorsey & O;* Vic. 25657—*Niesen*, voc; Vic. 24454—*Victor Salon O;* Vic. 24609—*Whiteman & O;* Vic. 24455—*Reisman & O;* Bru. 6715—*King & O;* Vic. 26329—*Hall & O;* Blu. 5328.

Smoothies, The: **Bluebird for all Nos:** Easy Does It; Pretty Baby; Blu. 10640—Beautiful Buxom Bar Maid; 10542—Friendship; 10616—Goody Goodbye; 10501—No Mama No; 10501—Say Si Si; 10616—Starlit Hour; 10542—If I Had My Way; Show Your Linen Miss Richardson; 10228—Alabamy Bound; You're an Old Smoothie; 10279—Chew Chew Chew; Breezin' Along With the Breeze; 10295—Ain't She Sweet; Steamboat Bill; 10310—It's Funny to Everybody But Me; Everybody's Happy for Myrtle; 10422.

Smyrna: *Matthey & O;* (Fr. alb) Dec. 105, 3206.

Snyder, Bobby & O: At a Perfume Counter; Moonlight on the Sunset Trail; Voc. 4043—Heigh-Ho; Some Day My Prince Will Come; Voc. 4028.

Snow, Helen, sop: Jag langtar dig; Skogen Sover (Alfven); Ira. 2R-29-06.

Snow (Lie): *Szigeti*, vio; Col. 17130.

Snowflakes, op. 47, (Gretchaninoff): *Rosing*, ten; (alb) Dec. 9, 29049.

Snow is Dancing, The (Debussy): see The Children's Corner Suite.

Snow Maiden-Dance of the Tumblers (Rimsky-Korsakov): *London Sym. O, Coates*, Cond; Vic. 11454.

Snow White and the Seven Dwarfs: Sung by *Snow White & Seven Dwarfs;* Vic. 25735-37—*Luther & Layman*, voc; Dec. 1700-2.

Snyder, Terry Trio: Swingin' a Dream; Parade of the Little White Mice; Var. 8108—Moon Ray; Blue Rain; Var. 8111.

Sobbin' Blues: *Berigan & O;* Vic. 26116—*Shaw & O;* Voc. 4686.

Soc des Concers du Conservatoire O, Weingartner, Cond: Alcina Suite (Handel); (alb) Col. X-164.

Soc. des Concerts O, Fendler, Cond: Overture in B Flat (Mozart); Vic. 12327.

Societe Des Instruments Anciens, La: Le Jardin des Amours (Casedesus); Col. 69870—Plaisirs Champetres, Les (Montclair); (alb) Col. X-58—Recreations de la Campagne, Las (Casadesus); (alb) Col. X-132.

(Soderbert): Fagelns Visa; Vic. 2052.

(Soederman): Swedish Wedding March; Dec. 25784.

Soeur Monique (Couperin): *Columbia Broadcasting Sym, Barlow*, Cond; (Fr. alb) Col. X-145, 69686.

Softly As in a Morning Sunrise: *Horlick & O;* (Fr. alb) Dec. 98, 2888—*Peerce*, ten; Roy. 1883—*Shaw & O;* Blu. 10054.

Sogno II: see Manon.

Sogno soave e casto: see Don Pasquale.

Soiree dans Grenade (Debussy): *Gaillard*, pf; Dec. 25353—*Copeland*, pf; (Fr. alb) Vic. M-198, 7963 — *Paris Conservatory O, Coppola*, Cond; Vic. 12033.

Soiree de Vienne (Schubert-Liszt): *Rosenthal*, pf; Vic. 1854.

Soiree Dans Granade (Debussy): *Gieseking*, pf; (Fr. alb) Col. M-314. 68575.

Sokol March (Suk): *Czech. Phil. O;* Vic. 4459.

Soldier's Chorus: see Faust and Trovatore.

Soldier's Joy: *Victor O;* Vic. 20592—*National Folk Dance O, Foster*, Cond; Col. 335.

Solea: *Gomez*, gtr; Dec. 23092.

Solemn Mass: see Missa Solemnis (Beethoven).

Solemn Melody for Organ & Orchestra (Davies): *Halle O, Harty*, Cond; Col. 7136.

Solemne in quest' ora: see Forza del Destino.

(Soler): Concerto G Major; Col. 69842.

Solidarity Forever: *Manhattan Ch;* Tim. 1045.

Solid Men to the Front (Sousa): *Sousa's Band;* Vic. 20305.

Soliloquy (Bloom): *Whiteman & O:* Vic. 35828—*Everett & O;* Blu. 5327.

Solitude: *Ellington & O;* Bru. 6987; Col. 35427; Vic. 24755—*Ellington*, pf; Bru. 7990—*Daniels & O;* Dec. 2798—*Armstrong & O;* Dec. 666—*Lunceford & O;* Dec. 299—*Dorsey Bros. O;* Dec. 15013—*Mills Bros*, voc; Dec. 1082—*Rollini Trio;* Voc. 5376—*Sullivan & O;* Voc. 5531 — *Forsythe-Young*, duo-pf; Vic. 26224—*Hylton & O;* Vic. 25555.

Solitude (Tschaikowsky): *Philadelphia O, Stokowski*, Cond; Vic. 14947.

Soll Ich Den Sterben (Wolff): *Wolff*, bar; (Fr. alb) Col. M-268, 4149.

Soll ich Lauschen: see Tristan und Isolde.

Solomon (Handel): Overture; *Queen's Hall O, Wood*, Cond; Dec. 25742—see also: Arrival of Queen of Sheba; May No Rash Intruder.

Solo per te Lucia: *Gigli*, ten; Vic. 1686.

Solvejg's Song; see Peer Gynt.

Somebody Loves Me: *Goodman & O;* Vic. 25497—*Crosby*, voc; Dec. 2874—*Edwards*, voc; Dec. 1166—*Herth*, ogn; Dec. 1445—*Rollini & O;* Dec. 359—*Kaye & O;* Voc. 3932—*Bullock & O;* Voc. 4402—*Garber & O;* Voc. 5319.

Somebody Stole My Gal: *Basie & O;* Col. 35500—*Waller & O;* Vic. 25194—*Roy & O;* Dec. 845, 1507, 1387—*McGee & O;* Var. 8239—*Beiderbecke & O;* Bru. 8242—*F. Henderson & O;* Var. 8053.

Some Day He'll Come: See Madama Butterfly.

Someday I'll Find You; *Reisman & O;* Vic. 22904—*Hildegarde*, voc; Dec. 23099—*King & O;* Dec. 1099—*Kunz*, pf; Lib. 6405.

Someday Sweetheart: *Venuti-Lang & O;* UHCA. 106—*Goodman Trio;* Vic. 25181—*Crosby*, voc; Dec. 101—*Panico & O;* Dec. 159—*Bailey & O;* Voc. 3057—*Basie & O;* Col. 35333—*Condon & O;* (Fr. alb) Dec. 140. 18041—*Spanier & O;* Blu. 10384—*Goodman Trio;* Blu. 10463.

Some Folks Like to Sigh: see Foster.

Some of These Days: *Geyer*, ogn; Blu. 6958—*Nichols & O;* Bru. 20091—*Crosby*, voc; Voc.

2869—*Tucker*, voc; Dec. 1472—*Quintet of Hot Club of France;* Dec. 23004—*Fisher & O;* Dec. 2168—*Hylton & O;* Dec. 411—*Mills Bros*, voc; Dec. 228—*Kunz*, pf; Dec. 1491—*Carpenter & Smeck;* Var. 8004—*Robertson & O;* Var. 8026.

Sometimes I Feel Like a Motherless Child: *M. Bailey*, voc; Voc. 5209—*Anderson*, con; Vic. 1982, (Fr. alb) Roy. 17, 1765.

Sometime We'll Understand (McGranahan): *Trinity Quar;* Vic. 19877—*Andrews*, ogn; Vic. 21322.

Somewhere a Voice is Calling: *Alda*, sop; Vic. 1189—*McCormack*, ten; Vic. 1247—*Crawford*, ogn; Vic. 21207—*Teagarden & O;* Col. 35450.

Sommeil de L'enfant Jesus, Le (Gevaert): *Hamilton College Ch;* Roy. 1865.

Sonatas:

(Bach, J. C.): in E-Rondo; *Samuel*, pf; (Fr. alb) Col. M-233, 830——

(Bach, J. S.): No. 1 in G Minor: *Menuhin*, vio; Vic. 8361-62—*Szigeti*, vio; (alb) Col. X-1, 67989-90—Andante; *Casals*, cel; Vic. 7368—Adagio; *Milstein*, vio; (Fr. alb) Col. X-61, 68477——No. 1 in G for Harpsichord and Viola da Gamba; *Wolff*, hschd; *Scholz*, viola da Gamba (alb) Col. X-104, 69276-77——No. 2 in A Minor-Andante; *Menuhin*, vio; Vic. 14324——No. 3 in C Major; *Menuhin*, vio; (alb) Vic. M-284, 8830-32; AM-284, 8833-35——in D Minor; *Busch*, vio; (alb) Vic. M-133, 7554-56; AM-133, 7557-59——No. 6 in E for Violin-Prelude; *BBC Sym. O;* (Fr. alb) Vic. M-214, 11695——for cello; *National Sym. O, Damrosch*, Cond; Vic. 7322——No. 1 in B Minor; No. 2 in E Flat Major; No. 4 in C Major; *Pessl*, hschd; *Barrere*, fl; (alb) Vic. M-406, 14617-20; AM-406, 14621-24——in A Minor for flute: *LeRoy*, fl; (alb) Mus. 32, 1110-11—*Moyse*, fl; Col. 17066——No. 2 in D for Harpsichord and Viola da Gamba; *Wolff*, hschd; *Scholz*, viola da gamba; (alb) Col. X-111, 69333-34——No. 3 in G Minor for Harpsichord and Viola da Gamba; *Wolff*, hschd; *Scholz*, viola da gamba; (alb) Col. X-147, 69720-21——No. 5 in E Minor; No. 6 in E Major; *LeRoy*, fl; *Leveque*, hschd; *Kirsch*, cel; (alb) Mus. 16, 1067-70——No. 4 in D Minor-Chaconne; *Gramatte*, vio; Dec. 25820-21——for Harpsichord and Violin; *Schwarz*, vio; *Ehlers*, hschd; (alb) Gam. MS-7, 12.117-22——

(Bach, K. U. E.): in F Minor for Piano; *Samuel*, pf; (Fr. alb) Col. M-233, 830——in G for Piano; *Samuel*, pf; (Fr. alb) Col. 233, 831——in A Minor; *Pessl*, hschd; (alb) Vic. M-606, 15640-41——

(Bach, W. F.): in C Major; *Wolff*, pf; Mus. 1011——

(Beethoven): in C Minor, op. 13: *Bachaus*, pf; Vic. 6771-2—*Szreter*, pf; Dec. 25230-31——in C Sharp Minor, op. 27, No. 2-Moonlight: *Szreter*, pf; Dec. 20015-16—*Petri*, pf; (alb) Col. X-77, 68981-82—Adagio Sostenuto: *Paderewski*, pf; Vic. 6690—*Victor Concert O;* Vic. 36038——*Bauer*, pf; Vic. 6591-2—*Paderewski*, pf; (alb) Vic. M-349, 14372-73—*Bachaus*, pf; Vic. 8735-36——in F Minor, op. 57, No. 23-Appassionata: *Bauer*, pf; Vic. 6697-98—*Fischer*, pf; (alb) Vic. M-279, 8792-94; AM-279, 8795-97—*Serkin*, pf; (alb) Vic. M-583, 15536-38; AM-583, 15539-41—*Gieseking*, pf; (alb) Col. M-365, 69570-72; AM-365, 69573-75——in B Flat Major, op. 106; *Schnabel*, pf; (alb) Vic. M-403, 14598-603; AM-403, 14604-09——in A Flat, op. 110; *Lamond*, pf; Vic. 7718-19——in E Flat Major, op. 12; *Busch*, vio; *Serkin*, pf; Vic. 7560-61——in D Major, op. 12, No. 1; *Menuhin*, vio; *Giesen*, pf; (alb) Vic. M-91, 7360-62; AM-91, 7363-65——in F Major, No. 5, op. 24: *Goldberg*, vio; *Kraus*, pf; (alb) Dec. 2, 29026-28—*Busch*, vio; *Serkin*, vio; (alb) Vic. M-228, 8351-53; AM-228, 8354-56——in C Minor, op. 30, No. 2; *Busch*, vio; *Serkin*, vio; (alb) Vic. M-283, 8821-23; AM-283, 8824-26——in G Major, op. 30, No. 3; *Heifetz*, vio; *Bay*, pf; (alb) Vic. M-570, 15457-59; AM-570, 15460-62——No. 9, A Major, op. 47-Kreutzer: *Goldberg*, vio; *Kraus*, pf; (alb) Dec. 2, 29029-32—*H. Menuhin*, pf; *Y. Menuhin*, vio; (alb) Vic. M-260, 8642-45; AM-260, 8646-49—*Hubermann*, vio; *Friedman*, pf; Dec. 25505-08——in G Minor, op. 5, No. 2; *Schnabel*, pf; *Piatigorsky*, cel; (alb) Vic. M-281, 8807-09; AM-281, 8810-12——No. 26; *Victor O;* Vic. 24795——in A Major, op. 69: *Casals*, cel; *Schulhof*, pf; (alb) Vic. M-134, 7568-70; AM-134, 7571-73—*Feuermann*, cel; *Hess*, pf; (alb) Col. M-312, 69081-83; AM-312, 69084-86——in C Major, op. 102, No. 1; *Casals*, cel; *Horszowski*, pf; Vic. 14366-67——in D Major, op. 28; *Szreter*, pf; Dec. 20004, 20054, 25437——No. 29 in B Flat Major; *Kempff*, pf; (alb) BP. 4, 95020-4, 95025-9——No. 2, A Major, op. 12, No. 2; *Goldberg*, vio; *Kraus*, pf; (alb) Dec. 3, 29033-34——No. 6, A Major, op. 30, No. 1; *Goldberg*, vio; *Kraus*, pf; (alb) Dec. 3, 29035-37——in F for Horn and Piano, op. 17; *Freiberg*, horn; *Pessl*, pf; (alb) Col. X-86, 69068-69——No. 8 in G for Violin and Piano, op. 30, No. 3; *Milstein*, vio; *Balsam*, pf; (alb) Col. X-137, 69623-24—— No. 17 in D Minor for Piano, op. 31, No. 2; *Gieseking*, pf; (alb) Col. X-39, 67996-97——No. 21 in C for Piano, op. 53; *Gieseking*, pf; (alb) Col. M-358, 69476-78; AM-358, 69479-81——No. 24 in F Sharp for Piano, op. 78; *Petri*, pf; Col. 68939——No. 27 in E Minor for Piano, op. 90; *Petri*, pf; (alb) Col. X-71, 68883-84——No. 32 in C Minor for Piano, op. 111; *Petri, pf;* (alb) Col. M-263, 68584-86; AM-263, 68587-89——

(Bloch): Sonate; *Gingold*, vio; *B. Rubinstein*, pf; (alb) Vic. M-498, 12310-13; AM-498, 12314-17——for Violin and Piano; *H. Berkley*, vio; *M. Berkley*, pf; (alb) Gam. 3, 12.106-09——

(Brahms): in G Major, op. 78; *Busch*, vio; *Serkin*, pf; (alb) Vic. M-121, 7487-89; AM-121, 7490-92——No. 2 in A Major, op. 100; *Spalding*, vio; *Benoist*, pf; (alb) Vic. M-288, 8858, 1724-25——No. 2 in A Major-1st, 2nd & 3rd mvts; *Busch*, vio; *Serkin*, pf; Vic. 8359-60——No. 3 in D Minor, op. 108: *Kochanski*, vio; *Rubinstein*, pf; (alb) Vic. M-241, 8483-85; AM-241, 8486-88—*Szigeti*, vio; *Petri*, pf; (alb) Col. M-324, 69155-57; AM-324, 69158-60—Adagio; *Szigeti*, vio; Col. 67621——in E Flat Major, op. 120, No. 2: *Primrose*, va; *Moore*, pf; (alb) Vic. M-422, 14736-38; AM-422, 14739-41—*Thurston*, clar; *Foggin*, pf; Dec. 25722-24——in E Minor, op. 38; *Rubinstein*, pf; *Piatigorsky*, cel; (alb) Vic. M-564, 15434-36; AM-564, 15437-39——No. 2 in F Major, op. 99; *Casals*, cel; *Horszowski*, pf; (alb) Vic. M-410, 14699-02; AM-410, 14703-06——in F Minor for Clarinet and Piano, op. 120, No. 1; *Weber*, clar; *Lev, pf;* (alb) Mus. 27, 1097-99——No. 1 in E Minor for Cello and Piano; *Feuermann*, cel; *Der Pas*, pf; (alb) Col. M-236, 68379-81——No. 2, op. 2, in F Sharp Minor; *Loesser*, pf; FRM. 15, 16 & 17——

(Chopin): in B Flat Minor, op. 35: *Rachmaninoff*, pf; (alb) Vic. M-95, 1489-92; AM-95, 1493-96—*Kilenyi*, pf; (alb) Col. M-378, 69667-71; AM-69672-74——No. 3 in B Minor, op. 58; *Brailowsky*, pf; (alb) Vic. M-548, 15370-72; AM-548, 15373-75——

(Cimarosa): in A for Guitar; *Oyanguren*, gtr; Col. 17118——

(Clementi): in B Flat Major, op. 47; *Loesser*, pf; FRM. 21-22——in G Minor; *Loesser*, pf; FRM. 13-14——No. 1 & 2; *Castagnetta & Kaye*, duo-pf; (Fr. alb) Tim. 3-K, 1304——op. 36, No. 1, 1st mvt; *Griggs*, pf; Gam. 5000—op. 36, No. 2 & 3; *Griggs*, pf; Gam. 5000——

(Corelli): in E Minor for Violin & Piano; *Renardy*, vio; Col. 69152——for Violin & Basso Continuo, No. 5, op. 5; *Columbia Broadcasting Sym, Barlow*, Cond; (Fr. alb) Col. X-138, 69633——No. 12 for Violin & Harpsichord, *Bratza*, vio; *Jackson*, hschd; (Fr. alb) Col. M-232, 501——

(Debussy): No. 3 for Violin & Piano; *Dubois*, vio; *Maas*, pf; (alb) Col. X-44, 68878-79——for Flute, Harp and Viola; *Moyse*, fl; *Laskine*, hp; *Ginot*, va; Dec. 20085-87——

(Eccles-Koussevitzky): Largo-String Bass Solo with Piano; *Koussevitzky*, stg. bass; Vic. 7159——

(Enesco): No. 3 in A Minor, op. 25; *H. & Y. Menuhin*, pf. & vio; (alb) Vic. M-318, 14107-09; AM-318, 14110-12——

(Faure): in A Major, op. 13; *Heifetz*, vio; *Bay*, pf; (alb) Vic. M-328, 14195-97; AM-328, 14198-200——

(Ferroud): in A for Cello & Piano; *Marechal*, cel; *Pignari-Salles*, pf; (alb) Col. X-89, 69099-100——

(Field): in C Minor, op 1, No. 3; *Merrick*, pf; Dec. 25788-89——

(Franck): in A Major: *Heifetz*, vio; *Rubinstein*, pf; (alb) Vic. M-449, 14895-97; AM-449, 14898-900—*Spalding*, vio; *Benoist*, pf; (alb) Vic. M-208, 8274-77; AM-208, 8278-81—*Cortot*, pf; *Thibaud*, vio; (alb) *Vic.* M-81, 8175-78; AM-81, 8179-82—*Dubois*, vio; *Maas*, pf; (alb) Col. M-158, 67928-31——

(Frederick the Great): in G Minor for Flute; *Frenz*, fl; with *Stg. Quintet;* Dec. 20498——

(Galuppi): in D Major; *Feuerring*, pf; Tim. 1313——

(Geminiani): in C Minor; *Belnick*, vio; *Padwa*, pf; (alb) Col. X-155, 69794-95——

(Griffes): for Piano; *Potter*, pf; FRM. 10-11——

(Grieg): in C Minor; *Rachmaninoff*, pf; *Kreisler*, vio; (alb) Vic. M-45, 8112-14——

(Handel): in A Major for Violin and Figured Bass, op. 1, No. 14; *Frenkel*, vio; *Hunkins*, cel; *Wolff*, hschd; Mus. 1082——in C Major for Viola da Gamba & Harpsichord; *Grummer*, va; *Linde*, hschd: Dec. 25093-94——in F Major for Violin and Figured Bass, op. 1, No. 12; *Frenkel*, vio; *Hunkins*, cel; *Wolff*, hschd; Mus. 1030-31——No. 4 in D for Violin and Piano, op. 1, No. 13; *Szigeti*, vio; *Magalov*, pf; Col. 17098-99——No. 6 in E Major; *Spalding*, vio; Vic. 14029——No. 6 in G Minor; *Pessl*, hschd; *Miller*, oboe; Vic. 15378——for Two Flutes; *Moyse & Honegger*, fls; Vic. 12492——

(Harris): for Piano; *J. Harris*, pf; (alb) Vic. M-568, 12445-46——

(Haydn): in C Major; E Minor; D Major; *Feuerring*, pf; (alb) Tim. 6-M——in F Major, No. 20; *Loesser*, pf; FRM. 19——No. 1 in E Flat; *Horowitz*, pf; Vic. 8489-90——No. 11 from Presto; *Wolff*, pf; (alb) Col. 158, 17186-7——

(Hindemith): No. 3 for Viola and Piano; *Hindemith*, va; *Sanroma*, pf; (alb) Vic. M-572, 1987-90; AM-572, 1991-4——for Piano for Four Hands; *Sanroma*, pf; *Hindemith*, va; (alb) Vic. M-637, 15822-2040——for Solo Cello, op. 25, No. 3; *Feuermann*, cel; Col. 69001——for Solo Viola, op. 25, No. 1; *Hindemith*, va; Col. 17083-85——for Viola and Piano, op. 11; *Primrose*, va; *Sanroma*, pf; (alb) *Vic.* M-547, 15367-68——

(Lazar): for Piano; *Iturbi*, pf; (Fr. alb) Vic. M-565, 15441——

(Lekeu): in G Major; *H. & Y. Menuhin*, pf. & vio; (alb) Vic. M-579, 15488-91; AM-579, 15492-95——

(Liszt): in B Minor; *Horowitz*, pf; (alb) Vic. M-380, 14494-96; AM-380, 14497-99——

(Marcello): No. 4 in G Minor; *Amer. Soc. of Ancient Inst;* (Fr. alb) Vic. M-215, 1662——in F Major; *Hindemith*, cel; *Ehlers*, hschd; Dec. 20078——

(Martini): for Flute, Violin and Piano; *Moyse Trio;* (alb) Vic. M-597, 12493-94——

(Mendelssohn): No. 6 in D Minor; *Commette*, ogn; Col. 402 — *Mignan*, ogn; Dec. 20639——

(Mozart): in A for Piano, K. 331; *Gieseking*, pf; Col. 68595——in A Major; *Iturbi*, pf; Vic. 11593-94——in B Flat for Cello & Bassoon, K. 292; *Schuster*, cel; *Kohon*, bas; Vic. 12149——in B Flat for Piano, K. 570; *Gieseking*, pf; (alb) Col. X-79, 68998-99——in C Major, K. V. 296; *Menuhin*, vio; *Giesen*, pf; (Fr. alb) Vic. 91, 7362——in C Major, K. 545; *anon*, pf; Tim. 1314—*anon*, hschd; Tim. 1320——in C for Organ & Small Orchestra, K. 329; in F for Organ & Strings, K. 145; *Pierront*, ogn. with *O. Gerlin*, Cond; Col. 69625——in C for Violin & Piano, K. 296; *Milstein*, vio; *Balsam*, pf; (alb) Col. X-143, 69683-84——in D Major, K. 448: *Castagnetta & Kaye*, duo-pf; (Fr. alb) Tim. 3-K, 1302-03—*Weiner & Doucet*, duo-pf; (alb) Col. X-106, 69324-25——in E Flat Major, K. 282; in G Major, K. 283; *Long*, pf; (alb) Mus. 13, 1058-60——in F Major, K. 332; *Iturbi*, pf; (alb) Vic. M-565, 15440-1——in F Major, K. 377: *Busch*, vio; *Serkin*, pf; Vic. 15175-76——in F Major, K. 332; in D Major; K. 485; *Wolff*, pf; (alb) Mus. 1, 1013-15——No. 10 in B Flat Major, K. 378; No. 15 in B Flat Major, K. 454; *Heifetz*, vio; *Bay*, pf; (alb) Vic. M-343, 14326-30; AM-343, 14331-35——No. 10 in C Major, K. 330; *Ansorge*, pf; Dec. 25357——No. 11 in A Major, K. 331; *Kartun*, pf; Dec. 20073——No. 14 in C Minor for Piano; K. 457; *Gieseking*, pf; (alb) Col. X-93, 69162——No. 28 in E Minor for Violin & Piano, K. 304; *Szigeti*, vio; *Magalov*, pf; Col. 69005——No. 34 in F Major, K. 376; *Eweler*, vio; *Ehlers*, hschd; Dec. 25025——No. 39 in B Flat for Violin & Piano, K. 454; *Soriano*, vio; *Tagliafera*, pf; (alb) Col. X-131, 69593-94——No. 42, in A Major, K. 526; *H. Menuhin*, pf; *Y. Menuhin*, vio; Vic. 8442-3——

(Paganini): XII in E Minor; *Renardy*, vio; *Robert*, pf; Col. 17132—11 and 12, op. 3; *Spiwakowsky*, vio; Dec. 25049——

(Paradies): in D Major; *K. Schnabel*, Vic. 4294——

(Paradisi): in A Major; *anon*, pf; Tim. 1309——

(Pergolesi): No. 12 for Violin & Piano; *Milstein*, vio; *Mittmann*, pf; Col. 69179——

(Pizzetti): in A; *Y. & H. Menuhin*, vio. & pf; (alb) Vic. M-615, 15721-24; AM-615, 15726-28——

(Platti): No. 1 in E Minor for Violin & Piano; *Renardy*, vio; *Robert*, pf; Col. 69655——

(Powell): Sonata Virginianesque, op. 7; *Brown*, vio; *Powell*, pf; Roy. 1870-72——

(Purcell): in A Minor, set 11, No. 3; *Pougnet*, vio; *Grinke*, vio; *Ord*, hschd; Dec. 25615——in F Major, Set 11, No. 9: *Pougnet*, vio; *Grinke*, vio; *Ord*, hschd; Dec. 25614——in G Minor for Violin and Figured Bass; *Frenkel*, vio; *Hunkins*, cel; *Wolff*, hschd; Mus. 1023——

(Porpora): in G Major; *Szekely*, vio; *Frid*, pf; Dec. 25877——

(Quantz): for Flute in G Minor-1st mvt; *Frenz*, fl; Dec. 20498——

(Rachmaninov): in G Minor for Cello & Piano, op. 19; *Hubert*, cel; *Cherkassky*, pf; (alb) Col. M-225, 68343-46——

(Reger): in F Sharp Minor; *Busch*, vio; *Serkin*, pf; (Fr. alb) Vic. M-132, 7564——

(Saint-Saens): No. 2 in F for Cello & Piano, op. 123; *Bazelaire*, cel; *Phillipp*, pf; (alb) Col. X-119, 69445-46——

(Rosenmuller): in E Minor; *Ars Rediviva;* Vic. 12489——

(Sammartini): A Minor for Violin-Canto amoroso; *Senatra*, vio; Dec. 20644——

(Scarlatti): in A Major; in C Minor; *Pessl*, hschd; Vic. 1942——in A; *Bauer*, pf; (alb) Sch. 1——for Harpsichord; *Pessl*, hschd; (alb) Col. M-298, 17091-96——in C Major; C Minor; G Major; *Feuerring*, pf; Tim. 1312—in G Major; *Wolf*, hschd; Gam. 12.105—Longo Nos. 465, 22, 486, 449, 387, 413; Pastorale 487, 463 395, 411, 263; *Casadesus*, pf; (alb) Col. M-372, 69634-36——

(Scarlatti - Tailleferre): for Flute and Strings; *Paris Inst. Quintet;* Vic. 4250-51——

(Schubert): in A Major, op. 162; *Rachmaninoff*, pf; *Kreisler*, vio; (alb) Vic. M-107, 8216-18——in A Major; *A. Schnabel*, pf; (alb) Vic. M-580, 15496-500; AM-580, 15501-05——in A Minor for Cello & Piano; *Feuermann*, cel; *Moore*, pf; (alb) Col. M-346, 69341-43; AM-69344-46——in B Flat for Piano, op. posthumous; *Wolff*, pf; (alb) Col. M-311, 69072-75; AM-311, 69076-79——Fantasia in G Major, *Rubinstein*, pf; Vic. 14276——No. 1 in D for Violin & Piano, op. 137, No. 1: *Renardy*, vio; *Robert*, pf; (alb) Col. X-116, 69403-04—*Szigeti*, vio; *Magalov*, pf; Col. 69062——No. 3 in G Minor for Violin & Piano, op. 137, No. 3;

Renardy, vio; *Robert*, pf; (Fr. alb) Col. X-116, 69404——in C Minor; *Aitkin*, pf; (alb) Gam. MS-9——

(Schumann): for Violin and Piano in D Minor: *Y. & H. Menuhin*, vio. & pf; (alb) Vic. M-233, 8403-6; AM-233, 8407-10—in A Minor, op. 105; *Busch*, vio; *Serkin*, pf; (alb) Vic. M-551, 15393-94——in G Minor, op. 22; *Levitzki*, pf; Vic. 8363-64——

(Scriabine): No. 4 in F Sharp Major, op. 30; *Heyman*, pf; FRM. 20——

(Stanford): for Clarinet, op. 129; *Thurston*, clar; Dec. 25721——

(Strauss, R.): in E Flat, op. 18; *Heifetz*, vio; (alb) Vic. M-200, 7974-77. AM-200, 7978-81——

(Tartini): The Devil's Trill; *Spalding*, vio; *Benoist*, pf; Vic. 14139, 1787—*Milstein*, vio; *Mittmann*, pf; (alb) Col. X-98, 69196-97——

(Veracini): in E Minor; *Thibaud*, vio; Vic. 15568——

(Vivaldi): in D Minor; *Ars. Rediviva;* Vic. 12491——in A for Violin & Piano; *Milstein;* vio; *Mittmann*, pf; Col. 17070——in D for Violin & Piano; *Milstein*, vio; *Mittmann*, pf; Col. 68478——

(Weber): No. 3 in D for Violin & Piano; *Szigeti*, vio; *Magalov*, pf; Col. 68922——

Sonatinas:

(Clementi): No. 13 in E Flat; *Samuel*, pf; (Fr. alb) Col. M-233, 831——

(Bach): *Courboin*, ogn; Vic. 15420——

(Scarlatti): G Minor and C Major; *Zilcher*, pf; Dec. 25814—B Minor and C Major; *Iturbi*, pf; Vic. 4256—D Minor; *Linde*, hschd; Dec. 25036—*Hohn*, pf; Dec. 25113—D Minor; *Kartun*, pf; Dec. 20073——

(Busoni): *Petri*, pf; Col. 69736—*Zadora*, pf; FRM. 23, 24——

(Campion): *Oyanguren*, gtr; Col. 17110——

(Dvorak): in G, op. 100; *Renardy*, vio, *Robert*, pf; (Fr. alb) Col. X-129, 69544——

(Ravel): Ist & 3rd mvts; *Cortot*, pf; Vic. 7728-29——

(Torroba): A Major; *Segovia*, gtr; Vic. 1298——

(Prokofieff): Pastorale; *Prokofieff*, pf; Vic. 15030——

(Francaix): *Gingold*, vio, *L. Elman*, pf; FRM. 25.

Song-My Joys (Chopin): *Ansorge*, pf; Dec. 25520.

Song Before Sunrise (Delius): *New Sym. O;* Vic. 9732.

Songes Agreables, Les (Lully): *Landowsky*, hschd; Vic. 15186.

Song for Lovers: *Bampton*, sop; Vic. 1648.

Song is Done: *Tauber*, ten; Dec. 23013.

Song Is You: *Tibbett*, bar; Vic. 1612.

Song of Bohemia, f.s: *Hamilton College Ch;* Roy. 1803.

Song of India (Rimsky-Korsakov): *Lombardo & O;* Dec. 837, 404—*Tauber*, ten; Dec. 25759 *Vallin*, sop; Dec. 25318—*Branzell*, con; Dec. 25115—*Bela O;* Dec. 25277—*Piatigorsky*, cel; Dec. 20153—*The Toppers;* Voc. 4863—*Three Suns;* Var. 8220—*Galli-Curci*, scp; Vic. 1524—*Gigli*, ten; Vic. 1570—*Boston Pops O;* Vic. 4303—*Kreisler*, vio; Vic. 1981—*T. Dorsey & O;* Vic. 25523—*St. Louis Sym. O, Ganz*, Cond; Vic. 45531—*Whiteman & O;* Vic. 20200—*Gray & O;* Dec. 2031—*Kurenko*, sop; Col. 213—*Don Cossack Ch;* Col. 7342—see also: Anthologies-Classical Excerpts: Classical Gems.

Song of Love: *Marsh-Dadmun*, sgrs; Vic. 4013—*Horlick & O;* Dec. 2531—*Paradise Island Trio;* Dec. 2357—*Marshall*, bar; Dec. 225.

Song of Mourning: see Elegie (Massenet).

Song of Prince Galitsky: see Prince Igor.

Song of Songs (Moya): *Crooks*, ten; Vic. 1343—*Crawford*, ogn; Vic. 24329.

Song of the Basket Weaver (Russell): *Courboin*, ogn; Vic. 14578.

Song of the Bayou (Bloom): *Victor Salon Gr;* Vic. 36000.

Song of the Flame: *Martin*, voc; Dec. 2883—*Victor Light Opera Co;* Vic. 19954.

Song of the Flea (Moussorgsky): *Rosing*, ten; Dec. 25197—*Decca Little Sym. O;* Dec. 23103—*Chaliapin*, bass; Vic. 14901, 6783—*Tibbett*, bar; Vic. 7779.

Song of the Gypsy Girl (Tschaikowsky): *Kurenko*, sop; (Fr. alb) Vic. M-678.

Song of the Islands: *Armstrong & O;* Voc. 3026—*George*, ogn; Vic. 25066—*Bush's Trio;* Vic. 24602—*Crawford*, ogn; Vic. 22394—*King & O;* Vic. 24472—*Keaumoku Louis;* Vic. 20705—*Kane & O;* Vic. 21556—*Hanapi & O;* Vic. 22946—*Crosby*, voc; Dec. 880—*Owens & O;* Dec. 1906—*Iona & Dunstedter;* Dec. 2038—*Machado*, voc; Dec. 1643—*Pollack & O;* Dec. 1424—*Moana Serenaders;* Dec. 305—*Crawford*, ogn; Dec. 203—*Green Bros. O;* Dec. 120—*Basie & O;* Voc. 5169—*Miulan;* Col. 35342—*Kolsiana's Islanders;* Blu. 7110—*Breen*, voc; Blu. 7320—*Sanella O;* Var. 8054.

Song of the Needy Pilgrim: *Chaliapin*, bass; Vic. 1983.

Song of the Nightingale: *Barone*, piccolo; Vic. 20426.

Song of the Nightingale (Napravnik): see Don Juan.

Song of the Nightingale-Chinese March (Stravinsky): *London Sym. O, Coates*, Cond; Vic. 11160.

Song of the Open Road: *Colonna*, voc; Voc. 4382—*Edisoneers*, voc; (Fr. alb) Var. 38. 8304.

Song of the Plains (Knipper): *Ch. of Red Army of U.S.S.R, Alexandrov*, Cond; Col. 4204.

Song of the Poor Wanderer: *Rosing*, ten; (alb) Dec. 9, 29046.

Song of the Soldiers: *Amer. Legion Band;* Vic. 24495.

Song of the Vagabonds: *King*, voc; *Victor Light Opera Co;* Vic. 19897.

Song of the Viking Guest: *Chaliapin*, bass; Vic. 6867.

Song of the Village Mayor (Rimsky-Korsakov): *Ch. of Red Army of U.S.S.R, Alexandrov*, Cond; Col. 4215.

Songs of the Volga Boatmen, f.s. (Koenemann): *Chaliapin*, bass; Vic. 14901, 6822—*Behrend-Kelberine*, duo-pf; Vic. 1999—*Boston Sym. O, Koussevitzky*, Cond; Vic 15364—*Kirilloff & O;* Vic. 19960—*Balalaika O;* Vic. 24782—*Decca Concert O, Spitalny*, Cond; Dec. 23005—*Rosing*, ten; Dec. 25197—*Platoff Don Cossack Ch;* Dec. 25297 — *Charioteers;* Voc. 4015 — *Decca Concert O;* Dec. 23005—*J. Dorsey & O;* Dec. 15041—*Sophisticates;* Dec. 1883—*Chase Sax Ch;* (Fr. alb) Ga. 2—*Eddy*, bar; Col. 17172—*Ch. of Red Army of U.S.S.R, Alexandrov*, Cond; Col. 4215—*Don Cossack Ch;* Col. 7303—*Joukovitch*, bass, with *Ch. & Balalaika O:* Col. 407.

Song O' the Lass: *Meisle*, con; Col. 17190.

Songs and Dances of Death-No. 3 & No. 4 (Moussorgsky): *Tikanova*, alto & *O;* Dec. 25718—*Gorin*, bar; Vic. 2036, 37.

Songs for Children: *Shaw*, sop, *Myers*, pf; Vic. 26528.

Songs for Americans (Robinson): Horace Greely; Joe Hill; John Brown; Abe Lincoln; Jesse James; John Henry; Grey Goose; *Robinson*, bar; (alb) Tim. 8-W.

Songs My Mother Taught Me (Dvorak): *Black & Stg. Ens;* Col. 240—*Flagstad*, sop; Vic. 2009—*Ponselle*, sop; Vic. 1319—*Crooks*, ten; Vic. 1806—*Kreisler*, vio: Vic. 1414—*Casals*, cel; Vic. 7193—*Assoc. Glee Clubs of Amer;* Vic. 20494—*Weber & O;* Vic. 24773—*Baker*, ogn; Gen. 1203.

Song to the Evening Star: see Tannhauser.

Song Without Words (Tschaikowsky): *Decca Little Sym. O, Mendoza*, Cond; (Fr. alb) Dec. 90, 23116—*Elman*, vio; Vic. 2064—*Philadelphia O, Stokowski*, Cond; (Fr. alb) Vic. M-71, 7202.

Songs Without Words (Mendelssohn): op. 30, No. 6; op. 53, No. 4, 5; op. 62, Nos. 1, 4, 5, 6; op. 67, Nos. 2, 4, 5; op. 102, Nos. 3, 5, 6; *Schnabel, K*, pf; (alb) Vic. M-226, 4272-76——Consolation: *Gibson*, ogn; Vic. 36222—*Curtis*, syt; Vic. 25845——In D, op. 109; *Casals*, cel; Vic. 7193——In E Major; *Cortot*, pf; Vic. 15174——Potpourri; *Weber & O;* Vic. 36124——Spinning Song: *Rachmaninoff*, pf; Vic. 1326—*London O;* Vic. 11453——Venetian Boat Song; Spinning Song and Wandering: *Eaver*, pf; Vic. 24797——No. 6; No. 25; *Carpi Trio & Carpi* duo; Dec. 20381——No. 22 in F Major; No. 47 in A Major: *Murdoch*, pf; Dec. 25729——No. 25 in G; *Piatigorsky*, cel; Dec. 20066——No. 25, op. 62, No. 1; *Anido & Llobet*, gtrs; Dec. 20370—Spring Song: see Spring Song.

Sonnambula, La (Bellini): see Ah! Non Credea Mirarti.

Sonne Scheint Nicht Mehr, Die (Brahms): *Wolff*, bar; (Fr. alb) Col. X-128, 69542.

Sonnett, Ein (Brahms): *Kipnis-Moore*, sgrs; (Fr. alb) Vic. M-522, 14308.

Son Qua: see Pagliacci.

Sons Et Les Parfums Tournent Dans L' Air Du Soir, Les (Debussy): see Preludes.

Son Tutto Duolo (Scarlatti): *Schipa*, ten; Vic. 2062.

Sophisticated Lady: *Ellington & O;* Bru. 6600—*Ellington*, pf; Bru. 7990—*Tatum*, pf; Bru. 6553—*Gray & O;* Vic. 24333—*Lunceford & O;* Dec. 129.

Sophisticates, The & O: Dark Eyes; Song of the Volga Boatmen; Dec. 1883—Liebestraum; Swing Low Sweet Chariot; Dec. 1818.

(Sor): Andantino and Estudio; Dec. 20367.

Sorcerer, The (Gilbert & Sullivan): *D'Oyly Carte Opera Co;* (alb) Vic. C-21, 4258-63; AC-21, 4264-69—Gems: *Light Opera Co;* Vic. 36147.

Socerer's Apprentice, The: see Apprenti Sorcier, L.

Sorgiam-Die Meistersinger (Wagner): *Ch. of La Scala Milan & O;* (Fr. alb) Col. X-43, 68691.

Soriano, Denise, vio: Sonata No. 39 in B Flat for Violin and Piano (Mozart); (alb) Col. X-131.

Sosnik, Harry & O: Here Comes the Sandman; Moon at Sea; Dec. 1466.

So Soon Forgotten (Tschaikowsky): *Kurenko*, sop; (Fr. alb) Vic. 678.

Sospiri (Elgar): *BBC Sym. O, Boult* Cond; Vic. 12602—*Stg. O, Goehr*, Cond; (Fr. alb) Col. M-361, 1300.

Sothern, Larry & O: Day In-Day Out; Little Old Band of Gold; Voc. 5050—It Must Have Been Two Other People Out of This World; Voc. 4944—A Man and His Dream; Old Mill Wheel; Voc. 4996—Whisper While We Dance; Who's Sorry Now; Voc. 5075.

Souez, Ina, sop: Norma-Casta Diva (Bellini); Vic. 36286—Ernani Ernani, involami (Verdi); Vic. 14493—Come Scoglio-Cosi Fan Tutti (Mozart); Fra Gli Amplessi in Pochi Instanti-Cosi Fan Tutti (Mozart); Col. 9104.

Sound Effects: see Anthologies-Technical Records.

Sounds from the Hudson-Valse Brillante: *Smith*, ct; Vic. 26457.

Sounds in the Perfumed Air of Twilight: see Prelude No. 4 (Debussy).

Soupir: *Panzera*, bar; Vic. 1892.

Source, La (Hasselmans): *Gerard*, hp; Dec. 20638—*Dilling*, hp; Col. 17069.

Source, La (Zabel): *Renie*, hp; Dec. 25050.

Source, La-Ballet Suite (Delibes): *Minneapolis Sym. O, Ormandy*, Cond; (Fr. alb) Vic. M-220, 1670-71—*Phil. O, Paris, Cloez*, Cond; Dec. 20112-13—*Decca Little Sym. O, Mendoza*, Cond; (Fr. alb) Dec. 91, 23123.

Sourwood Mountain, f.s: *Old Harp Sgrs*, voc; (Fr. alb) Mus. 41, 221.

(Sousa): **Victor for all Nos. unless otherwise indicated:** Fairest of the Fair; Bru. 8503——Sousa Marches; (alb) Dec. 22——Black Horse Troop; 19741—Capitan March, El; 1441, 20191, 26290, 35805—Fairest of Fair; 20132, 26191—Golden Jubilee; 22020—Gridiron Club March; 20276—Hands Across the Sea; 22940—High School Cadets, 19871, 26191—King Cotton March; 19895—Manhattan Beach March; 26216—National Game; 19741—Pride of the Wolverines; 20276—Riders of the Flag; 22020—Royal Welch Fusiliers; 22940—Sabre and Spurs; 20305—Second Connecticut March; 26216—Semper Fidelis; 4392, 20979, 22061, 26291—Sesqui-Centennial Exposition March; 20054—Solid Men to the Front; 20305—Stars and Stripes Forever; 1441, 4392, 20132, 35805—Thunderer March; 20192—Washington Post March; 20191, 26291.

Sousa's Band, Sousa, Cond: **Victor for all Nos:** Black Horse; 19741—El Capitan March; 20191 Fairest of the Fair; 20132—Golden Jubilee; 22020—Gridiron Club March; 20276—Hands Across the Sea; 22940—High School Cadets; 19871—National Game; 19741—Pride of the Wolverines; 20276—Riders of the Flag; 22020—Royal Welch Fusiliers; 22940—Sabre and Spurs; 20305—Sesqui-Centennial; 20054—Solid Men to the Front; 20305—Stars and Stripes; 20132—Under Double Eagle March; 19871—Washington Post; 20191.

Sous Le Dome Epais (Delibes): *Luccioni*, ten; Col. 9133.

Sous le Palmier (Albeniz): *Weill*, pf; Dec. 20216—*Cortot*, pf; Vic. 1271.

Sous les Tilleuls (Massenet): *Victor Concert O;* Vic. 36026.

South, Eddie, vio: Eddie South Blues; Sweet Georgia Brown; Vic. 26222.

Southernaires, The: see Anthologies: Spirituals.

Southerners, The: Memories; Shine on Harvest Moon; Vic. 22517.

Southern Holiday (Foresythe): *BBC O, Hall*, Cond; Col. 7337.

Southern Male Ch: Carry Me Back to Old Virginny; Old Folks at Home; Bru. 8501—Love's Old Sweet Song; Silver Threads Among the Gold; Bru. 8495.

Southern Night (Rimsky-Korsakov): *Rosing*, ten; Dec. 29047.

Southern Roses (Strauss, J.): *Sym. O, Stock*, Cond; Vic. 6647—*Pryor's Band;* Vic. 35799—*Anton's O, London;* Vic. 26322—*Shilkret & O;* (Fr. alb) Var. 37, 8287—*Friml*, pf; Sch. 2512—*Bela O;* Dec. 25037—*Vienna Sym. O, Viebig*, Cond; (Fr. alb) Roy. 20, 1721—*Goodman & O;* Fr. alb) Col. C-13, 35417—*Horlick & O;* (alb) Dec. 5, 1778—*Brunswick Concert O;* Bru. 20071.

Southern Rhythm Kings: Josephine; Caravan; Blu. 7079.

Southern Serenaders O: Two Little Wooden Ponies on the Merry-Go Round; Little Boy That Santa Claus Forgot; Blu. 7284—Pell Street Bells; Blue Danube; Blu. 7321.

Souvenir (Drdla): *Kreisler*, vio; Vic. 1325—*Florentine Quar;* Vic. 20637—*Elman*, vio; Vic. 1354—*Crawford*, ogn; Vic. 22155—*Decca Salon O;* Dec. 2590—*Rosen*, vio; Dec. 152, 15217—*Zimbalist*, vio; Col. 17105.

Souvenir de Moscow (Wieniawski): *Weissgerber*, vio; Dec. 25236—*Menuhin*, vio; Vic. 14352.

Souvenir Poetique (Fibich-Schindler): *Gusikoff*, vio; Vic. 19892.

Soviet Iron Foundry (Mossolow): *Boston Pops O;* Vic. 4378.

So wahr die Sonne scheinet: *Lehmann-Melchior*, sgrs; Vic. 1907.

(Sowerby): Irish Washerwoman; Vic. 22131—Comes Autumn Time; Vic. 2058.

Spagnola (Di Chiara): *International O;* Vic. 35884—*Duffy Four;* Dec. 2799—*Wolfe & O;* Dec. 2093—*Pietro & Lindo;* Dec. 1276—*Giuseppini*, gtr; (Fr. alb) Dec. 124, 18057—*Morelli*, bar; Col. 17192.

Spalding, Albert, vio: **Victor for all Nos. unless otherwise indicated:** Etchings (Spalding); (alb) M-264, 1707-09—Wind in the Pines (Spalding); 1881—Ave Maria; On Wings of Song; Bru. 50066—Minuet; Waltz in A Major; Bru. 15127—Abendlied (Schumann); 1727—Concerto No. 8, in A Minor (Spohr); (alb) M-544—Danse du Diable vert (Cassado); Dragon Fly (A. Spalding); 1914—Drink to Me Only with Thine Eyes (Arr. Roger Quilter); 1703—Etchings (Spalding); (alb) M-264—Hark! Hark! the Lark (Schubert-Spalding); 1667—Minstrels (Debussy); 1881—Romance No. 2, in F Major (Beethoven); 14579—Träumerei (Schumann); 1727—Waltz in A Major (Brahms-Hochstein); 1567—Waltz in B Minor (Chopin); 1703—Wind in the Pines-Prelude (Spalding); 1881—Devil's Trill-Sonata (Tartini); 14139, 1787—Romance in G (Op. 40) (Beethoven); 1788—Sonata in A Major (Franck); (alb) M-208, AM-208—Sonata No. 2, in A Major (Op. 100) (Brahms); (alb) M-288—Sonata VI in E Major (Handel); 14029.

Spanier, Muggsy & O: **Bluebird for all Nos:** That Da-Da Strain; Someday Sweetheart;

10384—Eccentric; Big Butter and Egg Man; 10417—Black and Blue; Dinah; 10682—At Sundown; Bluin' the Blues; 10719—At the Jazz Band Ball; 10518—Dipper Mouth Blues; 10506—Livery Stable Blues; 10518—Relaxin' at the Tours; 10532—Riverboat Shuffle; 10532—Sister Kate; 10506.

Spanish Caprice (Rimsky-Korsakov): see Capriccio Espagnole.

Spanish Dances:
(Moszkowski): Nos. 1, 2, 3 & 5; *Vienna Sym. O, Kerby,* Cond; Col. 409—No. 1; *Victor Concert O;* Vic. 20521; in G Minor; Vic. 22769——
(de Falla): *Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-46, 6997—see also: Vida Breve——
(Sarasate): No. 1; *Temianka,* vio; Dec. 25771—No. 3; *Huberman,* vio; Dec. 25748—No. 6: *Spiwakowsky,* vio; Dec. 25379—No. 2; *Temianka,* vio; Dec. 25704—*Argentina,* cst; Dec. 20526—see also: Romanza Andaluza——
(Granados): Nos. 1 to 12; *Cases,* pf; Dec. 20653-58—No. 1-Oriental; *New Light Sym. O;* Vic. 35977—No. 4 in G Major; *Queen's Hall O, Wood* Cond; Dec. 25743-44—No. 6 in D Major; *Queen's Hall O, Wood,* Cond; Dec. 25743-44—No. 5 in E Minor; *Queen's Hall O, Wood,* Cond; Dec. 25743-44—*Supervia,* mezsop; Dec. 25873—*Weill,* pf; Dec. 20216—*Lorand,* vio; Dec. 25016—*Feuermann, cel;* Dec. 25085 — see also: Rondalla Aragonesa-*Casals,* cel; Vic. 1311——
(Albeniz): No. 3-Rondalla Aragonesa; *Light Sym. O, Goossens,* Cond; Vic. 35978.

Spanish National Airs: *Oyanguren,* gtr; Col. 17109.

Spanish Rhapsody (Liszt): *Minneapolis Sym. O, Mitropoulus,* Cond; (alb) Col. X-163—see also: Espana and Rapsodie Espagnole.

Spanish Serenade (Bizet): *Victor Concert O;* Vic. 20521.

Speak Not O Beloved (Tschaikowsky): *Kurenko,* sop; (Fr. alb) Vic. M-678.

Speak to Me of Love (Lenoir): *S. Montovani & O;* No. 7.
Col. 292—*Kunz,* pf; Lib. 6405—*Chase Sax Ch;* (Fr. alb) Ga. 2—*Bestor & O;* Vic. 24176.

Spencer Trio: Afternoon in Africa; John Henry; Dec. 1873—Baby Won't You Please Come Home; Lorna Doone Short Bread; Dec. 1941.

Spendthrift: *Swarthout,* sop; Vic. 4318.

Spider, The (Roussel): *Decca Little Sym. O;* Dec. 23104.

Spielerei (Stix): *Minneapolis Sym. O, Ormandy,* Cond; Vic. 1759.

Spielmann, Der (Hildach): *Lehmann,* sop; Dec. 25802.

Spinning Song (Mendelssohn): *Rachmaninoff,* pf; Vic. 1326—*London Sym. O, Blech,* Cond; Vic. 11453—*Chasins,* pf; MCR. 5.

Spirate Pur Spirate (Donaudy): *Muzio,* sop; (Fr. alb) Col. M-289, 4135.

Spirits of Rhythm, voc: Dr. Watson and Mr. Holmes; Junk Man; Dec. 160.

Spitalny, H. L. & O: Dark Eyes; Two Guitars; Dec. 197.

Spivy, voc: I Brought Culture to Buffalo in the 90's; Alley Cat; Why Don't You; The Last of the Fleur de Levy; I Love Town; A Tropical Fish; (alb) Gen. 101-03.

Spiwakowsky, Tossy, vio: **Decca for all Nos:** Liebesfreud and Liebesleid (Kreisler); Sicilienne et Rigaudon (Kreisler); 20030, 20008—Ruins of Athens-Turkish March and Dervish Chorus (Beethoven); 20003—Slavonic Dance No. 10 (Dvorak); Zapateado (Sarasate); 25379—Hungarian Dance No. 1, G Minor (Brahms); Introduction and Tarantelle (Sarasate); 25272—Hungarian Dance No. 4 in F Minor (Brahms); Caprice No. 20, in D Major (Paganini); 20666—La Ronde des Lutins (Bazzini); Caprice Viennois (Kreisler); 25786—Sonatas Nos. 11 and 12 (Paganini); 25049—Baal Shem-No. 2 and Nigun (Bloch); 20020.

Splendon piu belle: see Favorita.

(Spohr, Ludwig): Lord God of Heaven; Vic. 4286—Concerto No. 8 in A Minor; (alb) Vic. M-544. 15355-56.

Spoliansky, Mischa, pf: Rhapsody in Blue (Gershwin); Dec. 25062.

Sprague, Carl, ten: Cowboy's Dream; O Bury Me Not; Vic. 20122—Cowboy Love Song; Following the Cow Trail; Vic. 20067.

Spring Song (Mendelssohn): *Chemet,* vio; Vic. 1242—*London Sym. O Blech,* Cond; Vic. 11453 *Florentine Quar;* Vic. 20195—*International Concert O;* Vic. 35839—*Victor Concert O;* Vic. 21449—*T. Dorsey & O;* Vic. 25539—*Brunswick Salon O, Palitz,* Cond; Bru. 8492—*Victor Salon O;* Vic. 26444—*Renneson,* pf; Dec. 20616—*Radio Phil. O, Mackeben,* Cond; Roy. 1720—*Bohemians;* Col. 410.

Spring Waters (Rachmaninoff): *Rosing,* ten; Dec. 29050.

Squeeze Me: *Bechet-Spanier Big Four;* HRS. 2003—*Crosby & O;* Dec. 1962—*Webb & O;* Dec. 1716—*Waller & O;* Blu. 10405.

Squire, William, cel: Trio in A Minor (Tschaikowsky); (alb) Col. M-73—Trio No. 7 in B Flat (Beethoven); (alb) Col. M-52.

Stabat Mater:
(Pergolesi): Complete; *Vienna Ch. Boys, Gomboz,* Dir; (alb) Vic. M-545, 15357-59; AM-545, 15360-62——Opening Chorus; *Irmler Ch;* Dec. 25196——Vidit Suum; *Cals,* sop; Dec. 25359——
(Rossini): Cujus Animam: *Gigli,* ten; Vic. 8768—*Andrews,* ogn; Vic. 19967—*Pryor's Band;* Vic. 35800—*Groh,* ten; Dec. 20519.

Stabile, Dick & O: Deep Elm Blues; Just Because; Dec. 716—Ja Da; If I Could Be With You One Hour Tonight; Dec. 977.

Staccato and Ostinato (Bartok): *Stravinsky, Soloists & Pcn. O;* (Fr. alb) Col. M-361, 1306.

Staccato Etude (Rubinstein): *Stewart,* sgr; Vic. 12606.

Stacy, Jess, pf: Complainin'; Ramblin'; CMS. 506.

Stacy, Jess & O: A Good Man Is Hard to Find; Harem Party; Var. 8140—Breeze Blues; Breeze; Var. 8121—I Can't Believe That You're in Love With Me; Clarinet Blues; Var. 8132—Jess Stacy; Noni; Var. 8076—Melancholy Mood; What's New; Var. 8064.

Stad, Ben, Dir: see *Amer. Soc. of Ancient Inst.*

Stad, Flora, hschd: The Cat's Fugue (Scarlatti); (Fr. alb) Vic. M-216, 1664.

Staigers, Del, ct: Carnival of Venice; Napoli; Vic. 22191.

(Stainer): Crucifixion; (alb) Vic. M-64, 9424-29——God So Loved the World; Vic. 21254.

Stairway to the Stars: *Baker,* voc; Vic. 26280—*Kaye & O;* Vic. 26267—*J. Dorsey & O;* Dec. 2567—*Fitzgerald & O;* Dec. 2598—*Miller & O;* Blu. 10276.

(Stamitz): Quartet for Clarinet and Strings in E Flat Major; Mus. 205-06——Quartet for String Orchestra in F Major; (Fr. alb) Tim. 2-R.

Stanchen (Kalman): *Dorchester O, Campoli,* Cond; Dec. 20183.

Standchen:
(Heykens): *Campoli & O;* Dec. 20183——
(Brahms): *Kipnis-Moore,* sgrs; (Fr. alb) Vic. M-522, 14310—*Gerhardt,* mez-sop; Vic. 7793——
(Schubert): Leise flehen meine Lieder: *Moore,* sop; Dec. 29010—*Bettendorf,* sop; Dec. 25360—*Bjoerling,* ten; Vic. 12725—*Lashanska-Reimers,* sgrs; Vic. 1752—*Janssen,* sgr; Vic. 15379——
(Schumann): *Schumann,* sop; Vic. 1764——
(Strauss, R.): *Schumann,* sop; Vic. 7707——
(Franz): see Lieder.

Standing by the Bedside (Trad): *Mitchell's Sgrs;* Col. 416.

Standin' in de Need of Prayer: see Emperor Jones.

(Stanford): Clarinet Sonata-Caoine; Dec. 25721.

Stange, Max, Cond, *Male Ch:* Heldenfeier (Bruch); Dec. 25745.

Star Dust: *Waller,* pf; Blu. 10099—*Sablon,* voc; Vic. 26078—*T. Dorsey & O;* Vic. 25320—*Goodman & O;* Vic. 25320—*Whiteman & O;* Vic. 36159—*King & O;* Vic. 24509—*Victor Salon O;* Vic. 22848—*Browne & O;* Blu. 7858—*Louise,* hp; (Fr. alb) Roy. 30, 1859—*Kaye & O;* Voc. 4433—*Armstrong & O;* Voc. 3172—*Templeton,* pf; Vic. 26353—*Crosby,* voc; Dec. 2374—*Gray & O;* Dec. 2396—*Young & O;* Dec. 1828—*Hayes O;* Dec. 1882—*Lunceford & O;* Dec. 369—*Tatum,* pf; Dec. 306—*Gunn & O;* Blu. 6469—*Crosby,* voc; Bru. 6169—*Duchin & O;* Bru. 8367—*De Lange O;* Bru. 7996—*Young & O,* with *Boswell Sisters;* Bru. 20100—*Geyer,* ogn; Blu. 10108—*Rollini Trio;* Voc. 5376—*Jenney & O;* Voc. 5304—*Hoffman,* ogn; Var. 8047—*Paradise O;* Var. 8045.

Star of Bethlehem (Adams): *Crooks,* ten; Vic. 55287, 7854.

Star of the East: *Trinity Ch;* Vic. 19833.

Stars and Stripes Forever (Sousa): *Philadelphia O, Stokowski,* Cond; Vic. 1441—*Boston Pops O, Fiedler,* Cond; Vic. 4392—*Sousa's Band;* Vic. 20132—*Pryor's Band;* Vic. 35805—*Goldman Band;* Vic. 26169—*Varsity Brass Band;* Var. 8186—*Morgan & O;* Dec. 2547—*Amer. Legion Band;* Dec. 2132—*Trumbauer & O;* Var. 8253—*Brunswick Military Band;* Bru. 8460—*Goldman Band;* Bru. 6899—*U. S. Navy Band;* Bru. 7450.

Star Spangled Banner (Key): *Boston Pops O, Fiedler,* Cond; Vic. 4430—*Victor Mixed Ch;* Vic. 21428—*Smith,* voc; Vic. 26198—*Pryor's Band:* Vic. 20635—*Crosby,* voc; Dec. 2400—*Decca Band & Ch;* (Fr. alb) Dec. 139, 1743—*Cassel,* bar; Var. 8091.

(Stavenhagen): Menuetto Scherzando; Dec. 25746.

Stavenhagen, Bernard, pf; Chant Polonais (Chopin-Liszt); Dec. 20396.

Steal Away: *Thomas,* bar; Vic. 1687—*Robeson,* bar; Vic. 19742.

Steal Away to Jesus: *Tuskegee Quar;* Vic. 20519—*The Southernaires;* Dec. 2856—*The Charioteers;* Bru. 8459.

Steele, Blue & O: Girl of My Dreams, I Love You; Sugar Babe, I'm Leavin'; Blu. 5867.

Steel Foundry, The (Mossolov): *E.I.A. R. Sym. O, Sabata,* Cond; Dec. 25510—*O. Sym. of Paris, Ehrlich,* Cond; (Fr alb) Col. M-347, 17121.

Stein, Fritz, Cond: see Berlin College of Inst.

Stein Song: *Crawfords,* ogn-duet; Vic. 22394—*Vallee & O;* Vic. 22321, 24270—*Powell,* voc; Dec. 2024—*Brunswick Military Band;* Bru. 8469.

(Stenhammer): Sverige; Dec. 20454.

Stenka Razin: (Trad): *Don Cossack Ch;* Col. 7360——(Folk Song): *Platoff Don Cossack Ch;* Dec. 25158——*Joukovitch,* bass, with *Ch. & Balalaika O;* Col. 406——(Glazounov): *Brussels Royal Conservatory O;* Col. 7202-03.

Stephanie Gavotte (Czibulka): *Lorand O;* Dec. 20295—*Oxford Ens,* (Fr. alb) Dec. 99, 2891-3.

Stevens, Horace, bar: Elijah-Lord God of Abraham; It is Enough (Mendelssohn); Dec. 25852.

Stevens, Leith & O: La De Doody Doo; Memphis Blues; Voc. 4210—Love's Old Sweet Song; 12th Street Rag; Voc. 4350.

(Stevens, R.J.S.): Sigh No More Ladies; (Fr. alb) Col. M-402.

Stewart, Reginald, pf: Scherzo-Valse (Chabrier); Staccato Etude (Rubinstein); Vic. 12606.

Stewart, Jack, xn: American Patrol; Carnival of Venice; Var. 8099.

Stewart, Rex & O: San Juan Hill; Voc. 5510—Fat Stuff Serenade; I'll Come Back for More; Voc. 5448 — Back Room Stomp; Tea and Trumpets; Voc. 3831—Lazy Man's Shuffle; Rexatious; Voc. 3810—Love in My Heart; Sugar Hill Shim Sham; Voc. 3844.

Stiedry, Fritz, Cond-*Phil. O:* Academic Festival Overture (Brahms); Dec. 25140—Serenade No. 10 in B Flat Major (Mozart); Dec. 25977-78—Italian Serenade in G Major (Wolf); Dec. 25259—see also: *New Friends of Music O.*

Stignani, Ebe, sgr: see Norma (Bellini).

(Still): Afro-American Symphony; Vic. 2059.

Stille Nacht, heilige Nacht: see Silent Night.

Stille Sicherheit: see Lieder (Franz).

Still Wie Die Nacht (Bohm): *Bianzell,* con; Dec. 25091—*Tauber,* ten; Dec. 20254—*Lashanska-Reimers,* sgrs; Vic. 1752—*Schumann,* sop; Vic. 15735—*Weber & O;* Vic. 26360—*Kullman,* ten; Col. 4143.

Stock, Frederick, Cond: see *Chicago Sym. O*

Stockholm Madrigal Ch, Saul, Cond: Come Heavy Sleep (Dowland); Fair Phyllis (Farmer); Dec. 20239.

(Stoessel): Crinoline; (Fr. alb) Roy. 28——Suite Antique; (Fr. alb) Roy. 28.

Stoessel, Albert, vio: Suite Antique (Stoessel); (alb) Roy. 28.

Stokowski, Leopold, Cond: see *Philadelphia O.*

Stoll, Georgie & O: Girl Friend; Swanee; Dec. 976.

(Stolz): Adieu Mein Kleiner Gardeoffizier; Dec. 23013——Don't Ask Me Why; Dec. 2530——Ob Blond, Ob Braun, Ich Liebe Alle Frau'n; Dec. 23041—Schenck Mir Dein Herz Heute Nacht; Dec. 23041——Song is Done; Dec. 23013—Two Hearts in Three Quarter Time; Dec. 2530——Im Prater Bluhn Wieder Die Baume; Dec. 29011.

Stone, Blue, vio, with *Sherwood,* pfr: Am I Blue; Kiddin' on the Strings; Dec. 2063.

Stone, Eddie & O: Burping Bassoon; Voc. 3984—Campbells Are Swinging; Voc. 3996—The Goblin Band; Voc. 4101—Midnite in a Madhouse; Voc. 3750—Marocca; Voc. 3984—Mr. Sweeney's Learned to Swing; Voc. 3996—Smuggler's Nightmare; Voc. 4101—The Snake Charmer; Voc. 3750.

Stone, Lew & O; **Decca for all Nos:** Blue Jazz; 487—Canadian Capers-One Step; 510—Canadian Pacific; 2808—Clockmaker's Nightmare; 2808—Don't Change; 496—Garden of Weed; 361—I Nearly Let Love Go Slipping Thru My Fingers; 826—Isle of Capri; 247—It's Love Again; 826—Lazy Rhythm; 656—Mediterranean Madness; 656—Nagasaki-One Step; 496—Serenade for a Wealthy Widow; 247—That's a Plenty-One Step; 361—Tiger Rag-One Step; 510—What a Little Moonlight Can Do; 444—White Jazz; 487.

Storchenbotschaft (Wolf): *Lehmann,* sop; (Fr. alb) Vic. M-419, 1860.

Stork, The (Krounk): *Matthey O;* Dec. 2718.

Stormy Weather: *Redman & O;* Voc. 3829—*Ellington & O;* Bru. 6600—*Duchin & O;* Bru. 8367—*Lyman & O;* Bru. 20122—*Waters,* voc; Bru. 6564—*Tatum,* pf; Dec. 1603—*Paradise O;* Var. 8030—*Wain,* voc; Vic. 26311—*Reisman & O;* Vic. 24716—*Tremaine & O;* Blu. 5040—*Hudson's Club;* Blu. 7433—*Geyer,* ogn; Blu. 10076.

Stornelli Marini (Menasci-Mascagni): *Gigli,* ten; Vic. 1403.

Stor Sym. O, Jarnefelt, Cond: Elegiac Melodies (Grieg); Dec. 25286—Berceuse (Kajanus); Elegie (Sibelius); Dec. 25271 — Boccaccio-March and Waltz (von Suppe); Dec. 20111—Entry of the Boyards-March (Halvorsen); Swedish Wedding March (Soderman); Dec. 25784—King Kristian Suite-Musett (Sibelius); Berceuse (Sibelius); Dec. 20067—Sverige-Du Gamla, du Fria and Kungssangen (Stenhammer); Dec. 20454.

Stracciari Ricardo, bar: Barbiere Di Siviglia II (Rossini); (alb) Col. OP. 8—Rigoletto (Verdi); (alb) Col. OP. 18—Credo-Otello (Verdi); Largo al Factotum-Il Barbiere di Siviglia (Rossini); Col. 7299—Di Provenza il mar il suol-La Traviata (Verdi); Pari Siamo-Rigoletto (Verdi); Col. 7298—Quartette-Rigoletto (Verdi); Sextet Lucia di Lammermoor (Donizetti); Col. 7180.

Stradella-Overture (Flotow): *Victor Sym. O;* Vic. 21597.

Stradivarius Stg. Quar: Fantasie Hebraique (Pochon); Col. 17103-04—Passacaglia in C Minor (Bach); (alb) Col. X-72—Quartet No. 3 in D (Mendelssohn); (alb) Col. M-304—Quartet No. 25 in F (Mozart); (alb) Col. M-296.

Straeter, Ted & O: All the Time; Terribly Attractive; Lib. 259—Teeter Totter Tessie; Wishing; Lib. 260—Four Young People; Our Town; Lib. 280—Love Never Went to College; Give It Back to the Indians; I Like to Recognize the Tune; I Didn't Know What Time It Was; Lib. 279—A House With a Little Red Barn; Imagination; Col. 35406—Just One Of Those Things; They Didn't Believe Me; Col. 35430.

(Strang, Gerald): Sonatina for Clarinet; NMQ. 1312.

Strange Fruit: *Holiday,* voc; Com. 526.

Straram, Walter, Cond: see *O. des Concerts Straram.*

Strasbourg Cathedral Ch: Adieu des Bergers-Childhood of Christ (Berlioz); Ave Verum Virginitas (Des Pres); Col. 69693—Adoramus Te Christi (Gasparini); Ave Verum (Mozart); Col. 69488.

Strauss, Alfred, ten: Weiner Blut, Dec. 25296.

(Strauss, Eduard): Doctrinen Waltz; Vic. 12428——Bahn frei; Dec. 20243.

(Strauss, Johann): Radetzky March Vic. 1910, 4127, Roy. 1716.

(Strauss, J. II): Waltzes:
Accelerations; Dec. 25023, 2635——
Artists Life; Col. 368; Dec. 25033; (Fr. alb) Dec. 5, 1777, 25033, Vic. 9992——
Bei uns zu Haus; Dec. 20302——
Blue Danube; Dec. 29009, 25173 2177, 1490, 134, 1852; Vic. 1908, 6840, 15425 24806, 25199, 35799, 35927, 36215; Col. 262, 69275——
Bouquet of Unfamiliar Waltzes: Juxbruder: Spiralen; Telegraphische Depeschen; Wiener Punschlieder; Windsorklange; Dec. 20309——
Cacilie; BP. 35032——
Casonova; Vic. 36080——
Citronen; Vic. 11894——
Dorfschwalben Aus; Dec. 23026——
Emperor Waltz; Dec. 25764, 25441; Vic. 1909, 7653, 35919; (Fr. alb) Dec. 5, 1774——
Four Novelty Waltzes: Cagliostro Waltz; Lagoon Waltz; Loves of the Poet; New Vienna Waltz; (alb) Vic. M-665, AM-665, DM-665——
Freut euch des Lebens; Dec. 20303——
Fruhlingsfeier, BP. 35032——
G'schichten aus dem Wiener Wald Waltz; Dec. 20261——
Kuss; Dec. 20304——
Lagunen; Wo die Zitronen bluhn; Dec. 20305——
Morning Papers; Dec. 25037——
Night in Venice; Vic. 36093——
One Day When We Were Young; Vic. 4411——
O Schoner Mai; Dec. 20308——
Perpetuum Mobile; Vic. 4127, Col. 9076; Dec. 20297——
Reminiscences of Vienna; (alb) Vic. C-15, AC-15——
Seid Umschlungen Millionen; Thermen; Dec. 25765——
Selections; (alb) Roy. 2. 502; (alb) Vic. M-445, AM-445; (alb) Vic. M-262, AM-262——
Simplicius; Dec. 23039——
Southern Roses; (alb) Roy. 20, 1721; Sch. 2512; Vic. 6647, 26322, 35799; Col. 6990, 11910; (Fr. alb) Col. M-364, 69561; Dec. 20331, 20307; Dec. 1778——
Tales From the Vienna Woods; Vic. 4410, 8652, 15425, 20915 25745; (Fr. alb) Col. M-364, 69562; (Fr. alb) Dec. 5, 1774, Dec. 25327; Gen. 1201; (Fr. alb) Roy. 20, 1722——
10 Waltzes: Artist's Life; Blue Danube; Emperor Waltz; Southern Roses; Sweetheart Waltz; Tales From the Vienna Woods; Vienna Blood; Vienna Bon Bons; Voices of Spring; Wine Women and Song; (alb) Var. 37——
There Will Come a Time; Vic. 4411——
Thousand and One Nights; Dec. 20331, 20307; Vic. 9990, 11910; (Fr. alb) Col. M-364, 69563——
Voices of Spring; Vic. 6903, 8925, 12829, 4410, 8652, 15425, 20915, 25745; Col. 350 (Fr. alb) Col. M-364, 39564; (Fr. alb) Dec. 5, 1778, Dec. 25327, 23028; (Fr. alb) Roy. 20, 1722——
Waltzes, Vol. I: Tales From the Vienna Woods; Roses From the South; A Thousand and One Nights; (alb) Col. M 364——
Waltz Medley; (alb) Col. C 13——
Wiener Bon Bons; Dec. 23034, (Fr. alb) Dec. 5, 1776——
Wiegenlied; BP. 95045——

Wine, Women and Song; Vic. 6647; (Fr. alb) Dec. 5, 1776——
Die Fledermaus: Overture; Dec. 25081, 25154; (Fr. alb) Vic. M-262, 8651, Vic. 36226, 35956; Col. 9080——You and You; Vic. 1481; (Fr. alb) Dec. 5, 1775——excerpts; Vic. 1911, 7415; Dec. 20280, 29015——
The Gypsy Baron: Overture; (Fr. alb) Roy. 20 1724; Col. 9083——Sweetheart Waltz; (Fr. alb) Dec. 5, 1775; Vic. 26322, 36127——
My Darling Waltz; Dec. 25034; Vic. 9991——excerpts; Dec. 20331, 20394, 25775, 25084, 29013, 20047——
Waldmeister-Overture; Dec. 20311——
Wiener Blut: Excerpts; Dec. 20310, 25153, 1777, 25296; Gen. 1201; Vic. 6903——
Polkas:
Pizzicato; Vic. 1757 1910——
Selected Polkas; Vic. 36213——
Thunder and Lightning; Vic. 4319——
Tritsch Tratsch; (Fr. alb) Roy. 20, 1723; Dec. 20307; Col. 386——
Annen; (Fr. alb) Roy. 20, 1723.
see also Add-A-Part-Records and Anthologies: Waltzes.

Strauss, Johann O: Feuerfest Polka (Strauss, J.); Bahn Frei Galopp (Strauss, E.); Dec. 20243.

(Strauss, Josef): Aquarellen-Waltz; Vic. 8867——Recollections of Marie; Vic. 24354——Village Swallows-Waltz; Vic. 9993; Roy. 1721——Delirien Waltz; Dec. 25057——Dorfschwalben Aus Osterreich; Dec. 23026——Dynamiden Waltz; Flattergeister Walz; Dec. 25766——Feuerfest Polka, op. 269; Dec. 20243——Marienklange Waltz; Dec. 25063——Mein Lebenslauf ist Lieb' und Lust Waltz; Dec. 20303——Spharenklange Waltz, op. 235; Dec. 25767——Swallows; Dec. 25045——Wienerkinder Waltz; Dec. 20306.

(Straus, Oscar): The Chocolate Soldier-Selections; Vic. 36180; Dec. 25165, 15030——Life is a Dream: Vic. 1507——Mariette; Vic. 9644-45——Trois Valses; (alb) Vic. M-416, AM-416——Waltz Dream; Vic. 36003; Dec. 2179, 25476, 25164, 20626-30——The Last Waltz; Dec. 25114——My Hero; Dec. 2178, 145, 436.

Strauss, Richard, Cond: see *Tivoli O.*

(Strauss, R.):
Rosenkavalier: Complete; (alb) Vic. M-196, AM-196——Herr Kavalier; Vic 78 4——Octavian & Sophie Duet; Vic. 9283—Suite-Och's Waltz; Breakfast Scene; Vic. 11217-18——Waltzes: Vic. 1758-59; Col. 9087; Dec. 25010——Air des Sangers; Col. 4151——excerpts: Dec. 20001, 25237-38, 25870-71; BP. 95033——
Salome: Ah, j'ai baisee ta bouche; Vic. 8683——Et ta langue, elle ne remus plus; Vic. 8682——Oh, pourquoi ne m' as-tu-pas regardee; Vic. 8683——Salome's Dance; Vic. 7259-60; Col. 67814; Dec. 25166——
Ach, Lieb' Ich Muss nun scheiden; Vic. 1841——
Allerseelen; Vic. 1726; Col. 17185——
All mein Gedanken; Vic. 7707——
Also sprach Zarathustra; (alb) Vic. M-257, AM-257——
An Einsamer Quelle; Vic. 14369——
Bourgeois Gentilhomme-Suite: (alb) Vic. M-101——Intermezzo; (Fr. alb) Col. M-361, 1300——
Burlesca; Vic. 11744-5——
Cacilie; Vic. 1853, 1967——
Dedication; Col. 17185——
Don Juan: (alb) Vic. M-351; Vic. 9114-15; Col. 67386 87; Dec. 25444-45——
Don Quixote; (alb) Vic. M-144, AM-144——
Freundliche Vision; Vic. 1841; Dec. 20053——
Hat gesagt, bleith's nicht dabei; Vic. 7707——
Heimliche Aufforderung: Vic. 1853; Dec. 20252 53——
Heldenleben; (alb) Vic. M-44, AM-44——
Ich Schwebe; Vic. 14076——
Morgen; Vic. 1795; Dec. 20252-53, 25176, 20061——
Nacht, Der; Vic. 1930——
Arabella: excerpts; Dec. 23048——Prelude; Vic. 4232 —— Waltzes and Interlude Vic. 4282——
Schlechtes Wetter; Vic. 7707——
Seitdem dein Aug'; Vic. 1967——
Sonata in E Flat; (alb) Vic. M-200, AM-200——
Standchen; Vic. 7707; Col. 17138; Dec. 20053, 20048, 20252 53——
Symphonia Domestica; (alb) Vic. M-520, AM-520——
Tales from the Orient; Vic. 36181——
Till Eulenspiegel: Vic. 11724-25; Col. 67478-79; (alb) Roy. 529-30; Dec. 25421-22——
Tod und Verklarung: (alb) Vic. M-217, AM-217; Dec 25350-52——
Traum durch die Dammerung: Vic. 1795, 1930, 1980, 14076; Dec. 20252-53——
Queignung; Vic. 1853——
Daphne: God's Brethern in High Olymous; Oh How Willing I Would Remain With You; (alb) Vic. M-660——
Olympic Hymn; Dec. 20294——
Arias & Leider-excerpts; Dec. 25816-17, 20339-40——
Die Aegyptische Helena-excerpts; Dec. 25850. 25031——
Intermezzo-Waltz Scene; Dec. 25150——
Ariadne auf Naxos; BP. 95051——
Zueignung; Vic. 1853.

(Stravinsky):
Apollon Musagete: Complete Ballet; (Fr. alb) Vic. M-49 7000; Dec. 25700-03——
Fire-Bird: Complete; (alb) Vic. M-291, AM-291; (alb) Col. M-155—excerpts; Dec. 25320, 25541-43—Berceuse, Col. 17115——
Pastorale; Vic. 1998: Col. 7304 17075——
Petrouchka Suite; Complete; (alb) Vic. M-574. AM-574, M-49. AM-49; (alb) Col. M-109—excerpts; Dec. 25526-28—Danse Russe; Vic. 36216; Col. 17075, 17130——
Sacre du Printemps; (alb) Vic. M-74, AM-74; (alb) Col. M-129——
Song of the Nightingale-Chinese March; Vic. 11160——
Fireworks; Dec 25509-10——
Suite No. 2: March, Valse, Polka, Galop; Dec 25886——
Concerto in D Major for Violin & Orchestra; (alb) BP. 1——
Baiser de la Fee; Col. 69840——
Tilim Bom-Histories Pour Enfants; Vic. 15894——
Capriccio for Piano & Orchestra; (alb) Col. M 152——
Duo Concertant for Violin & Piano: (alb) Col M-199——
Histoire du Soldat, L': (alb) Col. M-184——
Les Noces: excerpts; (Fr. alb) Col. M-361, 1306; (alb) Col. M-204——
Octet for Wind Instruments; (alb) Col. X-25——
Piano Rag-Music; Col. 68300——
Rag Time for Eleven Instruments; Col. 68300——
Serenade-Pergolesi; (Fr. alb) Col. M-199, 68238——
Suite de Pulcinella; (alb) Col. X-36——
Symphonie des Psaumes for Orchestra and Chorus; (alb) Col. M-162.

Stravinsky, Igor, Cond: see *Lamoureux Concert O.* 444

Stride la vampa: see Trovatore.

(Strienz, Wilhelm): see Boccaccio-Gems.

The Stiife is Oer (Pastrina): *Seagle,* bar; with *Westminster Sgrs;* Dec. 18038.

Strike Up the Band (Gershwin): *Boston Pops O;* (Fr. alb) Vic. M-358, 11823—*Kay,* voc; (Fr. alb) Col. C-14, 35457—*Langford,* voc; (Fr. alb) Dec. 97, 2882.

(Stringfield): Moods of a Moonshiner; (alb) Roy. 35. 601-02.

Stringfield, Lamar, fl, with *Stg. Quar:* Moods of a Moonshiner (Stringfield); (alb) Roy. 35. 601-02.

String Octet-Scherzo (Mendelssohn): *Boston Pops O, Fiedler,* Cond; Vic. 11947.

String O, Bamberger, Dir: Concerto in A Minor (Bach); (alb) Vic. M-534, AM-534.

String Serenade (Tschaikowsky): see Waltz.

Strings in Swing: Caminito; I Love Coffee; Lib. 291—Comin' Thru the Rye; La Cinquantaine; Lib. 290.

Student Prince: *Tauber,* ten; Dec. 23024—*von Geszcy O;* Dec. 25006—*Drury Lane O, Prentice,* Cond; Col. 7351—*Victor Light Opera Co;* Vic. 35757—*Crooks.* ten; Vic. 1478—*Victor Male Ch;* Vic. 19550—*Crawford,* ogn; Vic. 22107.

Study in Thirds (Scriabin): *Szigeti,* vio; Col. 68922.

Sturdy's O: Hirams Valley; Old Dan Tucker; Vic. 20102.

Stuyvesant Stg. Quar: Quartet (Bloch); (alb) Col. M-332—Introduction and Allegro (Ravel); (alb) Col. X-167.

Subtle Lament: *Ellington & O;* Bru. 8344.

Sudy, Joe & O: I Hear a Dream; It's a Hap Hap Happy Day; Blu. 10491—I Shoulda Stood in Bed; Wind at My Window; Blu. 10483—Rainbow Valley; It's Never Too Late; Blu. 10165—I Long to Belong to You; My Hands are Tied; Blu. 10173.

Sugar: *Goodman Quar;* Vic. 26240—*McPartland & O;* (Fr. alb) Dec. 140, 18043—*Condon & O;* UHCA. 10—*Elman & O;* Blu. 10096—*Waller,* ogn; Blu. 5093.

Sugar Foot Stomp: *Oliver & O;* UHCA. 42—*Connie's Inn O;* HRS. 4—*Henderson & O;* Var. 8052, 10247—*Savitt & O;* Blu. 10005—*Pied Piper,* voc; Vic. 26320—*Goodman & O;* Vic. 25678—*Trumbauer & O;* Var. 8256—*Roy & O;* Dec. 2752—see also Dipper Mouth Blues (same tune).

Sugar Plum Tree (Field): *Hamlin,* nar; Vic. 20340.

Suggestion Diabolique (Prokofieff): *Prokofieff,* pf; (Fr. alb) Vic. M-477, 15030—*Moseivitch,* pf; Vic. 1449.

Suicido (Ponchielli): *Cigna,* sop; Col. 9127.

Suites:
(Anon): d'Aires de la Vieille France-La Fanchon; *Amer. Soc. of Ancient Insts;* (Fr. alb) Vic. M-215, 8286——
(Arensky): for Two Pianos-Waltz; *Vronsky & Babin,* duo-pf; (Fr. alb) Vic. M-213, 11689——
(Bach, J. S.): No. 1 in C Major & No. 2 in B Minor; *Busch Chamber Players;* (alb) Vic. M-332, 11993-98; AM-332, 11999-12004——No. 2 in B Minor; *Chicago Sym. O, Stock,* Cond; Vic. 6915——No. 2 in B Minor for Flute and Strings; *Concertgebouw O. of Amsterdam, Mengelberg, Cond;* (alb) Col. M-168, 68013-15——in B Minor-Rondeau, Polonaise and Badinerie; *O. Iberica, Lago,* Cond; Dec. 20321——No. 2 in B Minor-Overture; *Chicago Sym. O, Stock,* Cond; Vic. 6914—No. 2 in D Minor & No. 3 in C Major; *Casals,* cel; (alb) Vic. M-611, 15671-76; AM-611, 15677-82——No. 3 in D-Aria; *Courboin,* ogn; Vic. 14927——No. 3 in D; *Brussels O, Defauw,* Cond; (alb) Col. M-135, 67748-50——No. 3 in D Major; No. 4 in D Major; *Busch Chamber Players:* (alb) Vic. M-339, 12009-13; AM-339, 12014-18——No. 3 in D Maior; *BBC Sym. O. Boult,* Cond; (alb) Vic. M-214, 11693-95; AM-214, 11696-98——No. 4 in E Flat for Cello; *D'Archambeau,* cel; (alb) Mus. 19. 1045-46——No. 5 in E Minor; No. 6 in D Minor; *Pessl,* hschd; (alb) Vic. M-433, 14859-63; AM-443, 14864-68——in A Major for Violin and Harpsichord: *Fe-kel,* vio; *Wolff,* hschd; (alb) Mus. 3, 1026-29——in G; *London Sym. O, Goossens,* Cond; Vic. 11427——
(Bach, K.P.E.): in D; 1st, 2nd & 3rd mvts; *Amer. Soc. of Ancient Insts;* Vic. 1714-15, 8720——
(Berg): Lyrique; *Galimir Stg. Quar. of Vienna:* (alb) BP. 2, 95006-9, 95010-13——
(Bloch): for Viola and Piano; *Primrose,* va; *Kitzinger,* pf; (alb) Vic. M-575, 15475-78; AM-575, 15479, 15479-82——
(Boellmann): Gothique, op. 25; *Mignan,* ogn; Dec. 20640—see also Minuet.
(Corelli): for String Orchestra; *Madrid Sym. O, Arbos,* Cond; Col. 68811——
(Debussy): Pour Le Piano: *Gaillard,* pf; Dec. 25366, 20189—*Joyce,* pf; Dec. 25187——see also Bergamasque-Clair de Lune——
(d'Indy): for Flute, Violin, Viola, Violoncello, Harp; *Paris Inst. Quintet;* Vic. 11668-69——
(Dohnanyi): *Chicago Sym. O, Stock,* Cond; (alb) Vic. M-47, 6991-93——

(Frank, A.); for Two Clarinets; *Thurston & Clarke*, clar; Dec. 25721——
(Handel): No. 5 in E for Harpsichord; *Wolff*, hschd; (alb) Col. X-101, 69261-62—— No. 2 in F Major; No. 5 in E Major; No. 7 in G Minor; No. 10 in D Minor; No. 14 in G Major; *Landowska*, hschd; (alb) Vic. M-592, 15550-55; AM-592, 15556-61——
(Herbert): Suite of Serenades: No. 1 Spanish; No. 2 Chinese; No. 3 Cuban; No. 4 Oriental; *Whiteman & Concert O;* Vic. 35926 ——No. 1 Spanish; No. 3 Cuban; *Horlick & O;* Dec. 2689——
(Luening): for Soprano and Flute; *E. Luening, sop; O. Luening*, fl; NMQ. 1513——
(Lecuona): Andalusia: see Malaguena——
(MacDowell): No. 2; *Columbia Broadcasting Sym, Barlow*, Cond; (alb) Col. M-373, 69641-44; AM-373, 69645-48——
(Perilhou): Francaise sur des Chansons Anciennes-excerpts: *Amer. Society of Ancient Insts;* (Fr. alb) Vic. M-216, 8287; (Fr. alb) Vic. M-216, 1665——
(Popy): Oriental; *Phil. O, Weissmann;* Dec. 25160-61——
(Porter): for Viola Alone; *Porter*, va; NMQ. 1512——
(Purcell): *Amer. Soc. of Ancient Insts;* (Fr. alb) Vic. M-216, 1664——for Strings; *Phil. Sym. O, N. Y, Barbirolli*, Cond; (alb) Vic. M-533, 15328-29——in G; *Dolmetsch*, hschd; (Fr. alb); Col. M-232, 502——in D Minor; *Ehlers*, hschd; Dec. 23114—No. 7 in D Minor; *Wolf*, hschd; Gam. 12.104——
(Rachmaninoff): No. 2 for Two Pianos; *Vronsky & Babin*, duo-pf; (alb) Vic. M-213, 11687-89; AM-213, 11690-92——
(Rameau): in E Minor; *Landowska*, hschd; (alb) Vic. M-593, 15562-64; AM-593, 15565-67——
(Reger): in A Minor, op. 103a; *Geyer*, vio; *Schuldhess*, pf; Dec. 25763——
(Saint-Saens): Algerienne; *Continental Sym. O;* Vic. 9296——
(Stoessel): Antique; *Brown & Stoessel*, vios; with *Sinfonietta, Schenkman*, Cond; (alb) Roy. 28——
(Stravinsky): De Pulcinella; *Sym. O, Stravinsky*, Cond; (alb) Col. X-36, 68573-74——No. 2; *O. of Concerts Colonne, Paris, Pierne*, Cond; Dec. 25886——
(Vivaldi): in A Major; *Heifetz*, vio; Vic. 1810.

(Sullivan): **Victor for all Nos. unless otherwise indicated:** Come Ye Faithful Raise the Strain; Dec. 18039——Gems from Gilbert-Sullivan Operas; (alb) C-23, AC-23—Gondoliers; (alb) C-16, AC-16—Iolanthe; (alb) C-10, AC-10—It Came Upon the Midnight; 35787—Lost Chord; 8806, 8869, 25096, 35760, 35806—Mikado; (alb) C-26, AC-26—Onward Christian Soldiers; 21841, 35957—Patience; (alb) C-14, AC-14—Pinafore-Gems; 35386—Pinafore; (alb) C-13, AC-13—Pirates of Penzance; (alb) C-6, AC-6—Princess Ida; (alb) C-20, AC-20—Ruddigore; (alb) C-19, AC-19—Sorcerer; (alb) C-21, AC-21—Trial by Jury; (alb) C-4, AC-4—Yeomen of the Guard; (alb) C-17, AC-17—see also Gilbert & Sullivan.

Sullivan, Joe, pf: Honeysuckle Rose; Gin Mill Blues; UHCA.-31-32 — Little Rock Getaway; Onyx Bringdown; UHCA. 33-34—Just Strolling; Little Rock Getaway; Dec. 600.

Sullivan, Joe & O: I Can't Give You Anything but Love; Oh Lady Be Good; Voc. 5496—Low Down Dirty Shame; Solitude; Voc. 5531—I Cover the Waterfront; Pom Pom; Voc. 5556.

Sullivan, Maxine, voc: **Victor for all Nos. unless otherwise indicated:** Ill Wind; Turtle Dove; 26344—Jackie Boy; Sing Something Simple; 26372—Amour Toujours, L'Amour; 25895—Corn Pickin'; 26237—Dark Eyes; 25810—Drink to Me Only With Thine Eyes; 26260—I Dream of Jeanie; 26260—I'm Happy About the Whole Thing; 26237—It Ain't Necessarily So; 26132—It Was a Lover and His Lass; 25810—Kinda Lonesome; 26124—Moments Like This; 25802—Night and Day; 26132—Please Be Kind; 25802—Say It With A Kiss; 26124—St. Louis Blues; 25895—Annie Laurie; Blue Skies; Voc. 3679—A Brown Bird Singing; Voc. 4068—Dark Eyes; Voc. 4015—Darling Nellie Grey; Folks Who Live on the Hill; Voc. 3885—Easy to Love; Nice Work If You Can Get It; Voc. 3848—I'm Coming Virginia; Loch Lomond; Voc. 3654—It's Wonderful; You Went to My Head; Voc. 3993.

Sumer is Icumin' In (Trad): *St. George Sgrs;* (Fr. alb) Col. M-231, 5715—*London Madrigal Gr;* Vic. 4316.

Summer Night on a River (Delius): *London Phil. O, Beecham*, Cond; Col. 17087.

Summers, Andrew, sgr: Old World Ballads in America; (alb) Col. M-408, 17193-96.

Summertime: *Bechet Quintet;* BN. 6—*Reardon*, hp; Lib. 199—*Holiday & O;* Voc. 3288—*Kruger & O;* Voc. 4927—*Kostelanetz & O;* Col. 7362—*Sanford & Hertz;* Var. 8331—*Crosby*, voc; Dec. 2147—*Crosby & O;* Dec. 2205—*Jamison*, voc; Dec. 2876—*Lombardo & O;* Blu. 10059.

Sunday Afternoon Reverie, A (Ketelbey) *Westminster Light Sym. O;* Dec. 25641.

Sunless Cycle (Moussorgsky): *Rudinow*, sgr; (Fr. alb) Gam. MS-4.

Sun of My Soul: *St. Bartholomew's Ch;* Vic. 22692.

Super Flumina Babylonis (Palestrina): *Westminster Abbey Ch;* Col. 17146.

Supervia, Conchita, mez-sop; **Decca for all Nos:** Danza Espanola No. 5 (Granados); Granada (Albeniz); 25873—Triptico (Turina); Clavelitos (Valverde); 20461—La Paloma (Yradier); De La Serrania (Romero); 20460—Haensel und Gretel-Dance Duet (Humperdinck); 25872—Der Rosenkavalier-excerpts (Strauss, R.); 25870-71—El Relicario (Padilla); Lagarteranas (Guerrero); 20462—La Zingarella (Palsiello); Pastora (Murillo-Miranda); 20549—Se Tu M'ami (Pergolesi); Occhietti Amati (Falconieri); 20550—Cancion del paje (Sartorio); Cantares (Turina); 20548—La Chavala-Cancion Gitana (Chapi); 25874—La Marchenera-La Petenera (Torroba); 25874—Las Hijas Del Zebedeo-Carceleras (Chapi); Ay, Ay, Ay Freire); 20463 — Tonadillas-Las Currutacas Modestas, Callejeo and La Maja Dolorosa (Granados); 20545—Carmen-excerpts (Bizet); 20416, 25837-25894-5 — Canciones Populares Espanolas-selections; 20288-90—Il Barbiere Di Siviglia-excerpts; La Cenerentola (Rossini); L'Italiana in Algeri (Rossini); Dec. 20398, 25833-8.

(Suppe, von): **Decca for all Nos. unless otherwise indicated:** Boccaccio, Vic. 7415, Dec. 20114——Light Cavalry-Overture; Vic. 21251, Dec. 25046——Morning Noon and Night-Overture; Vic. 12479, 25696, 36004; Dec. 20187——Pique and Dame-Overture; Vic. 11346; Dec. 25876——Poet and Peasant; Vic. 11986, 35797; Dec. 568, Roy. 1715, Dec. 25044——William Tell-Fantasie; 15007——Banditenstreiche-Overture; 20322——The Beautiful Galathea-Overture; 25128——Flotte Bursche-Overture; 20395.

Surely He Hath Borne Our Griefs: see Messiah.

Surprise Symphony (Haydn): see Symphony No. 6.

Suspendez A Ces Murs (Cherubini): *Thill*, ten; Col. 9116.

Susse Schlaf, Der Sonnst Stillt Alles Wohl, Der (Wolff): *Wolff*, bar; (Fr. alb) Col. M-268, 4146.

Svane, En (Grieg): *Melchior*, ten; Vic. 2007.

Sverige (Heidenstam-Stenhammar): *Augustana Ch;* Vic. 14954.

Swallow: see Golondrina and Villanelle.

Swallows Waltz (Strauss, J.): *Bela O;* Dec. 25045.

Swamp Fire: *Breese & O;* 8265—*Brown & O;* Dec. 1231—*J. Dorsey & O;* Dec. 2918—*Newman*, hca; (Fr. alb) Dec. 102, 2896—*Kostelanetz & O;* Bru. 8226—*Fields & O;* Blu. 6662.

Swan, A: see Cygne (Saint Saens)-Schwan and Svane (Grieg).

Swan Bent Low, The (MacDowell): *Dadmun*, sgr; Vic. 4017.

Swan Chorus: see Lohengrin.

Swanee River: *Crosby*, voc; Dec. 391—*Morgan & O;* Dec. 2547—*Luther & Murray Quar;* (alb) Dec. 15, 1997—*Lunceford & O;* Dec 668—*Armstrong & O;* Dec. 1360—*MacGimsey*, whistler; Dec. 1959—*Quintet of Hot Club of France;* Roy. 1785—*Plantation Sgrs;* Var. 8142—*Mills Bros*, voc; Dec. 3132—see also: Old Folks At Home.

Swanee Swingers: Slappin' the Bass; Take it Easy; Dec. 1022.

Swan Lake-Ballet Suite (Tschaikowsky): *London Phil. O, Barbirolli*, Cond; Vic. 11666-67—*London Phil. O, Dorati;* (alb) Col. M-349, 69357-60—see also: Waltz.

Swan of Tuonela (Sibelius): *Philadelphia O, Stokowski*, Cond; Vic. 7380.

Swarthout, Gladys, sop: Carmen-Habanera-Love Is Like a Wood bird; Carmen-Seguidilla-Near the Walls (Bizet) · Vic. 14419—Clouds; Spendthrift; Vic. 4318—Could I Be in Love; Paradise in Waltz Time; Vic. 4324—Samson et Dalila-My Heart at Thy Sweet Voice; Samson et Dalila-Love Come Aid My Weakness (Saint Saens); Vic. 14143.

Swear in This Hour: see Forza del Destino.

Swedish Wedding March (Sodermann): *Victor Concert O;* Vic. 20805—*Stor Sym. O, Jarnefelt*, Cond; Dec. 25784.

(Sweelinck): Fantasia in Echo Style; Mus. 1049——Hodie Christus natus est Or sus, serviteurs du Seigneur; Mus. 217.

Sweet Adeline: *Shaw & O;* Voc. 4182—*Victor Light Opera Co;* (Fr. alb) Vic. C-31, 12416—*Mills Bros*, voc; Dec. 285—*Golden Memory Boys Quar;* Blu. 10632—*Peerless Quar;* Vic. 20055.

Sweet and Low: *Dixon*, sgr; Vic. 21949—*Green*, chimes; Vic. 26276—*Wicker*, voc; (Fr. alb) Dec. 127, 18052.

Sweetest Call: *McCormack*, ten; Vic. 1092.

Sweetest Story Ever Told: *Lashanska*, sop; Vic. 1334—*Neapolitan Trio;* Vic. 20278—*Decca Salon O;* Dec. 2589—*Rollini O;* Dec. 1973—*Braslau*, con; Col. 212.

Sweet Genevieve: *Peerless Quar;* Vic 20283.

Sweet Georgia Brown: *Goodman Quar;* Vic. 26091—*South*, vio; Vic. 26222—*Kaye & O;* Voc. 4199—*Crosby*, voc; Voc 2867—*Quintet of Hot Club of France;* Dec. 23065—*The Foursome;* Dec. 1595—*Mills Bros*, voc; Dec. 380—*Hines & O;* Dec. 182—*Brown & O;* Dec. 5121—*James & O;* Bru. 8327.

Sweetheart of Sigma Chi: *Lewis & O;* Dec. 1963—*Brown & O;* Dec. 5239—*T. Dorsey & O;* Vic. 26016—*Martin & O;* Blu 10478—*Austin*, voc; Blu. 6815—*Savitt & O;* Blu. 7786—*Geyer*, ogn; Blu. 10060.

Sweethearts: *Jones*, voc; Vic. 4447—*Crosby*, voc; Dec. 2315—*Horlick & O;* Dec. 2850—*King & O;* Vic. 25528.

Sweetheart Waltz (Strauss): *International Concert O;* Vic. 36127—*Anton's Paramount O;* Vic. 26322—*Shilkret & O;* (Fr. alb) Var. 37, 8284—*Horlick & O;* Dec 1775.

Sweet Honey Sucking Bees (Wilbe): *London Madrigal Gr;* Vic. 4317.

Sweet Lorraine: *Bechet-Spanier Four;* HRS. 2000—*Shaw & O;* Voc. 4598—*Goodman Trio;* Vic. 25822—*Tatum*, pf; (Fr. alb) Dec. 126, 18050—*Wilson & O;* Bru. 8087—*Mondello & O;* Var. 8110—*Manone & O;* Blu. 6816.

Sweetly She Sleeps, My Alice Fair: *McCormack*, ten; Vic. 1700.

Sweet Rosie O'Grady: *Robertson & O;* Dec. 1758.

Sweet Sue: *Redman & O;* Voc. 3829—*Bechet-Spanier Four;* HRS. 2003—*T. Dorsey & O;* Vic. 26105—*Goodman Quar;* Vic. 25473—*Goodman & O;* Vic. 26089—*Waller & O;* Vic. 25087—*Quintet of Hot Club of France;* Roy. 1780—*Wilder Octet;* Bru. 8505—*Auld & O;* Var. 8212—*McBride Trio;* BW. 100—*Geyer*, ogn; Blu. 6652—*Armstrong & O;* Blu. 5280—*Waikiki Swingsters;* Blu. 7271—*Mills Bros*, voc; Dec. 2441—*Young & O;* Dec. 15012, 1885, 562—*Daniels & O;* Dec. 953—*Jones & O:* Dec. 443—*Lunceford & O;* Dec. 1927—*Webb & O;* Dec. 1759.

Swing Low Sweet Chariot, f.s.: *Crosby*, voc; Dec. 1819—*Southernaires*, voc; Dec. 2855—*Gray & O;* Dec. 1396—*Sophisticates*, inst; Dec. 1818—*Robeson*, bar; Vic. 25547, 20068—*Assoc. Glee Clubs of Amer;* Vic. 35770—*Goodman & O; Vic.* 25492.

Swing Stuff: *Boston Pops O, Fiedler*, Cond; Vic. 12597.

Swiss Echo Song: *Talley*, sop; Vic. 6593.

S'Wonderful: *Goodman Quar;* Vic. 26090—*King & O;* Dec. 1890—*Clinton & O;* Vic. 26341—*Wiley*, voc; Lib. 283—*Fray & Braggiotti*, duo-pf; (Fr. alb) Dec. 96, 2875—*Marshard & O;* Bru. 8417.

Sylphides, Les-Ballet (Chopin): *London Phil. O, Sargent*, Cond; (alb) Vic. M-306, 11911-13; AM-306, 11914-16—*London Phil. O, Goehr*, Cond; Col. 69281.

Sylvester, Bob & O: Do You Know Your A. B.C.; Sunday in the Park; Voc 3971—Huggin' and Muggin'; Sophisticated Swing; Voc. 3795.

Sylvia (Speaks-Gaines): *Thomas*, bar; Vic. 1571—*Eddy*, bar; (Fr. alb) Vic. C-27, 4368—*Assoc Glee Clubs of Amer;* Vic. 35776—*Crawford*, ogn; Vic. 24032—*King & O;* Vic. 25528—*Whiteman & O;* Vic. 22885—*Young & O;* Bru. 20118.

Sylvia Ballet (Delibes):
Complete: *Opera-Comique O, Paris, Cloez*, Cond; Dec. 20025-26——
Prelude-The Huntress: *Royal Opera O;* Vic. 11655——
Intermezzo and Valse Lente: *San Francisco O;* Vic. 1166—*Royal Opera O;* Vic. 11655——
Cortege de Bacchus: *Victor Sym. O;* Vic. 35879——
Excerpts: *Minneapolis Sym. O, Ormandy*, Cond; (Fr. alb) Vic. M-220, 1669-70—*Grand O. Sym. de Paris, Gaubert*, Cond; Col. 69006—*London Phil. O, Kurtz*, Cond; Col. 69323.

Symington, Eve, voc: Night at the Waldorf-La Petite Amie; (Fr. alb) Vic. P-1, 25746—Spring Is Here; My Romance; Lib. 237.

Sympathy: *Tauber*, ten; Dec. 23059—*Fio Rito & O;* Dec. 1452—*Fox & O;* Blu. 10628—*Crosby & O;* Dec. 3154—*Mantovani & O;* Col. 384.

Symphonia Domestica (Strauss, R.): *Philadelphia O, Ormandy*, Cond; (alb) Vic. M-520, 15225-29; AM-520, 15230-34.

Symphonic Dances (Grieg): *Phil. O, Dobrowen*, Cond; Dec. 25241-42.

Symphonic Etudes (Schumann): *Kilenyi*, pf; (alb) Col. X-162.

Symphonic Minutes (Dohnanyi): *Queen's Hall O, Wood*, Cond (alb) Dec. 6, 29030-40.

Symphonic Variations (Franck): *Gieseking*, pf; with *London Phil. O, Wood*, Cond; (alb) Col. X-10, 68126-27.

Symphonie Des Psaumes (Stravinsky): *O. des Concerts Straram & Vlassov Ch, Stravinsky*, Cond; (alb) Col. M-162, 67962-64.

Symphonie Espagnole (Lalo): *Menuhin*, vio; *Sym. O. of Paris;* (alb) Vic. M-136, 7943-46; AM-136, 7947-50—*Vienna Phil. O, Szell*, Cond; *Hubermann*, vio: (alb) Col. M-214, 68288-90.

Symphonie Fantastique (Berlioz): *Paris Conservatory O, Walter*, Cond; (alb) Vic. M-662, 12692-97; AM-662, 12698-703; DM-662, 12704-09—*O. Sym. de Paris, Meyrowitz*, Cond; (alb) Col. M-267, 68675-80; AM-68681-86 — excerpts: *O. of Concerts Colonne, Paris, Pierne*, Cond; Dec. 25308-11.

Symphonies: **Victor for all Nos. unless otherwise indicated:**
(Bach, J. C.): in B Flat Major; *Phil. Sym. O, Mengelberg*, Cond; 7483-4——
(Bach, K. P. E.): No. 3 in C Major; *NBC Stg. Sym.* O; (Fr. alb) M-390, 12091-97, AM-390, 12098-104——
(Beethoven): No. 1 in C Major, op. 21: *BBC. O, Toscanini*, Cond; (alb) M-507, 15383-87, AM-507, 15388-92—*Philadelphia O, Ormandy*, Cond; (alb) M-409-, 14691-94, AM-409, 14695-98—*Phil. Sym. O of N. Y., Mengelberg*, Cond; (alb) M-73, 7211-14, AM-73, 7215-18—*Vienna Phil. O, Weingartner*, Cond; (alb) Col. M-321, 69111-3, AM-69114-6——No. 2 in D Major, op. 36: *Vienna Phil. O, Krauss*, Cond; (alb) M-131, 11256-59, AM-131, 11260-63 — *London Phil. O, Beecham*, Cond; (alb) Col. M-302, 68988-91, AM-302, 68992-95—*London Sym. O, Weingartner*, Cond; (alb) Col. M-377, 69661-64, AM-69665-68—*Boston Sym. O, Koussevitzky*, Cond; (alb) M-625, 15771-74, AM-625, 15775-78——No. 3 in E Flat Major, op. 55:

London Phil. O, Koussevitzky, Cond; (alb) M-263, 8668-73, AM-263, 8674-79—*Phil. Sym. O of N. Y., Mengelberg,* Cond; (alb) M-115, 7439-45, AM-7446-52—*Vienna Phil. O, Weingartner,* Cond; (alb) Col. M-285, 68885-60, AM-68861-66—*Phil. O, Schillings,* Cond; Dec. 25244-49—*Sym. O, Coates,* Cond; (alb) G-2, 36251-56——No. 4 in B Flat Major, op. 60: *Minneapolis Sym. O, Ormandy,* Cond; (alb) M-274, 8747-51, AM-274, 8752-56—*London Phil. O, Weingartner,* Cond; (alb) Col. M-197, 68217-20——No. 5 in C Minor, op. 67: *London Phil. O, Koussevitzky,* Cond; (alb) M-245, 8508-12, AM-245, 8513-17—*Berlin Phil. O, Furtwangler,* Cond; (alb) M-426, 14793-97, AM-426, 14798-802—*Royal Albert Hall O, Ronald,* Cond; (alb) M-5, 9029-32, AM-5, 9330-33—*NBC Sym. O, Toscanini,* Cond; (alb) M-640, 15827-30, AM-640, 15831-34—*Queen's Hall O, Wood,* Cond; Dec. 25707-10—*Phil. O, Rosenstock,* Cond; Dec. 25211-14—*Anon;* (alb) NCMA 2—*London Phil. O, Weingartner,* Cond; (alb) Col. M-254, 68510-13, AM-68514-17——No. 6 in F Major, op. 68: *BBC Sym. O, Toscanini,* Cond; (alb) M-417, 14707-11, AM-417, 14712-16—*Boston Sym. O, Koussevitzky,* Cond; (alb) M-50, 6939-43, AM-50, 6944-48—*Concerts Colonne O, Paray,* Cond; (alb) Col. M-201, 68239-43 — *Phil. O, Schillings,* Cond; Dec. 25493-98—No. 7 in A Major, op. 92; *Philadelphia O, Stokowski,* Cond; (alb) M-17, 6670-74, AM-17, 7042-46—*Phil. Sym. O of N. Y., Toscanini,* Cond; (alb) M-317, 14097-01, AM-317, 14102-06—*Vienna Phil. O, Weingartner,* Cond; (alb) Col. M-260, 68556-60, AM-260, 68561-65—*Phil. O, Knappersbusch,* Cond; Dec. 25409-13——No. 8 in F Major, op. 93: *Boston Sym. O, Koussevitzky,* Cond; (alb) M-336, 14257-59, AM-336, 14260-62—*BBC Sym. O, Boult,* Cond; (alb) M-181, 11535-37, AM-181, 11538-40—*Vienna Phil. O, Weingartner,* Cond; (alb) Col. M-292, 68903-05, AM-292, 68906-08—1st mvt; *Amsterdam Concertgebouw O, Mengelberg,* Cond; Dec. 25235—*Anon;* (alb) NCMA. 10——No. 9 in D Minor, op. 125: *Philadelphia O, Stokowski,* Cond; (alb) M-236, 8424-32, AM-236, 8433-41—*Vienna Phil. O, Weingartner,* Cond; (alb) Col. M-227, 68349-56, AM-227, 68357-64——

(Berlioz): No. 1 in C Major, op. 14a; *Sym. O. of Paris, Monteux,* Cond; (alb) M-111, 11093-98, AM-111, 11099-11104——

(Borodin): No. 2 in B Minor; *London Sym. O. Coates,* Cond; (alb) M-113, 11163-65, AM-113, 11166-68——

(Brahms): No. 1 in C Minor, op. 68: *Philadelphia O, Stokowski,* Cond; (alb) M-301, 8971-75, AM- 301, 8976-80—*Vienna Phil. O, Walter,* Cond; (alb) M-470, 12264-68, AM-470, 12269-73—*Royal Phil. O, Weingartner,* Cond; (alb) Col. M-103, 67511-15—*London Sym. O. Weingartner,* Cond; (alb) Col. M-383, 69704-08, AM-383, 69709-13——*Phil. O, Klemperer,* Cond; Dec. 25487-92——No. 2 in D Major, op. 73; *Philadelphia O, Stokowski,* Cond; (alb) M-82, 7277-82, AM-82, 7283-88—*London Phil. O, Beecham,* Cond; (alb) Col. M-265, 68620-24, AM 68625 29—*Anon;* (alb) NACM 11——No. 3 in F Major, op. 90: *Vienna Phil. O, Walter,* Cond; (alb) M-341, 12022-25, AM-341, 12026-29—*Concertgebouw O. of Amsterdam, Mengelberg,* Cond; (alb) Col. M-181, 68103-06—*London Phil. O, Weingartner,* Cond (alb) Col. M-353, 69415-18, AM 69419-22——No. 4 in E Minor, op. 98; *Philadelphia O, Stokowski,* Cond; (alb) M-185, 7825-29, AM-185, 7830-34—*BBC Sym. O, Walter,* Cond; (alb) M-242, 11734-38, AM-242, 11739-43—*London Sym. O, Weingartner,* Cond; (alb) Col. M-335, 69219-23, AM-335, 69224-28—*London Sym. O, Abendroth,* Cond; (alb) G-7, 36273-78——

(Boyce, W.): No. 1 in B Flat No. 2 in A Major; No. 3 in C Major; No. 4 in F Major; No. 5 in D Major; No. 6 in F Major; No. 7 in F Major; No. 8 in D Minor; *New York Simfonietta, Goberman,* Cond; (alb) Tim. 1-K——

(Bruckner): No. 3 in D Minor-Scherzo; *Vienna Sym. O;* 11726—No. 4 in E Flat Major; *Saxonian State O, Bohm,* Cond; (alb) M-331, 14211-18, AM-331, 14219-26—No. 7 in E Major; *Minneapolis Sym. O, Ormandy,* Cond; (alb) M-276, 8770-77, AM-276, 8778 85—No. 9 in D Minor-Scherzo; *Berlin State Opera O, Zaun,* Cond; 11726—complete; *Munich Phil. O, von Hausegger,* Cond; (alb) M-627, 15784-90, AM-627, 15791-97——

(Chausson): in B Flat Major, op. 20; *Paris Conservatory O, Coppola,* Cond; (alb) M-261, 11783-86, AM-261, 11787-90——

(Dvorak): No. 4 in G Major, op. 88; *Czech Phil. O, Talich,* Cond; (alb) M-304, 11899-903, AM-304, 11904-08——No. 5 in E Minor, op. 95: *Philadelphia O, Stokowski,* Cond; (alb) M-273, 8737-41, AM-273, 8742-46—*Czech Phil. O, Szell,* Cond; (alb) M-469, 12254-58, AM-469, 12259-63—*Halle O, Harty,* Cond; (alb) Col. M-77, 67355-59——

(Franck): in D Minor: *Philadelphia O, Stokowski,* Cond; (alb) M-300, 8959-64, AM-300, 8965-70—*Paris Conservatory O, Gaubert,* Cond; (alb) Col. M-121, 67632-37—*Pasdeloup O, Paris, Rhene-Baton,* Cond; Dec. 25585-89—*Anon;* (alb) NCMA 12——

(Harris): for Voices on Poems of Walt Whitman; *Westminster Ch, Williamson,* Cond; (alb) M-427, 14803-04——1933; *Boston Sym. O, Koussevitzky,* Cond; (alb) Col. M-191, 68183-86——

(Haydn): No. 102 in B Flat Major; *Boston Sym. O, Koussevitzky,* Cond; (alb) M-529, 15304-06, AM-529, 15307-09——in C Major; *London Sym. O, Weisbach,* Cond; (alb) M-140, 11317-19, AM-140, 11320-22——in G Major-Finale-Allegro con spirito; *London Phil. O, Koussevitzky,* Cond; (Fr. alb) M-245, 8512——in G; *Brussels Royal Conservatory O, Defauw,* Cond; (alb) Col. X-14, 68067-68——No. 2 in D Major; *Barbirolli's O;* 35981-83——No. 4 in D Major; *Phil. Sym. O. of N. Y., Toscanini,* Cond; (alb) M-57, 7077-80, AM-57, 7081-84——No. 86 in D Major; *London Sym. O, Walter,* Cond; (alb) M-578, 12461-63, AM- 578, 12464-66——in D Minor, No. 80; *New Friends of Music, Steidry,* Cond; (alb) M-536, 15336-40, AM-536, 15341-45——in F Major, No. 67; *New Friends of Music, Stiedry,* Cond; (Fr. alb) M-536, 15336-40, AM-536, 15341-45——No. 94 in G Major: *Boston Sym. O, Koussevitzky,* Cond; (alb) M-55, 7058-60, AM-55, 7061-63—*Columbia Broadcasting Sym, Barlow,* Cond; Col. M-363, 69546-48, AM-363, 69549-51—*Phil. O, Knappertsbusch,* Cond; Dec. 25404-06——No. 13 in G Major: *Vienna Phil. O;* 4189-91—*NBC Sym. O, Toscanini,* Cond; (alb) M-454, 14928-30, AM-454, 14931-33——No. 100 in G Major: *Vienna Phil. O, Walter,* Cond; (alb) M-472, 12274-76; AM-472, 12277-79—*Phil. O, Knappertsbusch,* Cond; Dec. 20038-41——in G Major, op. 66 No. 2; *London Sym. O;* (alb) M-139, 11311-13, AM- 139, 11314-16 —— No. 95 in C Minor; *London Sym. O, Harty,* Cond; Dec. 25598-99——No. 99 in E Flat: *London Phil. O, Beecham,* Cond; (alb) Col. M-264, 68630-32, AM-264, 68633-35—*Anon;* (alb) NCMA 8——No. 45 in F Sharp Minor; *London Sym. O, Wood,* Cond; (alb) Col. M-205, 68253-25——No. 93 in D; *London Phil. O, Beecham,* Cond; (alb) Col. M-336, 69266-68, AM-336, 69269-71——No. 98 in B Flat; *Columbia Broadcasting Sym, Barlow,* Cond; (alb) Col. M-370, 69611-13, AM-370, 69614-16——No. 103 in E Flat: *St. Louis Sym. O, Golschmann,* Cond; (alb) Col. M-221, 68323-26—1st mvt; *Raybould & O;* (Fr. alb) Col. M-233, 833——No. 104 in D Major; *Fischer's Chamber O;* (alb) M-617, 12512-14, AM-617, 12515-17——Toy Symphony; *Weingartner & O;* Col. 7242——

(Indy, D'): On A French Mountain Air for Piano & O; *Long,* pf; *Concerts Colonne O, Paray,* Cond; (alb) Col. M-211, 68279-81——

(Mahler): No. 2 in C Minor; *Minneapolis Sym. O, Ormandy,* Cond; (alb) M-256, 11753-63, AM-256, 11764-74——No. 5 in C Minor-Adagietto; *Vienna Phil. O, Walter,* Cond; 12319—*Concertgebouw O, Mengelberg,* Cond; Dec. 25011——

(McDonald): Rhumba Symphony; *Philadelphia O, Stokowski,* Cond; 8919—Third Symphony-Cakewalk; *Philadelphia O, Ormandy,* Cond; 15377——

(Mendelssohn): No. 4 in A Major, op. 90: *Boston Sym. O, Koussevitzky,* Cond; (alb) M-294, 8889-91, AM-294, 8892-94—*Phil. O, Paris, Cloez,* Cond; Dec. 25557—*Milan Sym. O. Guarnieri,* Cond; Dec. 20397—*Halle O, Harty,* Cond; (alb) Col. M-167, 68007-09——*La Scala O, Panizza,* Cond (alb) G-8, 36279-82——No. 3 in A Minor, op. 56; *London Phil. O, Weingartner,* Cond; (alb) Col. M-126, 67671-74——No. 5 in D, op. 107; *Columbia Broadcasting Sym, Barlow,* Cond; (alb) Col. M-391, 69767-70, AM-391, 69771-74——

(Milhaud): No. 3; *Goehr & O;* (Fr. alb) Col. M-361, 1304——

(Mozart): No. 28 in C Major, K. 200; *Berlin College of Insts.* (alb) M-502, 12322-23——No. 32 in B Flat Major, K. 319; *Fischer's Chamber O;* (alb) M-479, 15043-45, AM-479, 15046-48——in D Major, K. 385; *Phil. Sym. O, N. Y, Toscanini.* Cond; (alb) M-65, 7136-38, AM-65. 7139-41——No. 36 in C Major, K. 425: *BBC Sym. O, Busch,* Cond; (alb) M-266, 11802-04, AM-266, 11805-07—*London Phil. O, Beecham,* Cond; (alb) Col. M-387, 69737-40, AM-69741-44——No. 38 in D Major, K. 504; *Vienna Phil. O, Walter,* Cond; (alb) M-457, 12239-41, AM-457, 12242-44——No. 41 in C Major: *BBC. Sym. O, Boult,* Cond; (alb) M-203, 11656-59, AM-203, 11660-63—*Vienna Phil. O, Walter,* Cond; (alb) M-584, 12467-70, AM-584, 12471-74—*London Phil. O, Beecham,* Cond; (alb) Col. M-194. 68199-202——No. 39 in E Flat, K. 543: *BBC Sym. O, Walter,* Cond; (alb) M-258, 11775-77, AM-258, 11778-80—*Royal Phil. O, Weingartner,* Cond; (alb) Col. M-105, 67523-25—*Phil. O, Knappertsbusch,* Cond; Dec. 25007-09—Minuet, Choral; *Boy's Ch. of the Hofburg Cathedral, Vienna;* Dec. 25295——No. 40 in G Minor, K. 550: *London Phil. O, Koussevitzky,* Cond; (alb) M-293, 8883-85. AM-293, 8886-88—*NBC Sym. O, Toscanini,* Cond; (alb) M-631, 15753-55, AM-631, 15756-58—*Berlin State O, Walter,* Cond; (alb) Col. M-182, 68109-11—*London Phil. O, Beecham,* Cond; (alb) Col. M-316, 69103-05, AM-316, 69106-08—*Chicago Sym. O, Stock.* Cond: (alb) G-3, 36257-59—*Royal Sym. O. of Philadelphia, Gomberg,* Cond; (alb) Roy. 22, 574-76—*Anon;* (alb) NCMA 4——No. 25 in G Minor, K. 183; *Sinfonietta, Wallenstein,* Cond; (alb) Col. M-323, 69128-30; AM-323, 69131-33——No. 29 in A, K. 201; *London Phil. O, Beecham,* Cond; (alb) Col. 333, 69213-15, AM-69216-18——No. 31 in D, K. 297; *London Phil. O, Beecham,* Cond; (alb) Col. M-360, 69470-72; AM-69473-75——No. 34 in C, K. 338; *Royal Phil. O, Beecham,* Cond; (alb) Col. M-123, 67661-63——

(Prokofieff): Classical Symphony in D Major, op. 25, *Boston Sym. O, Koussevitzky,* Cond; 7196, 7197——

(Rachmaninoff): No. 2 in E Minor, op. 27; *Minneapolis Sym. O, Ormandy,* Cond; (alb) M-239, 8463-68, AM-239, 8469-74——

(Rimsky-Korsakow): No. 2, op. 9; *Paris Conservatory O;* (alb) M-210, 11671-73; AM-210, 11674-76——

(Roussel): No. 3 in G Minor; *Lamoureux Sym. O, Wolff,* Cond; (alb) BP. 3, 95014-6, 95017-9——

(Saint-Saens): No. 3 in C Minor, op. 78; *Sym. O, Coppola,* Cond; (alb) M-100, 9908-11, AM-100, 9912-15—

(Schubert): No. 4 in C Minor; *Phil. Sym. of N. Y, Barbirolli,* Cond; (alb) M-562, 15426-29, AM-562, 15430-33——No. 5 in B Flat: *Berlin State Opera O, Blech,* Cond; (alb) M-170, 11476-78, AM-170, 11479-81—*London Phil. O, Beecham,* Cond; (alb) Col. M-366, 69576-79; AM-366, 69580-83——No. 7 in C Major; *BBC Sym. O, Boult,* Cond; (alb) M-268, 11810-15; AM-268, 11816-21——No. 8 in B Minor: *Boston Sym. O, Koussevitzky,* Cond; (alb) M-319, 14117-19; AM-319, 14120-22—*Philadelphia O, Stokowski,* Cond; (alb) M-16, 6663-65; AM-16, 7050-52—*Vienna Phil. O, Walter,* Cond; (alb) G-9, 36248-50—*London Sym. O, Wood,* Cond; (alb) Col.. M-216, 68302-04—*London Phil. O, Beecham,* Cond: (alb) Col. M-330, 69187-89; AM-330, 69190-92—*Phil. O, Schillings,* Cond; Dec. 25446-48—*Royale Sym. O. of Philadelphia, Gomberg,* Cond; (alb) Roy. 21, 571-73—*Anon;* (alb) NCMA 1——No. 3 in D Major-2nd & 3rd mvt; *Grand Sym. O, Kleiber,* Cond; Dec. 25378——No. 9 in C Major; *London Sym. O, Walter,* Cond; (alb) M-602, 12498-503, AM-602, 12504-09——

(Schumann): No. 1 in B Flat; *Chicago Sym. O, Stock,* Cond; (alb) M-86, 7306-09——No. 2 in C Major, op. 61; *Philadelphia O, Ormandy,* Cond; (alb) M-448, 14885-89; AM-448, 14890-94——No. 3 in E Flat, op. 97; *Paris Conservatory O, Coppola,* Cond; (alb) M-237, 11706-08; AM-237, 11709-11——No. 4 in D Minor, op. 120: *Minneapolis Sym. O, Ormandy,* Cond; (alb) M-201, 7982-84; AM-201, 7985-87—*Mozart Festival O, Walter,* Cond; (alb) Col. M-106, 67526-29——

(Sibelius): No. 1 in E Minor, op. 39: *Minneapolis Sym. O, Ormandy,* Cond; (alb) M-290, 8873-77; AM-290, 8878-82—*Sym. O, Kajanus,* Cond; (alb) Col. M-151, 67844-48——No. 2 in D Major, op. 43: *Boston Sym. O, Koussevitzky,* Cond; (alb) M-272, 8721-26; AM-272, 8727-32—*Sym. O, Kajanus,* Cond; (alb) Col. M-149, 67833-37——No. 3 in C Major, op. 52: *London Sym. O, Kajanus,* Cond; (Fr. alb) M-394, 12113-16, 14552-54; AM-394, 12117-20, 14555-57——No. 4 in A Minor, op. 63: *London Phil. O, Beecham,* Cond; (alb) M-446, 12215-21; AM-446, 12222-28—*Philadelphia O, Stokowski,* Cond; (alb) M-160, 7683-86; AM-160, 7687-90——No. 5 in E Flat Major, op. 82: *Boston Sym. O, Koussevitzky,* Cond; (alb) M-474, 15019-23; AM-474-15024-28 — *London Sym. O, Kajanus,* Cond; (alb) M-333, 11503-9, AM-333, 11746-52——No. 6 in D Minor, op. 104: *Finnish National O, Schneevoight,* Cond; (Fr. alb) M-344, 14386-92; AM-344, 14393-99——No. 7 in C Major, op. 105: *BBC Sym. O, Koussevitzky,* Cond; (alb) M-394, 12113-16, 14552-54; AM-394, 12117-20, 14555-57——

(Strauss, R.): Symphonia Domestica, op. 53; *Philadelphia O, Ormandy,* Cond; (alb) M-520, 15225-29; AM-520, 15230-34——

(Szostakowicz): No. 1, op. 10; *Philadelphia O, Stokowski,* Cond; (alb) M-192, 7884-88; AM-192, 7889-93——No. 5, op. 47; *Philadelphia O, Stokowski,* Cond; (alb) M-619, 15737-42; AM-619, 15743-48——

(Tschaikowsky): No. 3 in D Major, op. 29: *London Sym. O, Coates,* Cond; (alb) M-166, 11459-62, AM-166, 11463-66——No. 4 in F Minor, op. 36: *Boston Sym. O, Koussevitzky,* Cond; (alb) M-327, 14185-89; AM-327, 14190-94—*Philadelphia O, Stokowski,* Cond; (alb) M-48, 6929-33; AM-48, 6934-38—*Concertgebouw O. of Amsterdam, Mengelberg,* Cond; (alb) Col. M-133, 67735-39; Dec. 25432-36—*Anon.* (alb) NCMA 9——No. 5 in E Minor, op. 64: *Philadelphia O, Stokowski,* Cond; (alb) M-253, 8589-94; AM-253, 8595-600—*Chicago Sym. O, Stock,* Cond; (alb) G-4, 36260-65—*Concertgebouw O. of Amsterdam, Mengelberg,* Cond; alb) Col. M-104, 67516-22; Dec. 25478-84——No. 6 in B Minor, op. 74: *Boston Sym. O, Koussevitzky,* Cond; (alb) M-85, 7294-98; AM-85, 7299-303—*Philadelphia O, Ormandy,* Cond; (alb) M-337, 14264-68; AM-337, 14269-73—*Paris Conservatory O, Gaubert,* Cond; (alb) Col. M-277, 68828-32; AM-277, 68833-37——

(Walton): Symphony; *London Sym. O, Harty,* Cond; Dec. 25600-05.

(Williams): in F Minor; *BBC Sym. O, Williams,* Cond; (alb) M-440, 12182-85, AM-440, 12186-89——

Syncopation (Kreisler): *Decca Salon O;* Dec. 2713.

Szantho, Enid, con. Largo-Ombra mai fu (Handel); Orfeo ed Euridice-I Have Lost My Euridice (Gluck); Vic. 14229—Morgen (Strauss, R.); Dream in the Twilight (Strauss, R.); Vic. 1795—Oh Pardon Me, My God (Bach); Vic. 14906.

Szekely, Zoltan, vio; with *Frid,* pf: Sonata in G Major (Porpora); Dec. 25877.

Szell, George, Cond-Phil. O: The Merry Wives of Windsor-Overture (Nicolai); Dec. 25142—see also *Czech Phil. O; Grand Sym. O, London Sym. O.*

Szigeti, Joseph, vio; **Columbia for all Nos.:** Adagio, Sonata in D minor (Brahms); (Fr. alb) M-117, 67612—Adagio in E, (Tartini); 69062—Arioso, Piano Concerto in F minor (Bach); (Fr. alb) X-103. 69274 — "Capriol" Suite, (Warlock); 17074 — Concerto for Violin & Orch., (Bloch); (alb) M-380—Concerto in D (Brahms); (alb) M-117 — Concerto in D, (Beethoven); (alb) M-177 — Concerto in D, (Prokofiev); (alb) M-244—Concerto in D minor for Two Violins & Orch. (Bach); (alb) X 9 — Concerto in D minor (Tartini); (alb) X-103—Concerto in E minor, op. 64 (Mendelssohn); (alb) M-190—Concerto No. 4 in D (Mozart); (alb) M-224—Danse Russe, Petrouchka (Stravinsky); 17130—Divertimento No. 15 in B-flat (Mozart); (alb) M-322—Flight of the Bumble Bee (Rimsky Korsakov); 7304—Fountain of Arethusa, The (Szymanowsky); 7304—Gavotte, Classical Symphony (Prokofiev); 17130—Hungarian Folk Tunes; 7247 — Pastorale (Stravinsky); 7304—Pièce En Forme D Habanera (Ravel); 68922—Rondo, Sonata in D (Schubert); 69062—Roumanian Folk Dances (Bartok); 17089—Scherzo Valse (Chabrier); (Fr. alb) M-190, 68162—Snow; 17130—Sonata in A minor (Bach); (alb) X-2—Sonata No. 1 in G minor (Bach); (alb) X-1—Sonata No. 3 in D (Weber); 68922—Sonata No. 3 in D minor, op. 108 (Brahms); (alb) M-324—Sonata No. 4 in D, op. 1 (Handel); 17098-D, 17099—Sonata No. 28 in E minor (Mozart); 69005—Study in Thirds (Scriabin); 68922.

Szikra, Lajos, vio: Romance in F Minor (Tschaikowsky); Kujawiak Mazurka (Wieniawski); Dec. 20287—Libellen (Zsolt); L'Abeille (Schubert); Dec. 20451.

Szreter, pf: Spieluhr (von Sauer); Liebestraum (Liszt); Dec. 25130—Venezia e Napoli Tarantelle (Liszt); Dec. 20031—Sonata in C Minor (Beethoven); Dec. 25230-31—Sonata in C Sharp Minor (Beethoven); Dec. 20015-16—Sonata in D Major (Beethoven); Dec. 20004 20054, 25437—Hungarian Rhapsody No. 12 (Liszt); Dec. 25112—Carnaval Suite (Schumann); Dec. 25290-1—Variations on a Theme by Beethoven (Saint-Saens); with *Bertram,* pf; Dec. 25373-74.

(Szymanowski): Master Musician, Please Play a Waltz; Ira. 2R-20-05——Roi Roger Chant de Roxane; Vic. 14625, Dec. 25737——Notturno; Vic. 14383 —— Tarantella; Col. 69398, Vic. 14383——Romance in D Major; Dec. 25737—— Fountain of Arethusa; Col. 7304.

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Tabatiere a Musique, Une (Liadow): *Pons,* sop; Vic. 1918.

Taboo: *Cugat & O;* Vic. 24840—*King & O;* Dec. 2070—*Menendez & O;* Dec. 10361—*Brito & O;* Dec. 10243—*Molina & O;* Roy. 1804.

Tacea la Notte: see Trovatore.

Taffanel Woodwind Ens: Gavotte (Thuille); (Fr. alb) Vic. M-137, AM-137—Quintet in E Flat for Wind Instruments and Piano (Mozart); (alb) Vic. M-137, AM-137.

Tageslicht langsam erlischt (Borodin): see Vladimir's Aria-Prince Igor.

Taget vor dem Walde: see Lieder (Franz).

Taggart's Vagabonds of the Air: Utah Trail; When It's Springtime; Vic. 22431.

(Tagliaferri): Mandulinata Di Napoli, f.s; Tiritomba, f.s; Dec. 23035——Piscatore e Pusilleco and Nun Me Sceta Neapolitan Song; Dec. 23049.

Tagliafero, Magda, pf: Sonata No. 39 in B Flat (Mozart); (alb) Col. X-131—Grand Valse No. 5, A Flat Major; Impromtu No. 1 A Flat Major; Roy. 570.

Take Me Away from the River: *Robeson,* bar; Vic. 24318.

Take Me Back to My Boots and Saddle: *Thomas,* bar; Vic. 1729—*T. Dorsey & O;* Vic. 25144.

Take Me Out to the Ball Game: *Old Timer's O;* Blu. 7457—*Luther & Layman,* voc; (Fr. alb) Dec. 120, 3210—*Masters & O;* Voc. 4915—*Robertson & O;* Dec. 1735.

Take O Take Those Lips Away (Wilson): *Bauman,* bar; (Fr. alb) Col. M-402.

Talen, Bjorn, ten; Wintersturme wichen den Wonnemond (Wagner); Meistersinger-Preislied (Wagner); Dec. 25030.

Tales from the Orient: (Strauss-Egg): *Weber & O;* Vic. 36181.

Tales from the Vienna Woods (Strauss, J.): *Philadelphia O, Stokowski,* Cond; Vic. 15425—*Minneapolis Sym. O, Ormandy,* Cond; (Fr. alb) Vic. M-262, 8652—*Korjus,* sop; Vic. 4410—*Reisman & O;* (Fr. alb) Vic. P-1, 25745—*Weber & O;* Vic. 20915—*Shilkret & Concert O;* (Fr. alb) Var. 37. 8283—*Symphony O, Walter,* Cond; (Fr. alb) Col. M-364, 69562—*Kunz,* pf; Lib. 6693—*Horlick & O;* (alb) Dec. 5, 1774—*Young & O;* Dec. 235—*Waltz Kings;* Blu. 5685—*Vienna Sym. O, Grosz,* Cond; (Fr. alb) Roy. 20. 1722—*Lorand O;* Dec. 25327—*Goodman & O;* (Fr. alb) Col. C-13, 35418.

Tales of Hoffman (Offenbach):
Barcarolle: *Tibbett-Bori,* sgrs; Vic. 1747—*International Concert O;* Vic. 35339—*Victor Concert O;* Vic. 20011—*T. Dorsey & O;* Vic. 25887—*Bettendorf and Branzell,* sgrs; Dec. 25115—*Court Sym. O;* Roy. 1736—*Decca Salon O;* Dec. 2588—*Fio Rito & O;* Dec. 2035—see also Barcarolle——
The Doll Song: *Korjus,* sop; Vic. 11921—*Kern,* sop; Dec. 25296—*Pons,* sop; Dec. 23016
Excerpts: *Grand Sym. O;* Dec. 25262—*Phil. O, Weissmann,* Cond; Dec. 25053—*Tauber,* ten; Dec. 25758—*Bettendorf,* sop, *Groh,* ten; Dec. 20000—*National Opera O, Meyrowitz,* Cond; (Fr. alb) Roy. 14. 532—*London Phil. O, Beecham,* Cond; Col. 69692.

Tale of Prince Kalender: see Scherherazade.

Talich, Vaclav, Cond: see *Czech Phil. O.*

Talley, Marion, sop; **Victor for all Nos:** Barbiere: Una voce poco fa (Rossini); 6580—Beautiful Isle of Somewhere (Pounds-Fearis); 1248—Comin' Thro' the Rye (Old Scotch Air); 1146—God Will Take Care of You (Martin-Martin); 1243—Home, Sweet Home (Payne-Bishop); 1146—In the Garden (Austin Miles); 1171—Lo, Here the Gentle Lark (Shakespeare-Bishop); 6593—Mother's Prayers Have Followed Me (Armond Ackley); 1340—No Night There (Clements-Daniels); 1171—Old Rugged Cross (Bennard); 1340—Rigoletto-Caro nome (Verdi); 6530—Swiss Echo Song (Eckert); 6593.

Tambourin, Le (Leclair): *Boston Pops O, Fiedler,* Cond; Vic. 4432—*Gauthier,* vio; Dec. 20270——(Rameau): *Landowska,* hschd; Vic. 1199—*Linde,* hschd; Dec. 25.12—see also Anthologies: Music History 2000 Years of Music.

Tambourin Chinois (Kreisler): *Kreisler,* vio; Vic. 14690, 6844—*Minneapolis Sym. O;* (Fr. alb) Vic. M-211, 8284—*Victor Salon O;* Vic. 26306.

Tambourine (Handel): *London Phil. O, Beecham,* Cond; (Fr. alb) Col. M-194, 68202, 68881.

Tambourins (Rameau): *Barrere,* fl; *Salzedo,* hp; *Britt,* cel; Vic. 1976.

Taming The Tiger (Goehr-LaRocca): *O. Raymonde, Walter,* Cond; Col. 282.

Tancredi-Overture (Rossini): *Milan Sym. O, Albergoni,* Cond; Dec. 25087.

Tancuj, f.s: *Folk Dance O, Olof,* Cond; Col. 297.

Tango (Albeniz): *Feuermann,* cel; Col. 17158—*Vines,* pf; Vic. 4331—*Murdoch,* pf; Dec. 20224—*Copeland,* pf; Vic. 15346—*Kreisler,* vio; Vic. 1339—*Bachaus,* pf; Vic. 1445—*Lorand O;* Dec. 25195.

Tango delle Rose: *Reisman & O;* (Fr. alb) Vic. P-1 25744.

Tango Espagnole (Albeniz): *Copeland* pf; Vic 15346.

Tannenbaum, Der: *Lashanska-Reimers,* sgrs; Vic. 1748.

Tanner, Frank & O: Death in B Flat; Blu. 6719—Texas Teaser; A Viper's Moan; Blu. 6750.

Tanner, Phillip, sgr: Gower Wassail Song; Young Henry Martin; Col. 372.

Tannhauser (Wagner):
Complete: *Sgrs. Ch. & Bayreuth Festival O, Elmendorff;* (alb) Col. M-154, 67397-914——
Overture and Venusberg Music; Prelude to Act 3; *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-530, 15310-14, AM 530, 15315-19——
Overture: *Sym. O, Coates,* Cond; Vic. 9059-60—*Amsterdam Concertgebouw O Mengelberg,* Cond; Dec. 25108-09; (alb) Col. X 27—*London Phil. O, Beecham,* Cond; (alb) Col. X-123—*National Opera O, Meyrowitz,* Cond; (alb) Roy. 10 523-4——
Venusberg Music and Bacchanale; *Sym. O, Coates,* Cond; Vic. 9027-28——
Blick'ich umher; *Schorr,* bar; Vic. 7426——
Dich, teure Halle: *Flagstad,* sop; Vic. 14181—*Rethberg,* sop; Vic. 6831, 15818—*Muller,* sop. with *Bayreuth Festival O;* Col. 9131——
Einzug der Gaste auf die Wartburg: *Berlin State Opera Ch. & O;* Vic. 9161—*Bayreuth Festival O, Elmendorff,* Cond; Col. 69000——
Fest March: *Boston Pops O. Fiedler,* Cond; (Fr. alb) Vic. M 569, 12448—*Banda di Chieti, Santarelli,* Cond; Vic. 36169—*Chicago Sym. O;* Vic. 7386——
Da sah ich ihn; *Melchior,* ten; Vic. 9707——
Elisabeths Gebet: *Flagstad,* sop; Vic. 8920—*Jeritza,* sop; Vic. 6694——
Evening Star: *Courboin,* ogn; Vic. 1968—*Werrenrath,* bar; Vic. 6563—*Casals,* cel; Vic. 6620—*Journet,* bass; Vic. 1274—*Curtis,* syt; Vic. 25720—*Kipnis,* bass; Col. 7280—*Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 92, 23126—*Fio Rito & O;* Dec. 1820—*Bluestone,* vio; Bru. 8452—*King & O;* Bru. 6540—*Thomas.* bar; Vic. 15818, 7605—*Tibbett,* bar; Vic. 8452——
Pilgrims Chorus: *Berlin State Opera Ch. & O;* Vic. 9161—*White,* nar; Vic. 36212—*Victor Male Ch;* Vic. 20127—*Viennese State Opera Ch. & O, Kerby,* Cond; Col. 7271—*Brunswick Military Band;* Bru. 8493——
excerpts; *Schlusgus,* bar, with *Berlin State Opera O, Blech,* Cond; BP. 95054——
Introduction-Act III; *O. de la Societe des Concerts du Conservatoire, Paris, Weingartner,* Cond; Col. 69793——
Grand March: *H. M. Guards Band;* Roy. 1712—*National Opera O;* Roy. 549—*London Phil. O, Beecham,* Cond; (Fr. alb) Col. X 107, 69327——
Zuruck Von Ihm; *Muller,* sop; with *Bayreuth Festival O;* Col. 9131.

Tansani, Ugo, Cond: see *Milan Sym. O.*

(Tansman): Triptyque for String Orchestra; Vic. 11944-45; (alb) Col. X-47, 68298-99.

Tantum Ergo (Victoria): *La Scala Ch, Milan, Veneziani,* Cond; Dec. 25218.

Tanze (Schubert): *Victor O;* Vic. 22374.

Tanzen und Springen (Hassler): *Trapp Family Ch;* (Fr. alb) Vic. M-535, 1963.

Tapiola (Sibelius): *London Sym. O, Kajanus,* Cond; (Fr. alb) Vic. M-333, 11503-09; AM-333, 11746-52.

Tarantella: (Casella): *Milan Sym. O;* Col. 7217—*Pougnet,* vio; *Pini,* cel; *Kell,* clar; *Draper,* bas; *Eskdale,* trp, (Fr. alb) Col. M-361, 1304——(Szymanowski): *Menuhin,* vio; Vic. 14333.

Tarantella Napoletana (Pepoli-Rossini): *Dickson;* Vic. 2024.

Tarantella Sincere (Crescenzo): *Schmidt,* ten; Dec. 23040.

Tarantelle (Szymanowsky): *Milstein,* vio; Col. 69398.

Tarantelle in A Flat Major (Chopin): *Cortot,* pf Vic. 8251.

Tarantula: *Carroll & O;* Dec. 2233—*Ambrose & O;* Dec. 1206.

(Taregga): Capricho Arabe; Col. 69457; Dec. 20355——Danza Mora; Col. 69003——Preludio No. 5 in E; Col. 69003——Preludio No. 6 in B Minor; Col. 17100——Preludio No. 11 in D Minor; Preludio No. 12 in A Minor; Col 17100——Tremolo Study; Col. 17100——Mazurca; Dec. 2352——Recuerdos de Alhambra; Dec. 20353.

(Tartini): Cello Concerto in D Major; Dec. 25239 40——Fugue in A Major (Kreisler); Dec. 25763; (Fr. alb) Col. X-155, 69795——Adagio in E; Col. 69062——Concerto in D Minor; (alb) Col. X-103 —— Sonata-Il Trillo Del Diavolo (Kreisler); (alb) Col. X-98——Minuet in A; Dec 2340——Variations on a Theme of Corelli; BP. 95046.

Tatum, Art, pf; **Decca for all Nos. unless otherwise indicated:** After You've Gone; 468—Anything for You; 1373—Beautiful Love; 306—Chloe; 2052—Cocktails for Two; 156—Deep Purple; 2456—Emaline; 155—Gone with the Wind; 1603—I Ain't Got Nobody; 741—Liza; 1373—Love Me; 156—Moonglow; 155—Sheik of Araby; 1052—The Shout; 468—Star Dust; 306—Stormy Weather; 1603—Tea for Two; 2456—When a Woman Loves a Man; 741—Elegie; Get Happy; Humoresque; Lullaby of the Leaves; Sweet Lorraine; Tiger Rag; (alb) Dec. 126, 18049 51—Body and Soul; What Will I Tell My Heart; 1107—I've Got My Love to Keep Me Warm; With Plenty of Money and You; 1198—Sophisticated Lady; Tea for Two; Bru. 6553—St. Louis Blues; Tiger Rag; Bru. 6543.

Taube, Michael, Cond: see *Feuermann.*

Tauber, Richard, ten: **Decca for all Nos:** Sissy-excerpts (Kreisler); 20250 — Das Lied Der Liebe-excerpts (Korngold); Dec. 20259, 20261—Frau Luna-Schlosser die im Monde liegen (Lincke); 20261 — Wir Treten zum Beten (Kremser); Die Ehre Gottes aus der Natur (Beethoven); 20257—O Taler weit o Hohen (Mendelssohn); Venetianisches Gondellied (Mendelssohn); 20250—Once There Lived a Lady Fair (Clutsam); 20275—Love Lost Forever (Clutsam-Tauber); 20275—Der Zigeunerbaron-Als flotter Geist (Strauss, J); Zig unerliebe-Und wenn mein Lieb d'ch mein einziges Gluck (Lehar); 20394—Die Grosse Attraktion-Du warst mir ein Roman; Klein: Frau Kann Schoner sein als du (Kaper-Klupsch); 20436—Ich Liebe dich (Grieg); Letzter Fruhling (Grieg); 20251—Heimweh and Ueber Nacht (Wolf); 20256—Im Herbst (Franz); Still wie die nacht (Bohm); 20251—Frau Luna-Schlosser die im Monde Liegen (Lincke); Geschichten aus dem Wiener Wald (Strauss-Korngold); 2 261 — Mattinata (Leoncavallo); Serenade (Toselli); Dec. 20259 — Marinka Lied und Czardas (Lehar); Zirkusprinzessin-Zwei Marchenaugen (Kalman); Dec. 25780—The Merry Widow-Ballsirenen Waltz & Vilia (Lehar); Dec. 2373—Der Zarewitsch-excerpts (Lehar); Dec. 25777 78 — Der Rastelbinder Wenn zwei sich liebe (Lehar); Gypsy Baron-Wer uns getraut (Strauss, J.); Dec. 25775—Zigeunerweisen (Borganoff); An der Wolga (Sab); 25760—Sadko-Song of India (Rimsky Korsakov); Ay, Ay, Ay (Freire); 25759—Die Ehre Gottes (Beethoven); Wir treten zum beten (Kremser); 20257—Der Lenz (Hildach); In Meiner Heimat (Hildach); 20255—Himliche Aufforderung; Morgen; Standchen; Traum durch die Dammerung (Strauss, R.); 2 252-53—Graefin Mariza-Komm' Zigany and Gruss mir mein Wien (Kalman); 20217—Rot Ist Dein Mund and Es War Einmal Ein Fruhlingstraum (Tauber); 23055 —— Die beiden Grenadiere (Schumann); Drei Wanderer (Herrmann); 25762—When Moonbeams Softly Fall (Heinz-Seitz); You Are My Heart's Delight (Lehar); 23057—Adieu, Mein Kleiner Grideoffizier and The Song is Done (Stolz); 23013—Wedding Song based on Aria. Caro mio ben Aus deiner hand Herr unser Heil (Giordani); Der Evangelimann-Selig sind die Verfolgung leiden (Kienzl); 23047—Roses of Picardy (Weatherly-Wood); The Student Prince-Serenade (Romberg); 23024 — Indian Love Lyrics-Kashmiri Song (Woodford-Finden); Till I Wake (Woodford-Finden); 23044—Sympathy (Friml); Can I Forget You (Kern); 23059—Frasquita-Hab ein blaues Himmelbett; Gern hab ich die Fraun gekusst-Paganini (Lehar); 25776 — Friederike-O wie schon and Liebe goldner Traum; 20389 — Friederike-O Madchen mein Madchen and Sah ein Knab ein Roslein stehn (Lehar); 29076—Der Trompeter Von Sackingen-Behut dich Gott es war so schon gewesen (Nessler); Noch Sind Die Tage Der Rosen (Baumgartner); 29107—Vienna City of My Dreams (Sieczynski); Im Prater Bluh'n Wieder die Baume (Stolz); 29011——
with *Lehmann,* sop: Die Tote Stadt-Gluck das mir verblieb Ich werde sie nich wiedersehen (Korngold-Hammerstein); 29012—Fledermaus (Strauss, J.); 29015 — Gypsy Baron

(Strauss, J.); 29013—see also Fledermaus——
with *Alpar*, sop: Schoen Ist Die Welt-excerpts (Lehar); 20344-46——
with *Schwarz*, sop: Das Land Des Laechelns (Lehar); 20236, 23057, 20391-2, 25779——
with *Novotna*, sop: Giuditta (Lehar); 20341-43——
with *Spoliansky*, pf: Winterreise Songs (Schubert); 20561-6——
with *Kahn*, pf: Schumann Songs; 20347-50——
Schubert Concert (Schubert); 20271-5, 25761.

Tauscht Euch Ihr Augen Nicht (Wolff): *Wolff*, bar; (Fr. alb) Col. M-268, 4148.

Taxim: *Matthey & O;* (Fr. alb) Dec. 105, 3208.

Taylor, Deems): Through the Looking Glass Suite; (alb) Col. M-350——King's Henchman; Vic. 8103——Song for Lovers; Vic. 1648.

Taylor, Montana, pf: Detroit Rocks; HRS. 8.

Tschoobtchik, f.s: *Lescenco*, bar; Col. 4123.

Tea for Two: *Tatum*, pf; Bru. 6553; Dec. 2456—*Wilson & O;* Bru. 7816—*Goodman Quar;* Vic. 25529—*Himber & O;* Vic. 24750—*T. Dorsey & O;* Vic. 26321—*Six Men and a Girl;* Var. 8193—*Burke & O;* Voc. 5139—*Zurke & O;* Vic 26561—*Crosby & O;* Dec. 1850—*McCoy & O;* Dec. 382.

Teagarden, Jack & O: **Varsity for all Nos. unless otherwise indicated:** Somewhere a Voice is Calling; Red Wing; Col. 35450—I Hear Bluebirds; Fatima's Drummer Boy; 8273—Devil May Care; Night on the Shalimar; 8278—Diana; CMS. 505—You You Darlin'; The Moon and the Willow Tree; 8196—Loveless Love; HRS. 5—Love For Sale; Wham; 8202—At Least You Could Say Hello; Stop Kicking My Heart Around; Col. 35245—Aunt Hagar's Blues; I Swung the Election; Col. 35206—Beale Street Blues; Swingin' on the Teagarden Gate; Col. 353.3—Hawaii Sang Me to Sleep; Two Blind Loves, Col. 35233—I Wanna Hat with Cherries; I'm Takin' My Time With You; Col. 35224—I'll Remember; It's a Hundred to One, Col. 35215—Muddy River Blues; Wolverine Blues; Col. 35297—So Many Times; A Table in the Corner; Col. 35252—Blues to the Dole; Puttin' and Takin'; Bru. 8454—Especially for You; You're the Moment in My Life; Bru. 8431—Little Man Who Wasn't There; You Know; Bru. 8435—Persian Rug; The Sheik of Araby; Bru. 8370—Pickin' for Patsy; Undertow; Bru. 8401—Can't We Talk It Over; The Blues; 8218—If I Could Be With You; Melancholy Baby; 8209.

Tebje Pojem (Rachmaninoff): *Don Cossack Ch;* Col. 7300.

Te Cherir Une Nuit (Ferrari): *Rossi*, ten; Col. 4106.

Teddy Bear's Picnic, The (Braton): *H. M. Grenadier Guards Band, Miller*, Cond; Col. 394.

Tedesco, Alfio, ten: see De Luca.

Te Deum (Handel): *Anderson*, con; Vic. 1767—see also: Prayer (Handel) and Tosca (Puccini).

Te Deum (Bruckner): *Bruckner Ch. & O, Gatz* Cond; Dec. 25159.

Te Deum Laudamus: *Palestrina Ch;* Vic. 20896.

Telemann): Fantasias for Harpsichord; (alb) Col. 320——Gluck; Rechte Stimmung, Die; Wechsel; Col. 4210.

Tell Me Tonight: *Crooks*, ten; Vic. 1619.

Telva, Marion, mez-sop: Norma-Mira Norma (Bellini); Vic. 8110.

Temianka, Henri, vio: Introduction and Rondo Capriccioso (Saint Saens); Dec. 25831—Polonnaise Brilliante No. 2 in A Major, op. 21 (Wieniawski); Dec. 25770—Habanera (Sarasate); Larghetto (Handel); Dec. 25704—Malaguena (Sarasate); Scherzo Tarantelle (Wieniawski); Dec. 25771—Romance in D Major and Le Roi Roger-Chant de Roxane (Szymanowski); Dec. 25737.

Tell Mother I'll Be There: *Peerless Quar;* Vic. 19877.

Telmanyi, Emil, vio: Romance (Sibelius); Romance (Nielsen-Telmanyi); Danse Champetre (Sibelius); Vic. 8829.

Tempest Sonata (Beethoven): see: Sonata No. 17 in D Minor.

Temple Bells (Woodforde-Finden): see Indian Love Lyrics.

Temple Scene: see Aida.

Tempest, The-Incidental Music (Sibelius): *London Phil. O, Beecham*, Cond; (Fr. alb) Vic. M-446, 12215-21; AM-446, 12222-28—see also Berceuse.

Templeton, Alec, pf. & nar: And the Angels Sing; Star Dust; Vic. 26353—Hazy and Blue; Man With New Radio; Vic. 26348—Mendelssohn Mows 'em Down; Phonograph Record; Vic. 26440—As Brunnhilde's Battle Cry Might Be Sung by an American Crooner; Bach Tours Radio City; Mozart Matriculates; Opera Presentation of South of the Border; Sousa and Strauss in Reverse; Sultry Day in New York; (alb) Vic. P-19, 26492-94—Impressions of Old Fashioned Italian Grand Opera; A Trip Through a Music Conservatory; The Shortest Wagnerian Opera; Impressions of Two German Lieder Singers; The Lost Chord; An Amateur Performance of Gilbert and Sullivan; The Music Goes 'Round and Around; Improvisation on Five Varied Melodies; (alb) GSV. 1, 1-8—Bach Goes to Town; Soldier's Minuet; Undertaker's Toccata; Ghost Rhapsody; Longing; Pines; Voyage a la lune; Mother's Lullaby and Friendship; (alb) GSV. 2, 1010-13.

Tempo King & O: I Can Always Dream; One Rose; Voc. 3899—If I Look Like I Feel; I Want ya to Sing; Voc. 4073—I Got a Notion; That's the Way It Goes; Voc. 4156.

Temps des Cerises, Les (Clement): *La Quintette Clevers;* Dec. 20622.

Temptation: *Clinton & O;* Vic. 26112—*Garber & O;* Vic. 24498—*Donahue & O;* Voc. 5351—*Gray & O;* Dec. 3232.

Tenebrae: *Sistine Ch;* (Fr. alb) Vic. M-182, 7814.

Tenebrae Factae Sunt (Palestrina): *La Scala, Milan, Ch, Veneziani*, Cond; Dec. 25218—see also Anthologies: Music History-2000 Years of Music.

Tenebrae Service for Wednesday of Holy Week No. 3: *Women's O. of Paris, Evrard*, Dir; Vic. 12325, 12326.

Tenth Regiment March (Hall): *Victor Band;* Vic. 20400.

Ter Abramoff & O: Rhapsodie Orientale; Les Armes; Roy. 1830.

Terek Und Kuban Kossacken-Lied: *Don Cossack Ch;* Col. 4217.

Te Revoir (Parera): *Rossi*, ten; Col. 4168.

Terrasse des Audiences au Clair de Lune (Debussy): *Copeland*, pf; (Fr. alb) Vic. M-198, 7962—see also Preludes, Book II.

Terry, Sanders: New Love Blues; Train Whistle Blues; Col. 417.

Terschelling Reels Nos. 1 & 2, f.s: *Folk Dance O, Olof*, Cond; Col. 392.

Tertis, Lionel, va: Sinfonie Concertante (Mozart) (alb) Col. M-188.

Teschemacher, Margarete, sop, with *Ralf*, ten: Daphne-God's Brethren in High Olympus; Oh How Willing I Would Remain With You; (alb) Vic. M-660.

Te sol quest' anima: see Attila.

(Tessier): Au Joli Bois; Mus. 212.

Testament (Duparc): *Panzera*, bar; Vic. 15799.

Tetrazzini, Luisa, sop: Barbiere di Siviglia-Una voce poco fa (Rossini); Rigoletto-Caro nome che il mio cor (Verdi); Vic. 7883.

Teyte, Maggie, sop: La Perichole-Tu n'est pas Beau, Tu n'est pas riche (Offenbach); Veronique-Petite Dinde, Ah Quel Outrage; Ma Foi Pour Venir de Provence (Messager); Dec. 29008——
with *Cortot*, pf: Debussy Songs: Ballade des Femmes de Paris; De Greve; Fetes Galantes; Le Promenoir de Deux Amants; Trois Chansons de Bilitis; (alb) Vic. M-322, AM-322.

Thais (Massenet):
Dis moi Que je suis Belle: *Jepson*, sop; Vic. 14153——
Meditation: *Boston Pops O;* Vic 11887—*Lewis*, sop; Vic. 6578—*Kreisler*, vio; Vic. 6844—*Elman*, vio; Vic. 7392—*Cronham*, ogn; Vic. 35858—*Crawford*, ogn; Vic. 22155—*Harding Sisters;* Vic. 24102—*Rosen*, vio; Bru. 50110; Dec. 15005—*Vienna Trio;* Dec. 23050—*Phil. O, Paris, Defosse*, Cond; Dec. 25323—*Lorand*, vio; Dec. 25079——
Scene de l'Oasis: *Luart*, sop, *Bourdin*, bar; Dec. 25878-79.

Thamar (Balakirew): *O. of Paris Conservatory, Coppola*, Cond; Vic. 11349-50.

Tha'n Samradh Air Tighinn, f.s: *London Gaelic Ch, McIntyre*, Cond; Col. 357.

Tharpe, Sister Rosetta, voc. & gtr. Bring Back Those Happy Days; This Train; Dec. 2558—God Don't Like It; I Looked Down the Line; Dec. 2328—Lonesome Road; Rock Me; Dec. 2243—My Man and I; That's All; Dec. 2503—Beams of Heaven; Saviour Don't Pass Me By; Dec. 3254.

That Naughty Waltz: *Lombardo & O;* Dec. 2843—*Paradise Island Trio;* Dec. 1855—*Green Bros. O;* Dec. 1719—*Webb & O;* Dec. 1356—*Wolfe & O;* Dec. 2562—*Young & O;* Bru. 6468—*Heidt & O;* Col. 35425—*Lyman & O;* Blu. 10544.

That Old Gang of Mine: *Weems & O;* Dec. 2829—*Robertson & O;* Dec. 1536—*Brown & O;* Blu. 10558.

That Old Irish Mother of Mine: *O'More*, voc; Vic. 21013.

That's a Plenty: *Bechet-Spanier Big Four;* HRS. 2002—*Welk & O;* Voc. 4497—*Savitt & O;* Blu. 7733; Dec. 2540—*Stone & O;* Dec. 361—*Hines & O;* Dec. 182—*Herth Trio;* Dec. 1553—*T. Dorsey & O;* Vic. 25363—*52nd Street Boys;* Roy. 1754.

Theatre of Dancing Dolls, The: *Victor Novelty O;* Vic. 25176.

Theme and Variations: in F Major; (Tschaikowsky); *anon*, pf; Tim. 1319——(De Narbaez): *Oyanguren*, gtr; Col. 17076——(Haydn): F Minor; *Paderewski*, pf; Vic. 14727——(Faure): *Guilbert*, pf; (alb) Col. X-156, 69796-97.

Theme Varie (Sor): *Segovia*, gtr; Vic. 6766.

Theodorowicz, Julius, vio; with *Boston Pops O:* Rachem (Manna-Zucca-Jacchia); Vic. 12536.

There is a Green Hill Far Away (Gounod): *Seagle*, bar; Dec. 18037.

There is a Tavern in the Town; *Vallee & O;* Vic. 24721.

There is Somebody Waiting for Me: *Lauder*, voc; Vic. 9022.

There'll Be a Hot Time in the Old Town Tonight: *Smith & O;* (Fr. alb) Col. C-8, 3173.

There'll Be Some Changes Made: *Bailey & O;* Voc. 5268—*Berigan & O;* Vic. 26244—*McCoy & O;* Dec. 461—*Foursome*, voc; Dec. 1529—*Waller & O;* Blu. 10322—*Goodman & O;* Col. 35210—*Cummins & O;* Voc. 4181—*Russell & O;* HRS. 1001—*Chicago Rhythm Kings;* UHCA. 7—*Condon & O;* (Fr. alb) Dec. 121, 18041—*Weems & O;* Dec. 3044.

Therese (Brahms): *Lehmann*, sop; (Fr. alb) Vic. M-292 1733.

There Will Come a Time: *Korjus* sop; Vic. 4411.

Thermen Waltz (Strauss, J): *Bela O;* Dec. 25765.

Thesee-Marche (Lully): *Philadelphia O, Stokowski*, Cond; Vic. 7424—see also: Prologue.

These Foolish Things Remind Me of You: *Fox & O;* Vic. 25340—*Goodman & O;* Vic. 25351—*Young & O;* Dec. 865—*Sanders & O;* Dec. 843—*Fields*, voc; Dec. 849—*Sims*, pf; Dec. 879.

Thibaud, Jacques, vio: **Victor for all Nos:** Chaconne (Vitali-Charlier); 15465—Concerto in A Minor (Brahms); (alb) M-99, AM-99—Deluge Prelude (Saint-Saens); 7272 — Sonata in E Minor (Salmon-Veracini); 15568—Vida Breve (De Falla); 7272——
with *Cortot*, pf; *Casals*, cel: Trio No. 7 in B Flat Major (Beethoven); (alb) M-92, AM-92—Trio No. 1 in B Flat (Schubert); (alb) M-11.

Thibault, Conrad, bar: **Victor for all Nos:** Last Round-Up, 24404—Short'nin' Bread; 24404—Dedication (Davis-Franz); Our Native Land (Rolfsen-Grieg); Marie (Davis-Franz); 11829—Es rauschet das Wasser (Brahms); 7760—Gang zum Liebchen (Fr. alb) M-175 (Brahms); 1611—Jager und sein Liebchen (Brahms); 7761—Kashmiri Song (Hope-Woodforde-Finden); 1636—Kein Haus, keine Heimat (Fr. alb) M-175 (Brahms); 1611 — Less Than the Dust (Hope-Woodforde-Finden); 1626 — Nonne und der Ritter (Brahms); 7760—Novembre (Bourget-Tremisot); 1677—O wüsst ich doch den Weg zuruck (Brahms); 7761—Plaisir d'Amour (Florian-Martini); 1677—Temple Bells (Hope-Woodforde-Finden); 1626—Till I Wake (Hope-Woodforde-Finden); 1636 — Vor der Thür (Brahms); 7761—Where'er You Walk (Handel); 11829—Wie froh und frisch (Fr. alb) M-175 (Brahms); 1611.

Thill, Georges, ten: **Columbia for all Nos:** Agnus Dei (Bizet); 9097—Ah! Tout Est Bien Fini & O Souverain! O Juge! O Père!: Le Cid (Massenet); 9124 — Anges du Paradis: Mireille (Gounod); 9147—Chanson de la Meule: Samson et Dalila (Saint-Saens); 9121—Clair de Lune (Fauré); 4164—En Prière (Fauré); 4218—Esprits Gardiens-Sigurd (Reyer); 9147—Fleur Jetee (Fauré); 17157 — Liebestraum Liszt); 7326—Louise (Charpentier); (alb) OP. 12—Marriage des Roses, Le (Franck); 9142—Medjé (Gounod); 7326—Mon Coeur S'Ouvre a Ta Voix: Samson et Dalila (Saint Saens); 9109—Nimm mich dir zu Eigen hin: Cantata No. 65 (Bach); 9135—Nocturne (Franck); 9142—Noel (Adam); 9097—Noel (Fauré); 4218—O Noble Lame Etincelante: Le Cid (Massenet); 9124—Poèmes d'un Jour; 17157—Prison Scene: Faust (Gounod); 9091—Seht! was die Liebe thut: Cantata No. 85 (Bach); 9135—Serenade Toscane (Fauré); 4164—S'Il Est Un Charmant Gazon (Franck); 9142—Suspendez A Ces Murs: Les Abencérages (Cherubini); 9116—Unis Dés Ma Plus Tendre Enfance: Iphigénie en Tauride (Gluck); 9116—Vainement, Pharaon Dans Sa Reconnaissance; 4126.

Thine Alone (Herbert): *Kullman*, ten; Col. 17141—*Crosby*, voc; Dec. 2680—*Jones*, ten; Vic. 4446—*Peerce*, ten; Roy. 1882.

Things to Come (Bliss): *London Sym. O, Bliss*, Cond; Dec. 25606-08.

Thirty-Two Variations in C Minor (Beethoven): *Horowitz*, pf; Vic. 1689, 1690.

This Can't Be Love: *Goodman & O;* Vic. 26099—*Feibel Quar;* Voc. 4553—*Welk & O;* Voc. 4535—*Newman & O;* Dec. 2211—*Vallee & O;* Dec. 2248—*Brown & O;* Blu. 10017.

This Have I Done For My True Love (Holst): *BBC Ch, Woodgate;* Dec. 25547.

This is the God Given Day: *Schwarz*, sop; Dec. 23053.

(Thomas):
Hamlet: Mad Scene; Dec. 25932—Ballet-La Fete du Printemps; Dec. 25200-01——
Mignon: Complete; (alb) Col. OP. 19——Connais-u Le Pays?; Col. 214: Dec. 25849—Elle est aimee; Dec. 25849—Gavotte (Entr'acte); Dec. 20583; Dec. 2892; (Fr. alb) Dec. 99; Bru. 8502—As-tu souffert, as-tu pleure; Dec. 20509—Legeres hirondelles; Dec. 20509—Je Suis Titania; Col. 69813—Overture; Dec. 25790——
Raymond: Overture; Vic. 35924; Dec. 25644.

Thomas, John Charles, bar: **Victor for all Nos: unless otherwise indicated:** David and Goliath; My Journey's End; 15736—O Men From the Fields; When Children Pray; 2033—Tannhauser-O du mein Holder Abendstern; 15818—A Del Mio Amato Ben (Donaudy); Bendemmer's Stream (Moore-Gatty); Di Provenza il Mar, il Suol (Verdi); In Questa Tomba Oscura (Beethoven); Largo al Factotum (Rossini); Zaza, Piccolo Zingara (Leoncavallo); Salome! Salome! (Massenet); (alb) M-645—Love Can be Dreamed; Mine Alone; The Open Road; 16184—At Dawning; In the Gloaming; Bru. 15168—Lord Randall; (Fr. alb) M-645—Annie Laurie (Scott—Hollister); 1917—Au Pays (Augusta Holmes); 15184—Children of Men (Russell); 1940—Down to de Rivah (MacGimsey); 1687—Farmers' Pride (Russell); 1729—Green-Eyed Dragon (Newman-Charles); 1655—Gwine to Hebb'n (Wood-Wolfe); 1544—Hamlet: O vin, dissipe la tristesse (Thomas); 1639—Hérodiade: Vision Fugitive (Massenet); 1639—Home on the Range (Guion); 1525—I Heard a Forest Praying (Lewis-De Rose); 1940—I Love Life (Cassel—Manna-Zucca); 1986—Just for Today (Partridge-Seaver); 1736—Lord's Prayer (Malotte); 1736—Mah Lindy

Lou (Strickland); 1544—Mattinata (Teschemacher-Leoncavallo); 1632 — My Homeland (Speaks—Burnett); 1986—My Message (Gade-D'Hardelot); 1631—Ol' Man River (Hammerstein-Kern); 1571—Requiem de Coeur (Emilie Pessard); 15184—Sailormen (Roth-Wolfe); 1655—Sheila (Kellogg); 1632—Steal Away (Hall Johnson); 1687—Sylvia (Scollard-Speaks); 1571—Take Me Back to My Boots and Saddle (Samuels-Whitcup-Powell); 1729—Tannhäuser: O du mein holder Abendstern (Wagner); 7605—To My Mother (MacGimsey); 1977—Traviata: Di Provenza il mar (Verdi); 7605—Trees (Kilmer-Rasbach); 1525—Trumpeter, The (Barron-Dix); 1631.

Thomas, Megan, sgr: with *James, Williamson, Howe, Ward,* sgrs. & *O;* Gilbert & Sullivan Operetta Gems; Dec. 20062, 20050, 20049, 20060, 20059, 20051——with *Howe,* sgr; The Mikado-A Wandering Minstrel; Yeomen of the Guard-I Have a Song to Sing-O; Dec. 25202—see also Gondoliers HMS Pinafore, Pirates of Penzance; Yeomen of the Guard.

(Thome): Simple Aveu; Dec. 20245.

Thompson, Kay & O: Exactly Like You; It Had to Be You; Vic. 25582.

Thompson, Lang & O: Last Night on the Back Porch; Row, Row, Row; Var. 8185—My Sin; Happy Birthday to You; Var. 8192—What Do You Mean by Loving Someone Else; Bug in My Ear; Var. 8119—The Singing Hills; What's the Matter With Me; Var. 8181—Someday You'll Find Your Bluebird; Dolly Doolittle; Var. 8178—Her Name was Rosita; Sh! Baby's Asleep; Var. 8311—Just the Kind of a Girl; Ragtime Cowboy Joe; Var. 8329—The Breeze and I; I'll Never Smile Again; Var. 8316——Billy; You Darlin'; Var. 8109.

Thomson, Carolyn, sop; Only a Rose; Vic. 19897.

Thoni, Maurice, acd: Funiculi, Funicula; Torno A Surriento; Col. 426—O Sole Mio; Viene Sul Mare; Col. 425.

Thorborg, Kerstin, con: Ich bin der Welt Abhanden gekommen (Mahler); Col. 4201—Lied von der Erde, Das (Mahler); (alb) Col. M-300—Samson et Dalila-My Heart At Thy Sweet Voice (Saint-Saens); Orpheo et Eurydice-Ach Ich Habe sie verloren (Gluck); Dec. 23029—Gib Mir Dein Herz (Melartin); Mattinata (Tosti); Dec. 23030 — Carmen-Card Aria (Bizet); Habanera (Bizet); Dec. 23038.

Thou Art So Like a Flower (Schumann): *Helmrich,* sop; (Fr. alb) Col. M-234, 1233.

Though I Speak With the Tongues: see Wenn ich mit Menschen (Brahms).

Thou Hast Spread Thy Wings: see Lucia di Lammermoor.

Thou Heavenly One: see Forza del Destino.

Thou May'st Learn to Hate Me: see Seraglio, Il.

Thou Monstrous Fiend: see Fidelio.

Thousand and One Nights (Strauss): *Berlin State Opera O;* Vic. 11910—*Vienna Phil. O, Krauss,* Cond; (Fr. alb) Vic. C-15, 9990—*Weingartner & O;* (Fr. alb) Col. M-364, 69563—*Schmidt,* ten; Dec. 20331—*Phil. O, Dobrindt,* Cond; Dec. 20307—*Brunswick Concert O;* Bru. 20088—*Kunz,* pf; Lib. 6693.

Thou Swell: *Alexander & O;* Blu. 10271—*Louisiana Sugar Babes;* Blu. 10260—*Hildegarde,* voc; Dec. 23133.

Three Andalusian Dances No. 2: *I. & A. Iturbi,* pf; Vic. 15734.

Three Around Three, f.s: *National Folk Dance O, Foster,* Cond; Col. 336.

Three Ballet Pieces for Orchestra (Rameau-Mottl): *Boston Pops O, Fiedler,* Cond; Vic. 4431-32.

Three Bears, The (Coates): *Hastings Phil. O, Cameron,* Cond; Dec. 25646.

Three Blind Mice: see Noah's Ark.

Three Conservative Sketches (Gould): see Satirical Dance.

Three Cornered Hat Suite (De Falla): The Neighbours; Final Dance; *Boston Pops O, Fiedler,* Cond; (alb) Vic. M-505, 4406-07—excerpts: *Madrid Sym. O, Arbos,* Cond; (alb) Col. X-38, 67578-79.

Three Cossack Songs: *Don Cossack Ch;* Col. 7250.

Three for Jack (Weatherley-Squire): *Renan,* bar; Bru. 8500.

Three Jolly Brothers (Vollstedt): *O. Raymonde, Walter,* Cond; Col. 253.

Three Little Words: *Ellington & O;* Vic. 25076—*Ellis & O;* Dec. 1275—*Krupa & O;* Col. 35336.

Three Musketeers - Gems (Grey - Friml - Wodehouse): *Light Opera Co;* Vic. 36097.

Three Norwegian Melodies: *Munson,* ogn; Vic. 35885.

Three O'Clock in the Morning: *King & O;* Vic. 25501—*Skater's Band;* Vic. 36196—*Whiteman & O;* Vic. 21599—*Lewis & O;* Dec. 2110—*Robertson & O;* Dec. 1099—*Ray & O;* Dec. 2337—*Horlick & O;* Dec. 3228.

Three Peppers, The, voc: Down by the Old Mill Stream; Fuzzy Wuzzy; Dec. 2239—It's a Puzzle to Me; Three Foot Skipper Jones; Dec. 2609—Love Grows on the White Oak Tree; Swing Out Uncle Wilson; Dec. 2557—Pepperism; Smile at the Sun; Dec. 2751—The Duck's Yas Yas Yas; Swing Out Uncle Wilson; Voc. 3803.

Three Pianos: Boogie Woogie Prayer; Voc. 4606.

Three Pieces for Flute, Harp & String Quartet (Mason): *Brown Ens;* Roy. 1866-7.

Three Pieces for Piano (Bowles): *Duron,* pf; *Bowles,* pf; NMQ. 1415.

Three Romances for Oboe (Schumann): *Goossens,* oboe; (alb) Col. X-160, 69816-17.

Three Shades of Blue-Suite (Grofe): *Whiteman & O;* Vic. 35952.

Three Sharps & A Flat, voc: I'm Gettin' Sentimental Over You; Skinny-Do; Dec. 2278.

Three Songs (Purcell): see Anthologies: Early Music-Classical: English Music Soc. Vol. I.

Three Songs (Taylor): see Song for Lovers.

Three Suns: Woodpecker Song; Do I Love You; Var. 8213—El Rancho Grande; Missouri Waltz; Var. 8240—Hawaiian War Chant; Song of India; Var. 8220—Hoiriger Schottische; Jungle Drums; Var. 8237.

Three Trees: *Crumit,* voc; Vic. 21466.

Three Variations on a Theme (Harris): *Roth Quar;* (alb) Vic. M-244, 8502-04; AM- 244, 8505-07.

Three Waltzes (Strauss, O): *O. Sym, Carlven,* Cond; Col. 421.

Through His Bleeding Side: see Stabat Mater.

Through the Looking Glass-Suite (Taylor): *Columbia Broadcasting Sym, Barlow,* Cond: (alb) Col. M-350, 11127-30, AM, 11131-34.

Through the Years: *Eddy,* bar; Vic. 4313—*Young & O;* Dec. 15012—*Heidt & O;* Col. 35339.

Thunder, Henry Gordon, ogn: Liebestraum; Pilgrim's Song of Hope; Vic. 35832.

Thunder and Lightning (Strauss, J.): *Boston Pops O, Fiedler,* Cond; Vic. 4319.

Thurston, Frederick, clar: with *Foggin,* pf; Largo and Allegro Giocoso (Galuppi); A Truro Maggot Browne); Gigue (Lloyd); Dec. 25728—Sonata No. 2 in E Flat Major (Brahms); Dec. 25722-24——with *Clarke,* clar: Suite for Two Clarinets (Frank); Clarinet Sonata-Caoine (Stanford); Dec. 25721.

Thus Spake Zarathustra: see Also Sprach Zarathustra.

Thy Beaming Eyes: *Tibbett,* bar; Vic. 1172—*Eddy,* bar; (Fr. alb) Vic. C-27, 4368.

Thy Hands Are Frozen-Rudolph's Narrative: see Boheme.

Thy Home in Fair Provence: see Traviata.

Thy Little Hand, Love: see Don Giovanni.

Thy Tongue Speaks No More: see Salome.

Tibbett, Lawrence, bar: Victor for all Nos: Masked Ball-Eri tu; 15819—Otello; (alb) M-620, 15801-06 — Simon Boccanegra; 15642 — The Bailiff's Daughter of Islington; 15549—The Omnipotence; The Wanderer (Schubert); 15891—Goin' Home (Dvorak-Fisher); 15549—And Love Was Born (O. Hammerstein, 2nd-Kern); 1612—Bailiff's Daughter, The; 15549—Ballo in Maschera: Eri tu (Verdi); 7353—Barbiere di Siviglia: Largo al factotum (Rossini); 7353 — Battle Hymn of the Republic (Steffe—Reibold); 443 — Believe Me If All Those Endearing Young Charms (Moore); 1238—Bess You Is My Woman Now; with Jepson; 11879—Buzzard Song (Heyward-Gershwin); 11878—Calm as the Night (Goetze); with Bori; 1747—Carmen: Chanson du Toreador; with Metropolitan Opera Ch; 8124—Crucifixion The; with Crooks, Trinity Ch; (alb) M-64 AM-64—Cuban Love Song (Stothart-Fields-McHugh); 1550—De Glory Road (Wood-Wolfe); 7486—Drink to Me Only With Thine Eyes (Jonson); 1238—Edward (Loewe); 7486—Emperor Jones: Standin' in de Need of Prayer Gluenberg); 7959—Faust! Avant de quitter ces lieux (Gounod); 8452—Goin' Home (Fisher); 15549—I Got Plenty o' Nuttin' (Heyward-Gershwin); 11880—It Ain't Necessarily So (Heyward-Gershwin); 11878—King's Henchman: Nay, Maccus, Lay Him Down; Oh, Caesar, Great Wert Thou; with Met. Opera Ch; 8103—Last Night When We Were Young (Harburg-Arlen); 11877—Life Is a Dream (Freed-O. Straus); 1507—Lover Come Back to Me (Hammerstein-Romberg); 1506—Merry Mount: 'Tis an Earth Defiled (Hanson); 7959—My Own United States (Stangé-Edwards-Reibold); 4433—Myself When Young (Lehmann); 1706—Narrative, The (Grey-Stothart); 1446—None but the Lonely Heart (Tschaikowsky); 1706—Oh, That We Two Were Maying (Kingsley-Nevin); 1172—Old Black Joe (Foster); 1265—On the Road to Mandalay (Kipling-Speaks); 11877 — Pagliacci (Leoncavallo): Prologue; 6587—Pilgrim's Song (Tschaikowsky); 7779—Rogue Song, The (Grey-Stothart); 1446—Song Is You, The (O. Hammerstein, 2nd-Kern); 1612—Song of the Flea (Goethe-Moussorgsky); 7779—Summertime and Crap Game; with Jepson; 11879—Tannhäuser: O du mein holder Abendstern (Wagner); 8452—Tales of Hoffman: Barcarolle (Offenbach); with Bori; 1747—Thy Beaming Eyes (Gardner-MacDowell); 1172—Tosca: Te Deum; with Metropolitan Opera Ch; 8124—Tramps at Sea (Stothart-Fields-McHugh); 1550—Uncle Ned (Foster); 1265—Walkure Excerpts (Wagner-Stokowski); with Philadelphia Orch; (alb) M-248, AM-248—Wanting You (Hammerstein-Romberg); 1506—When I'm Looking at You (Grey-Stothart); 1447—Where Is My Bess (Heyward-Gershwin); 11880—White Dove, The (Grey-Lehár-Stothart); 1447—Without a Song (Rose-Eliscu-Youmans); 1507—Woman Is a Sometime Thing; with Jepson; 11879.

Tic Toc Choc, Ou Les Maillotins, Le (Couperin): *Pessl,* hschd; Col. 17059.

Tidal Wave: *Henderson & O;* Dec. 213.

Tiefland Selections (D'Albert): *Phil. O, Rosbaud,* Cond; Dec. 25278.

Tierces Alternees, Les (Debussy): see Preludes.

Tietge Sisters, voc: My Wild Irish Rose; There's No One Like Mother; Vic. 20189.

Tiger Rag: *Ellington & O;* Bru. 6510—*Tatum,* pf; Bru. 6543—*Kostelanetz & O;* Bru. 8233—*Tatum,* pf; (Fr. alb) Dec. 126, 18051—*Forsythe & Young,* duo-pf; Vic. 26274—*Goodman Trio;* Vic. 25481—*LaRocca's Band;* Vic. 25403—*Dixieland Five;* Vic. 25524—*Noble & O;* Vic. 24577—*Dornberger & O;* Voc. 20647—*Armstrong & O;* Voc. 3009—*Daniels & O;* Dec. 2725—*Roy & O;* Dec. 1507—*Fisher & O;* Dec. 1309, 5331—*Roy & O;* Dec. 1037—*Stone & O;* Dec. 510—*Jones & O;* Dec. 262—*Mills Bros,* voc; Dec. 167—*Krupa & O;* Col. 35454—*Beiderbecke & Wolverines;* (Fr. alb) HRS. 2, 24—*Washboard Rhythm Kings;* Blu. 6084—*Hardman,* ogn; Col. 35221—*Shaw & O;* Var. 8029—*Hot Club of France;* Roy. 1753—*Boston Pops O, Fiedler,* Cond; Vic. 4466.

Tikanova, Antoinette, alto: Songs and Dances of Death; Death's Serenade; Field Marshall Death (Moussorgsky); Dec. 25718.

Tilim Bom (Stravinsky): *Kipnis,* bass; Vic. 15894.

Till Eulenspiegels Lustige Streich (Strauss, R.): *BBC Sym. O, Busch,* Cond; Vic. 11724-25—*O. of Brussels Royal Conservatory, Defauw,* Cond; Col. 67478-79—*Phil. O, Kleiber,* Cond; (Fr. alb) Roy. 13, 529-30—*Phil. O, Klemperer,* Cond; Dec. 25421-22

Till I Wake (Woodforde-Finden): see Indian Love Lyrics.

Till We Meet Again: *Victor O, Shilkret,* Cond; Vic. 21450—*F. Rich & O;* Voc. 5507.

Timely Topics: *Rogers,* mon; Vic. 25126.

Time On My Hands: *Columbo,* voc; Vic. 22826—*Kemp & O;* (Fr. alb) Vic. P-6, 26300—*Noble & O;* Vic. 25016—*Gray & O;* Dec. 1864—*Columbo,* voc; Blu. 6503—*Todd,* voc; Blu. 10374.

Timide, La (Rameau): *Barrere,* fl; *Salzedo,* hp; *Britt,* cel; Vic. 1975.

Tin Roof Blues: *Barnet & O;* Blu. 10131—*T. Dorsey & O;* Vic. 26105—*Magee & O;* Voc. 5281.

Ti Pi Tin: *Goodman & O;* Vic. 25814—*Lombardo & O;* Vic. 25786—*Andrews Sisters,* voc; Dec. 1703—*Newman & O;* Dec. 1692—*Smeck & O;* Dec. 1739—*Slim & Slam;* Voc. 3981—*Hall & O;* Voc. 3991—*Heidt & O;* Bru. 8078—*Blaine & O;* Blu. 7443—*Geyer,* ogn Blu. 7532.

Tis an Earth Defiled: see Merry Mount.

(Titelouze): Ave Maris Stella; Mus. 1049.

Tito & O: Lonesome Trail, Ain't Lonesome Anymore; Nami Nami; Voc. 4230—Atmosphere; Stuff and Things; Blu. 10066—Diga-Diga Doo; Black Eyes; Blu. 10083.

Titus Overture (Mozart): *Vienna Phil. O, Walter,* Cond; Vic. 12526.

Titterton, Frank, ten: Goodbye; Because; Dec. 20188—Judas-Maccabaeus-How Vain is Man and Sound an Alarm (Handel); Dec. 25753—The Messiah-Every Valley shall be exalted and Semele-Where'er You Walk; Dec. 25749—Four Indian Love Lyrics-Kashmiri Song; Till I Wake; Temple Bells; Less Than the Dust; Dec. 25651.

Tivoli O, Strauss, Dir: Rosenkavalier-excerpts (Strauss, R.); Vic. 9283.

Toast to King Gustav, f.s: *Folk Dance O, Olof,* Cond; Col. 391.

To a Water Lily (MacDowell): *Chicago Sym. O;* Vic. 1152—*White,* ogn; Vic. 26275.

To a Wild Rose (MacDowell): *Chicago Sym. O;* Vic. 1152—*The Aeolians,* ens; Vic. 4391—*Gusikoff,* vio; Vic. 19892—*Venetian Trio;* Vic. 20894—*White,* ogn; Vic. 26275—*Musical Art Quar;* Col. 215—*Brown,* vio; Roy. 1874—*Rossborough,* pf; Dec. 20245—*Brunswick Salon O, Palitz,* Cond; Bru. 8497.

Tobacco Auctioneer, The: *Scott Quin;* Bru. 8452.

Tobacco Song (Bach, J. S.): *Hayden,* sop, *Hain,* ten; *inst. ens;* (alb) Mus. 5, 1035-38.

To Be Or Not To Be (Shakespeare): see Hamlet and Shakespeare.

Toccata:

(Mulet): *Cunningham,* ogn; Col. 69101——

(Gigout): *Commette,* ogn; Col. 69523——

(Boellmann): *Commette,* ogn; Col. 69523——

(Widor): *Goss,* ogn; Vic. 4086——

(Paradies): in A Major; *Iturbi,* pf; Vic. 4256—*Dennery,* pf; Dec. 20624——

(Schumann): in C Major; *Lhevinne,* pf; Vic. 8766—*Barer,* pf; Vic. 14263——

(Bach, J. S.): Adagio; *Philadelphia O, Stokowski,* Cond; Vic. 8495—Prelude; *Rubinstein,* pf; Vic. 8895—Intermezzo; *Rubinstein,* pf; Vic. 8896—Fugue; *Rubinstein* pf; Vic. 8896—Adagio; *Casals* cel; Vic. 6635—in D Major; *Landowska,* hschd; Vic. 15171-2—In D; *Pessl,* hschd; (alb) Col. X-70, 68745-46—in C Minor and D Major; *Schnabel,* pf; (alb) Vic. M-532, 1952-55; AM-532, 1956-59—in D Minor; *Dupre,* ogn; Vic. 7421—in F; *London Sym. O, Coates,* Cond; Vic. 11468—in G; see also Allegro——

(Rossi): in G Major; *Rossi,* pf; Vic. 15893.

Toccata and Fugue (Bach): D Minor: *Queen's Hall O, Wood,* Cond; Dec. 25551—*Philadelphia O, Stokowski,* Cond; Vic. 8697—*Christie,* pf; Vic. 11219—*Weinrich,* ogn; (Fr. alb) Mus. 36, 1116-19—*Goldsbrough,* ogn; Dec. 25643—*Mignan,* ogn; Dec. 25116—*Maas,* pf; (alb) Col. X-4, 68131-32—*Commette,* ogn; Col. 69490——F Major; Weinrich, ogn; (Fr. alb) Mus. 36, 1116-19——E Major; *Weinrich,* ogn; (Fr. alb) Mus. 36, 1116-19——C Major; *Weinrich,* ogn; (alb) Mus. 37, 1120-22.

Toccata and Pastourel (Poulenc): *Horowitz,* pf; Vic. 8996.

Toccata Etude (Chopin): see Etudes, op. 10.

Toccata Sul Canto Del Cucula (Pasquini-Boghen): *Rossi,* pf; Vic. 15893.

Tod das ist die kuhle Nacht (Brahms): *Schumann,* sop; (Fr. alb) Vic. M-383. 1838—*Lehmann,* sop; (Fr. alb) Vic. M-292, 1733.

Todd, Arthur, ten: Thanks for the Memory; Goodnight Sweet Dreams, Goodnight; Blu. 7434.

Todd, Dick, voc: **Bluebird for all Nos. unless otherwise indicated:** After All; 10538—Angel; 10599—Creaking Old Mill; 10488—Gaucho Serenade; 10559—In Our Little Part of Town; 10538—It's the Talk of the Town; 10559—Last Night's Gardenias; 10599—Saddle Your Dreams; 10596—Singing Hills; 10596—Tiny Old Town; 10621—With the Wind and the Rain in Your Hair; 10621—It's a Hap Hap Happy Day; 10488—As Long As We're Together; Ride Tenderfoot Ride; Vic. 25843—Cathedral in the Pines; Girl in the Bonnet of Blue; Vic. 25839—Figaro; Hi Yo Silver; Vic. 26003—Love Doesn't Grow on Trees; Someone Thinks of Someone; Vic. 26058—Sixty Seconds Got Together; When I Go a Dreamin'; Vic. 26057—So Help Me; There's a Far Away Look; Vic. 26004—Angels in Disguise; I'll Be Seeing You; 10636—Moments in the Moonlight; My My; 10667—You're The Only Star; When Paw Was Courtin' Maw; 10034—Are You in the Mood for Mischief; Deep Purple; 10072—Medley of Gus Edwards Hits; 10077—Mary's a Grand Old Name; Girl of My Dreams; 10198—Somebody Nobody Knows; You've Got Me Crying Again; 10217—Drifting Down the River of Dreams; Old Mill Wheel; 10355—Time on My Hands; Manhattan; 10374—Blue Orchids; It's a Hundred to One; 10398—One Morning in May; Lazy River; 10431—Penny Serenade; Little Lad; 10144—I Promise You; I Get Along Without You Very Well; 10150—Little Sir Echo; I Can't Get You Out of My Mind; 10169—I'm Building a Sailboat of Dreams; At a Little Hot Dog Stand; 10183—Blue Evening; Why Begin Again; 10234—A Home in the Clouds; I Paid for the Lie I Told You Waltz; 10272—Prairie Boy; Gotta Hit That Texas Trail Tonight; 10274—Guess I'll Go Back Home; Moonlight Serenade; 10327—A Table in a Corner; What Goes on Behind Your Eyes?; 10335—At Least You Could Say Hello; Am I Proud; 10435—To You Sweetheart, Aloha; Sweet Dreams, Sweetheart; 10445.

To Die So Pure and Lovely: see Aida.

Todtentanz (Liszt): *O. Sym. of Paris, Meyrowitz,* Cond. with *Kilenyi,* pf; (alb) Col. X-122, 69411-12—*Boston Pops O, Fiedler,* Cond; (alb) Vic. M-392, 12105-06.

Tod und das Madchen (Schubert): *Anderson,* con; Vic. 1862—*Branzell,* con; Dec. 25227—*Lehmann,* sop; Dec. 20281—see also Quartet in D Minor.

Tod und Verklarung (Strauss, R): *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-217, 8288-90; AM-217, 8292-94—*Phil. O, Weissmann,* Cond; Dec. 25350-52.

Tombeau de Couperin (Ravel): Menuet and Prelude; *Paris Conservatory O, Coppola,* Cond; Vic 12320-1—see also Minuet.

Tomlin, Pinky, voc: In Ole Oklahoma; Ragtime Cowboy Joe; Dec. 2014—Old Oaken Bucket; Smiles; Dec. 1821—Rosie the Redskin; What Are you Doin' Tonight; Dec. 2018—Red River Valley; Red Wing; Dec. 2187—Home Town; Shenanigans; Bru. 8082.

Tomorrow (R. Strauss): see Morgen.

To My Beloved: see Don Giovanni.

To My Beloved (De Fontenailles): *Ponselle,* sop; Vic. 2053.

To My Mother (MacGimsey): *Thomas,* bar; Vic. 1977.

Tonadas Chilenas (Allende): *Vines,* pf; Vic. 4467.

Tonadillas-Las Currutacas Modestas, Callejeo and La Maja Dolorosa (Granados): *Supervia,* mez-sop; Dec. 20545.

Tonerna (Sjoberg): *Melchior,* ten; Vic. 1882—*Augustana Ch;* Vic. 14954.

To One Away: *Crooks,* ten; Vic. 1894.

Top Hat Medley: *Whiteman & O;* Vic. 36174.

Tophatters Trio, voc: Wah Hoo; We Saw the Sea; Dec. 711.

Toppers, The: I've Got You Under My Skin; Song of India; Voc. 4863—Limehouse Blues; Mister Aristocrat; Voc. 4932.

Torch, Sidney, ogn: Gypsy Princess-Selection (Kalman); Merry Widow (Lehar); Col. 7356—Rendezvous (Aletter); The Swan (Saint-Saens); Col. 418.

Torchlight Dance (Meyerbeer): *Victor Brass Ens;* Vic. 20637—*Phil O, Weissmann,* Cond; Dec. 20433.

Toreador Song: see Carmen.

(Torjussen): April; Dec. 20249.

Torna a Surriento (De Curtis): *Schipa,* ten; Vic. 1717—*Giuseppini,* gtr; (Fr. alb) Dec. 124, 18058—*Thoni,* acd; Col. 426—*Gigli,* ten; Vic. 26574.

Toree Bermeja (Albeniz): *O. Sevilla, Roberti,* Cond; Dec. 25809.

(Torroba): La Marchenera-La Petenera; Dec. 25874.

Tosca (Puccini):
Complete: *La Scala Opera Co. & O;* (alb) Vic. M-84, 9758-71, AM-84, 9772-85—*Artists and O. of Royal Opera House, Rome;* (alb) Vic. M-539, 15611-17, AM-539, 15625-31. M-540, 15618-24, AM-540, 15632-38—*Sgrs. Ch. & O. of La Scala, Milan, Molajoli,* Cond; (alb) Col. OP. 6, 67854-67——
Abridged: *Sgrs. & O, Cloez,* Cond; Dec. 25921-7——
Recondita armonia: *Bjoerling,* ten; Vic. 4372—*Caruso,* ten; Vic. 511—*Gigli,* ten; Vic. 1213—*Schmidt,* ten; Dec. 20330—*Massini,* ten; Col. 4221——
Te Deum; *Tibbett,* bar, with *Metropolitan Opera Ch;* Vic. 8124——
Vissi D'arte: *Raisa,* sop; Vic. 14400—*Jepson,* sop; Vic. 14184—*Jeritza,* sop; Vic. 1346—*Muzio,* sop. with *O. Molajoli,* Cond; Col. 4140—*Decca Concert O, Horlick,* Cond; (Fr. alb) Dec. 101; Dec. 18031—*Moore,* sop; Dec. 29010——
E lucevan le stelle: *Caruso,* ten; Vic. 511—*Martinelli,* ten; Vic. 1208—*Gigli,* ten; 1704—*Bjoerling,* ten; Vic. 4408—*Massini,* ten; Col. 4221—*Schmidt,* ten; Dec. 20330—*Crooks,* ten; Vic. 2063——
Ah! quegli occhi; *Lehmann,* sop; *Keipura,* ten; Dec. 29016——
Amaro sol per te m'era il moriro; *Lehmann,* sop; *Keipura,* ten; Dec. 29016——
selections; *Dajos Bela O;* Dec. 25485.

Toscanini, Arturo, Cond: see *BBC Sym. O; NBC Sym. O; Phil. Sym. O, N. Y.*

(Tostelli: Serenade; Dec. 20258, 178, 1994.

To Spring (Grieg): *Weber & O;* Vic. 25777—*Eaver,* pf; Vic. 22153—*Rennesson,* pf; Dec. 20616.

(Tosti): Addio; Dec. 23046, 20188——Mattinata; Dec. 23030——Serenade; Vic. 26568——If Thou Wouldst Desire; Vic. 2053.

Totenberg, Roman, vio: Trio in E Major (Mozart); Trio in C Major (Mozart); (alb) Mus. 29—Concerto in A Minor (Vivaldi); Roy. 577-8—Sonata in G Minor (Handel); Roy. 603—Concerto for Four Violins (Leo); Roy. 1826-7.

Tote Stadt, Die-excerpts (Korngold-Hammerstein): *Tauber,* ten; Dec. 29012.

To the Evening Star (Schumann): see An Den Abenstern.

To the Little Star: *Gorin,* bar; Vic. 2038.

To the Queen of My Heart (Delius): see (Delius) Soc. Set.

To Thee My Heart Belongeth: see Attila.

To the Nightingale (Schubert): see An Die Nachtigall.

(Tournemire): Choral-Improvisation No. 2; BP. 95048.

Tournemire, Charles, ogn: Improvisation No. 2 (Tournemire); BP. 95048.

To Us is Born Immanuel (Praetorius): *Palestrina Ch;* Vic. 21623.

Toye, A (Farnaby): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5713.

Toye, Geoffrey, Cond: see *London Sym, New Sym. O.*

Toyland: *Horlick & O;* Dec. 2854—*Vallee,* voc; Dec. 2318—see also: Kiddies on Parade-Theatre of Dancing Dolls.

Toy Symphony (Haydn): *Victor Concert O;* Vic. 20215—*Weingartner & O;* Col. 7242—*Phil. O, Weissmann,* Cond; Dec. 25393.

Toy Trumpet: *Boston Pops O, Fiedler,* Cond; Vic. 4456—*Heidt & O;* Bru. 8048—*Scott Quintet;* Bru. 7993—*Ambrose & O;* Dec. 1485—*Herth Trio;* Dec. 1816—*Whiteman Stg. Ens;* Dec. 2439—*Block Bell Music;* Voc. 4087—*Harris & O;* Vic. 25734.

Tracy, Arthur, voc: **Decca for all Nos:** Faithful Forever; Marta; 2967—All My Life; 864—Bei Mir Bist Du Schön; 1610—Did Your Mother Come From Ireland?; 1143—East of the Sun; 606—Goldilocks & the 3 Bears; 2607—I Love You Truly; 438—Just a Poor Street Singer; 108—Just a-Wearyin' for You; 438—Leave Me With a Love Song; 601—Lovely to Look At; 428—Love Me Forever; 601—My Waltz for Those in Love; 2607—Nirewana; 1317—On the Beach at Bali-Bali; 864—Rollin' Home; 108—Shake Hands With a Millionaire; 1610—Smoke Gets in Your Eyes; 428—Stranded; 1317—Street Singer Med.; 295—We Were Meant to Meet Again; 1083—Wheel of the Wagon is Broken; 606—When the Poppies Bloom Again; 1143—Whistling Waltz, The; 1083.

Tragic Overture (Brahms): *London Phil. O, Beecham,* Cond; (alb) Col. X-85, 69057-58—*BBC Sym. O, Toscanini,* Cond; (alb) Vic. M-507, 15383-87; AM-507, 15388-92—*BBC Sym. O, Boult,* Cond; Vic. 11533-4.

Tram, Bix & Lang: Wringin' and Twistin'; Voc. 3150.

Trampin': *Anderson,* con; Vic. 1896.

Tramps at Sea: *Tibbett,* bar; Vic. 1550.

Tramp, Tramp, Tramp Along the Highway: *Eddy,* bar; Vic. 4280.

Transfigured Night: see Verklarte Nacht.

Trapp Family Ch: **Victor for all Nos:** Instrumental Ensemble, Intrade, Sarabande, Gigue; Two Old Netherland Dances; 2012—Early Choral Music: Bianco e dolce cigno, Il (Arcadelt); Come Heavy Sleep (John Dowland); Es ist ein Ros entsprungen (Praetorius); Feinslieb du hast mich Gfangen (Hassler); Hennlein Weiss, Ein (Scandelli); Innsbruck, Ich muss dich lassen (H. Isaac); Landsknechtständchen (de Lassus); Martinsgans, Die (de Lassus); Mein Einigs A (Hofhaimer); Tanzen und Springen (Hassler); Wohlauf ihr lieben Gaste (Sartorius); Zu Bethlehem Geboren (Unknown Master of 17th Century); (alb) M-535—Folk Songs of Central Europe: Andreas Hofers abschied vom Leben; Bist einmal kommen du heiland der welt; Es wird scho' glei dumpa; In einem kuhlen grunde; Lavntal, Lavntal; Die Auglan voll wasser; Maria durch ein dornwald ging; Mond ist aufgegangen, Der; Schonster Herr Jesu; Spate Abend, Der; Wach auf wach auf; (alb) M-586.

Trauermusik (Hindemith): *Hindemith,* va; Vic. 15643.

Trauernde, Der (Wolff): *Wolff,* bar; (Fr. alb) Col. M-268, 4149.

Traum durch die Dammerung (Strauss, R.): *Schumann,* sop; Vic. 14076—*Szantho,* con; Vic. 1795—*Janssen,* bar; Vic. 1930—*Melchior,* ten; Vic. 1980.

Traume (Wagner): *Leider,* sop; Vic. 7708—*Chicago O, Stock,* Cond; Vic. 7123—*Gibson,* ogn; Vic. 36166—*Branzell,* alto; Dec. 25091—*Von Geczy O;* Dec. 20233.

Traumerei (Schumann): *Minneapolis O, Ormandy,* Cond; (Fr. alb) Vic. M-285, 8285—*Spalding,* vio; Vic. 1727—*Elman,* vio; Vic. 1482—*Casals* cel; Vic. 1178—*Lemare,* ogn; Vic. 35843—*McNiff,* Syt; Vic. 25845—*Victor Stg. Ens;* Vic. 19854—*Zimbalist,* vio; Col. 17105—*Horlick & Decca Salon O;* Dec. 1995—*Piatigorsky,* cel; Dec. 20019—*Bettendorf,* sop; Dec. 20027—*Campoli Trio;* Dec. 20185—*Hartley Quintet;* Roy. 1742.

Traumeswirren (Schumann): *Horowitz,* pf; Vic. 1654.

Travelers, The, voc: Bottom of the Lake; Feedin' the Horses; Dec. 448—Raggin' the Fiddle; Toodle Oo Rag; Dec. 449.

Traviata, La (Verdi):
Complete: *Sgrs, Ch. & O. of La Scala, Milan, Molajoli,* Cond; (alb) Col. OP. 2, 67584-98——*Artists and O. of La Scala, Milan;* (alb) Vic. M-112-11105-17, AM-112, 11118-130——
Prelude: *Phil. Sym. O. of N. Y, Toscanini,* Cond; Vic. 6994—*Phil. O, Weissmann,* Cond; Dec. 25060—*Victor Sym. O;* Vic. 35879——
Prelude-Act III: *Phil. Sym. O. of N. Y, Toscanini,* Cond; Vic. 6994—*Milan Sym. O, Molajoli,* Cond; Col. 69064——
Ah! fors' e lui: *Ponselle,* sop; Vic. 7438—*Jepson,* sop; Vic. 14184, 15819—*Ivogun,* sop; Dec. 20445——
Un di felice: *Galli-Curci,* sop; *Schipa,* ten; Vic. 1754——
Di Provenza il mar: *de Luca,* bar; Vic. 7086—*Thomas,* bar; Vic. 7605; (Fr. alb) Vic. M-645—*Stracciari,* bar; Col. 7298——
Parigi o cara: *Galli-Curci,* sop; *Schipa,* ten; Vic. 1754——
Sempre libera: *Ivogun,* sop; Dec. 20445——
Addio del Passato: *Muzio,* sop; (Fr. alb) Col. M-259, 9106——
Ah Si! Che Fici!: *Rozsa & DeFranco,* sop; *Ziliani,* ten; *Borgonovo,* bar; *Gelli,* bass; *La Scala O. & Ch, Sabojno,* Cond; Vic. 12832——
Libiam nei Lieti Calici: *Rozsa,* sop; *Ziliani,* ten; *LaScala O. & Ch, Sabajno,* Cond; Vic. 12832—*Durbin,* sop; Dec. 1471——
Fantasy, Parts 1 & 2: *National Opera O, Mackeben,* Cond; (alb) Roy. 14, 534——
Selections: *Dajos Bela O;* Dec. 25038.

Trees: *Henderson & O;* Voc. 3760—*Novis,* voc; Dec. 2186—*Hopkins & O;* Dec. 374—*Schumann-Heink,* con; Vic. 1198—*Eddy,* bar; (Fr. alb) Vic. C-27, 4366—*Thomas,* bar; Vic. 1525—*Robeson,* bar; Vic. 26168—*George,* ogn; Vic. 25155—*Victor O, Shilkret,* Cond; Vic. 22728—*Berigan & O;* Vic. 26138—*Paradise O;* Var. 8045—*Hoffman,* ogn; Var. 8047—*New Devonshire O;* Roy. 1747.

Tremaine, Paul & O: Stormy Weather; Hand Me Down My Walkin' Cane; Blu. 5049—She'll Be Comin' Around the Mountain; Left My Gal in the Mountains; Blu. 5053.

Tremolo Study (Tarrega): *Oyanguren,* gtr; Col. 17100—*Segovia,* gtr; Vic. 6767.

Trenet, Charles, ten: Boum; Col. 408—En Quittant Une Ville; Col. 393—Fleur Bleue; Col. 382—Il Pleut Dans Ma Chambre; Col. 419—J'Ai Ta Main; Col. 401—Je Chante; Col. 382—Menilmontant; Col. 423—Pigeon Vole; Col. 393—Rout Enchantee, La; Col. 419—Tout Me Sourit; Col. 423—Vous Etes Jolie; Col. 408—Y'A De La Joie; Col. 401—Arcady-Vous Oubliez Votre Cheval; Les Enfants S'Ennuient Le Dimanche; Col. 429.

Trepak: see Nutcracker Suite.

Tres Jolie (Waldteufel): *Lorand O;* Dec. 25524.

Treue Liebe (Brahms): *Ginster,* sop; Vic. 8763—*Lashanska & Reimers,* sgrs; Vic. 1746.

Treulich gefuhrt: see Lohengrin.

Trial by Jury (Gillbert-Sullivan): *D'Oyly Carte Opera O, D'Oyly Carte,* Dir; (alb) Vic. C-4, 9314-17; AC-4, 9318-21—*National Light Opera Co, Sanford,* Cond; (alb) Roy. 42, 616-9.

Triana (Albeniz): *New Light Sym. O, Goossens,* Cond; Vic. 35978—*Rubinstein,* pf; Vic. 7853—*Rosenthal,* pf; Dec. 25875.

Tricotets, Les-Les Sauvages (Rameau): *Landowska,* hschd; Vic. 15179.

Trinity Choir: **Columbia for all Nos:** All Hail the Power; 21255—Birthday of a King; 19833—Christmas Hymns and Carols; 35788, 35946—Gloria from 12th Mass; 35768—God So Loved the World; 21254—Hark! the Herald Angels Sing; 19823—Holy Night; 45519—Hosanna!; 21254—It Came Upon; 35787—Jesus Christ Is Risen Today; 21255—Joy to the World; 20246—Messiah: Hallelujah Chorus; 35768—Oh Come, All Ye Faithful; 20246—Silent Night; 45519—Sometime We'll Understand; 19877—Star of the East; 19833—While Shepherds Watched; 35787.

Triomphe de l' Amour: see Notturno.

Triple Concerto in C for Violin, Cello, Piano and Orchestra (Beethoven): *Odnoposoff, Auber, Morales; Vienna Sym. O, Weingartner,* Cond; (alb) Col. M-327, 69163-67; AM, 69168-72.

Trios:
(Bach): No. 5 in C Major; No. 6 in G Major; *Weinrich,* ogn; (alb) Mus. 1040-42—No. 4 in E Minor; *Ramin,* ogn; Dec. 20168——
(Beethoven): in D, op. 8; *Hindemith Trio;* (alb) Col. M-217, 68307-09—*Pasquier Trio;* (alb) Col. M- 341, 69237-39, AM-341, 69240-42

—No. 2 in G, op. 9, No. 1: *Pasquier Trio;* (alb) Col. M- 384, 69714 16, AM-384, 69717-19—*Sebrıansky,* vio; *Neikrug,* va; *G. Neikrug,* cel; (alb) Mus. 28, 1100-02—No. 7 in B Flat, op. 97: *Sammons,* vio; *Squire,* cel; *Murdoch,* pf; (alb) Col. M-52, 67256-60—*Cortot,* pf; *Thibaud,* vio; *Casals,* cel; (alb) Vic. M-92, 8196-200, AM-92, 8201-05——in C Minor, op. 1, No. 3; Little Trio in B Flat Major; *American Art Trio;* (alb) Mus. 2, 1019-22—No. 2 in C Minor, op. 101; *Budapest Trio;* Dec. 25627-29—No. 4 in C Minor, op. 9, No. 3; *Pasquier Trio;* (alb) Col. M-397, 69805-08 — AM-397, 69809-11——

(Brahms): in C, op. 87; *Hess,* pf; *D'Aranyi,* vio; *Cassado,* cel; (alb) Col. M-266, 68636-39, AM-68640-43—in E Flat Major, op. 40; *Serkin,* pf; *Busch,* vio; *Brain,* horn; (alb) Vic. M-199, 7965-68, AM-199, 7969-72—in A Minor, op. 114; *McLane,* clar; *Hunkins,* cel; *Kaye,* pf; (alb) Mus. 15, 1064-66—No. 3 in C Minor; *Budapest Trio;* Dec. 25627-29——

(Dvorak): in F Minor, op. 65; *Budapest Trio;* Dec. 25732-35——

(Francaix): in C; *Pasquier Trio;* (alb) Col. X-130, 69558-59——

(Goldmark): in E Minor, op. 39-2nd mvt; *Lorand,* vio; *Piatigorsky,* cel; *Raucheisen,* pf; Dec. 25137——

(Haydn): No. 1 in G Major-2nd mvt; *Weitzmann Trio;* Dec. 20446—in D Major; *Leveque,* pf; *Le Roy,* fl; *Kirsch,* cel; (alb) Mus. 8, 1043-44——

(Hindemith): for Strings No. 2; *Hindemith Trio;* (alb) Col. M-209, 68274 76——

(Mendelssohn): No. 1 in E Minor, op. 49-2nd mvt; *Amsterdam Concertgebouw Trio;* Dec. 25186—No. 2 in C Minor, op. 66; *Zilcher Trio;* Dec. 25250-53——

(Mozart): No. 7 in G, K. 564; *Lang,* pf; *Kagi,* vio; *Hindermann,* cel; (alb) Col. X-81, 69007-08—in E Major, K. 542; in C Major, K. 548; *Applebaum,* pf; *Totenberg,* vio; *Magg,* cel; (alb) Vic. M-11, 8070-73—*Onnou, Maas,*

(Schubert): No. 1 in B Flat, op. 99: *Hess,* pf; *Salmond,* cel; *D'Aranyi,* vio; (alb) Col. M-91, 67436-39—*Pasquier Trio;* (alb) Vic. M-435, 12169-70—*Cortot,* pf; *Thibaud,* vio; *Casals,* cel; (alb) Vic. M-11, 8070-73—*Onnou, Maas, K. U. Schnabel, Trio;* (alb) M 429, 14807-10, AM-429, 14811-14——No. 2 in E Flat Major, op. 100; *Busch-Serkin Trio;* (alb) Vic. M-374, 14464-68, AM-374, 14469-73——

(Tschaikowsky): in A Minor, op. 50: *Catterall,* vio; *Squire,* cel; *Murdoch,* pf; (alb) M-73, 67337-42—*H. & Y. Menuhin,* pf. & vio; with *Eisenberg;* (alb) Vic. M-338, 14526 31, AM-388, 14532-37—*Concertgebouw Trio of Amsterdam;* Dec. 25554.

Trip Through A Music Conservatory, A: *Templeton,* pf; (alb) GSV. I.

Triptico (Turina): *Supervia,* mez-sop; Dec. 20461.

Triptyque for String Orchestra (Tansman): *St. Louis Sym. O, Golschmann,* Cond; (alb) Col. X-47, 68298-99—*Curtis Chamber Music Ens, Bailly,* Cond; Vic. 11944-45.

Tristan Und Isolde (Wagner):

Abridged; *Sgrs. with Bayreuth Ch. & O, Elmendorff,* Cond; (alb) Col. M-101, 67487-505——

Doch is Rachte sich der verscheuchte; *Leider,* sop; *Melchior,* ten; with *Berlin O;* Vic. 7273——

Isolde! Isolde! Gelibster; *Leider,* sop; *Melchior,* ten; with *Berlin O;* Vic. 7273——

Leibestod: *San Francisco Sym. O, Hertz,* Cond; Vic. 1169—*Seiniemeyer,* sop; Dec. 25543—*Leider,* sop; Vic. 7523—*Flagstad,* sop; Vic. 8859; (alb) Vic. M-644, 15838-42—*Jeritza,* sop; Vic. 2656——

Love Duet; *Flagstad,* sop; *Melchior,* ten; with *San Francisco Opera O, McArthur,* Cond; (alb) Vic. M-671, 16238-39——

Night Scene & Love Song; *Phil. O, von Schillings,* Cond; Dec. 25149——

O sink hernieder, Nacht der Liebe; *Leider,* sop; *Melchior,* ten; with *London O;* Vic. 7274——

Preludes: *San Francisco Sym. O, Hertz,* Cond; Vic. 6585 —— Leibesnacht; Liebstod; *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-508, AM-508——Isolde Awaits Tristan; *Phil. O, von Schillings,* Cond; Dec. 25191——Act III; *O. de la Soc. des Concerts du Conservatoire, Paris, Weingartner,* Cond; Col. 69805——

Soll ich Lauschen; *Leider,* sop; *Melchior,* ten: with *London O;* Vic. 7274——

Symphonic Synthesis: *Philadelphia O, Stokowski,* Cond; (alb) Vic. M-154, AM-154——

Vor einem Kahn; *Baumer,* sop; Dec. 25338.

Triste Estaba el Rey David: *Meili,* ten; (Fr. alb) Vic. M-495, 15164.

Tristes Apprets (Rameau): see Air De Thelaire.

Tristesse (Chopin): *Sayao,* sop; Vic. 15448.

Tritsch Tratsch (Strauss, J): *O. Raymonde, Walter,* Cond; Col. 386—*Vienna Sym. O, Grosz,* Cond; (Fr. alb) Roy. 20, 1723.

Triumphal March (Grieg): *Victor Sym. O;* Vic. 35763—see also Anthologies: Classical Excerpts—Classical Gems.

Triumph of Neptune, The (Berners): *London Phil. O, Beecham,* Cond; (alb) Col. X-92, 69142-43.

Trngi I Kintauri: *Matthey & O;* (Fr. alb) Dec. 106, 3221.

(Troiani): Milonga; Vic. 4467.

Troika en traineaux: *Rachmaninoff,* pf; Vic. 6857.

Troika en Troika (Tschaikowsky): *Kilenyi,* pf; Col. 69798.

Trois Chansons (Ravel): *Chanteurs de Lyon;* Col. 9136.

Trois Chansons de Bilitis: see Debussy-Songs of Debussy.

Trois Gnossiennes (Satic): see Gnossienne.

Trois Melodies (Satie): *Croiza,* sop; Col. 9132.

Trois Pieces En Trio (Pierne): *Pasquier Trio;* (alb) Col. X-153, 69789-90.

Trois Valses, Les (Marchand-Willemetz-Strauss): *Printemps,* sop; (alb) Vic. M-416, 1847-49, AM-416, 1850 52.

Trojans in Carthage: see Troyens a Carthage, Les.

Trojky, f.s: *Folk Dance O, Olof,* Cond; Col. 297.

Trompeter Von Sackingen-excerpts (Nessler): *Tauber,* ten; Dec. 29107—*Schlusnus,* bar, with *Berlin State Opera O, Blech,* Cond; BP. 95053.

Trophee, Le (Couperin): *Columbia Broadcasting Sym, Barlow,* Cond; (Fr. alb) Col. X-145, 69686.

Troubadours, The: Ah Sweet Mystery of Life, Vic. 21371—Alice Blue Gown; Vic. 22117—Beautiful Lady; Vic. 22117—Cielito Lindo; Vic. 21235—Golondrina; Vic. 21235—Kiss Me Again; Vic. 20922—Neapolitan Nights; Vic. 21633—Popular Songs of Yesterday; Vic. 36066—Roses of Picardy; Vic. 20922—Some Day Somewhere; Vic. 21633.

Trout (Schubert): see Quintet in A Major (Schubert).

Trout, The (Schubert): *Schone,* sop; Dec. 25229.

Trovatore, Il (Verdi):

Complete: *Artists and O. of La Scala, Milan;* (a.b) Vic. M-105, 11040-54. AM-106, 11055-69——*Sgrs. Ch. & O. of La Scala, Milan, Molaioli* Cond; (alb) Col. OP. 9, 67973-86——

Anvil Chorus: *Victor Mixed Ch;* Vic. 20127—*Pryor's Band;* Vic. 19879—*BBC Theatre Ch. & O, Robinson,* Cond; Dec. 25711——

Tacea la notte: *Galli-Curci,* sop; Vic. 7652—*Muzio,* sop; Col. 4134——

Stride la vampa!; *Homer,* con; Vic. 1422——

Mal Reggendo all' Assalto; *Homer,* con; *Martinelli,* ten; Vic. 8105——

Di quella pira; *Martinelli,* ten, with *Metropolitan Opera Ch;* Vic. 8109—*Kiepura,* ten; Dec. 23009——

D'amor sull'ali roses; *Galli-Curci,* sop; Vic. 7652——

Miserere: *Ponselle,* sop; *Martinelli,* ten; *Metropolitan Opera Ch. & O;* Vic. 7652—*Caruso,* ten; *Alda,* sop; Vic. 8042—*Creatore's Band; Vic. 35850 — Arangi-Lombardi,* sop; *Merli,* ten; with *Ch. & O;* Col. 7307——

Ai nostri monti: *Homer,* sop; *Martinelli,* ten; Vic. 8105—*Schumann-Heink,* con; *Caruso,* ten; Vic. 8042——

Orchestral selections; *Phil. O, Weissmann,* Cond; Dec. 25773.

Troyens a Carthage. Les-Overture (Berlioz): *Paris Sym. O;* Vic. 11141—see also Royal Hunt & Storm.

True Love: see Treue Liebe (Brahms).

Trumbauer, Frankie & O: **Varsity for all Nos. unless otherwise indicated:** I'm Coming Virginia; Singin' the Blues; Bru. 7703—Clarinet Marmalade; Way Down Yonder in New Orleans; Voc. 4412—Wrap Your Troubles in Dreams; Oh Lady Be Good; 8269—Ostrich Walk; Riverboat Shuffle; UHCA. 29-30—Honky Tonk Train Blues; 8236—I Don't Stand a Ghost of a Chance; 8256—Irish Washer Woman; 8215—I Surrender Dear; 8239—Jimtown Blues; 8223—Little Rock Getaway; 8236—National Emblem March; 8243—Never Never Land Fantasy; 8243—No Retard; 8215—Not on the First Night Baby; 8225—Semper Fidelis; 8253—Stars and Stripes Forever; 8253—Sugar Foot Stomp; 8256—The Laziest Gal in Town; 8223—Walkin' the Dog; 8225—Wearing of the Green; 8215.

Trumpeter, The: *Thomas,* bar; Vic. 1631.

Trumpet Voluntary (Purcell): *Halle O, Harty,* Cond; Col. 7136.

Trust de los Tenorios-Jota Te Quiero Morena: *Martini,* ten; Vic. 4231.

Tsar Saltana-excerpts (Rimsky-Korsakov): *O. of Concerts Colonne, Paris, Pierne,* Cond; Dec. 25486—*E.I.A.R. Sym. O, Ferrero,* Cond; Dec. 25948.

(Tschaikowsky):

Again as Before, op. 73, No 6; Dec. 29048——

Andante Cantabile; Vic. 1719, 6814, 6634, 15217, 24529; Dec. 20221——

At the Ball; (Fr. alb) Vic. M-678; Dec. 29048——

Aurora's Wedding-Ballet Music; (alb) Vic. M-326, AM-326——

Capriccio Italien; Vic. 6949, 6950——

Chanson Triste, op. 40, No. 2; Dec. 25152——

Children's Song; (Fr. alb) Vic. M-678——

Complaint of the Bride; (Fr. alb) Vic. M-678——

Concerto: No. 1 in B Flat for Piano; (alb) Vic. M-180, AM-180; (alb) Col. M-318——in D Major, op. 35 for Violin; (alb) Vic. M-79, AM-79; Dec. 25470-73——

Cossack Dance-Mazeppa; Col. 9076——

Don Juan's Serenade, op. 38, No. 1; Dec. 20364——

Do Not Speak Beloved, op. 6, No. 2; Dec. 29048——

1812 Overture: (alb) Vic. M-515, 9025, 9026, 7499, 7500; Dec. 25279-25280——

Enchantress, The-excerpt; (Fr. alb) Vic. M-678——

Eugen Onegin: Wohin seid ihr entschwunden; Col. 9099—Faint echo of Youth; Dec. 20247—Letter Scene; Dec. 25840—Du warst mein Schlummersegen; Dec. 25840—Written Words; Dec. 20423—Alas, There is No Doubt; Dec. 20423—Polonaise; Dec. 25325—Waltz; Dec. 25590, 25325; Vic. 9026——

Francesca da Rimini; Vic. 11091, 11092——

Hamlet-Overture; (alb) Vic. M-395——

Humoresque, Vic. 1170——

In der Kirche; Col. 7333——

Jeanne d'Arc; Vic. 6604——

Marche Miniature; Vic. 6335——

Marche Slave; Vic. 6513, 12006——

Melodie; Dec. 25473; Bru. 8494——

Months, The-excerpts; Dec 20365——

Nocturne; Vic. 6609——

None But the Lonely Heart; (Fr. alb) Vic. M-678, 1306, 1706, 4413, 4436, 25228; Col. 17171, 256, 7323; Dec. 2587, 20153, 20233——

Nutcracker Suite; (alb) Vic. M-265, AM-265, 36214, 36215, 36225 (alb) G-5; (alb) Col. M-395, AM-395; (alb) Dec. 23, 25182-84; (alb) NCMA. 3——

One Small World; (alb) Vic. M-678——

Pendant le Bal; Vic. 1652——

Pilgrim's Song; Vic. 7779, 36224; Col. 17171——

Pique Dame: Prince Yeletzky's Proposal; Dec. 20219 — Orchestral Selections; Dec. 25808——

Quartet in D Major, op. 11; (alb) Col. M-407, AM-407, MM 407; (alb) Roy. 33——

Romance; Vic. 35808; Dec. 20027, 20287——

Romeo and Juliet Fantasy Overture; (alb) Vic. M-347, AM-347, M-46, AM-46; (alb) Col. X-33——Moon Love; Dec 2610——

Scherzo: op. 42, No. 2; Col. 17115—from Quartet in E Flat Minor, op. 30; (Fr. alb) Col. M-405, AM-405——

Serenade in C Major: (alb) Vic. M-556, AM-556—Waltz; Vic. 14189; (Fr. alb) Dec. 90, 25484, 23116——

Sleeping Beauty; (alb) Vic. M-40, M-673—Waltz; Vic. 11932——

Song of the Gypsy Girl; (Fr. alb) Vic M-678——

Solitude; Vic. 14947——

Song Without Words; (Fr. alb) Vic. M-71, 7202; Dec. 23116——

So Soon Forgotten; (Fr. alb) Vic. M-678——

Speak Not O Beloved; (Fr. alb) Vic. M-678——

Swan Lake, The-excerpts; (alb) Col. M-349, 69080; Vic. 11666, 11667, 36214——

Symphonies: No. 3 in D Major, op. 29; (alb) Vic. M-166, AM-166——No. 4 in F Minor, op. 36; Dec. 25432-36; (alb) Vic. M-48, AM-48, M-327, AM-327; (alb) Col. M-133; (alb) NCMA. 9——No. 5 in E Minor, op. 64; (alb) Col. M-406, AM-406, MM-406, M-104; Dec. 25478-84; (alb) Vic. M-253, AM-253; G-4——No. 6 in B Minor, op. 74; (alb) Col. M-277; (alb) Vic. M-85, AM-85, M 337, AM-337——

Theme and Variations in F Major, op. 19, No. 6; Tim. 1319——

Trio in A Minor, op. 50; (alb) Col. M-73; (alb) Vic. M-388, AM-388—2nd Mvt; Dec. 25554——

Troika en traineaux; Vic. 6857——

Troika en Troika; Col. 69798——

T'was You Alone; (Fr. alb) Vic. M-678——

Valse; Vic. 6835——

Valse Sentimental; Vic. 8419——

Why?; Dec. 29048——

See also Add-A-Part Records.

Tu che a Dio spiegasti: see Lucia di Lammermoor.

(Tucker, Gregory): Two Pieces for Clarinet and Piano; NMQ. 1415.

Tucker, Gregory, pf: Two Pieces for Clarinet and Piano (Tucker); NMQ. 1415—Idilio for Violin and Piano (Bailey); NMQ. 1414.

Tucker, Orrin & O: **Columbia for all Nos. unless otherwise indicated:** Billy; Everybody Loves My Baby; Voc. 4914—Blue Orchids; For Tonight; Voc. 5076—Cathedral in the Pines; Havin' Myself a Time; Voc. 4099—Especially for You; I Need Lovin'; Voc. 4241—How Strange; Wishing; Voc. 4702—I Need Lovin' Voc. 4308. 4241—Midnight; What Are Little Girls Made Of; Voc. 4805—Ride Tenderfoot Ride; I'll Dream Tonight; Voc. 4111—All in Favor Say Aye; 35256——At the Balalaika; 35332—Drifting and Dreaming; 35332—Each Time You Say Goodbye; 35219—How Many Times; 35228—If I Knew Then; 35256—Little Girl; 35344—Loveliness; 35219—Lydia the Tattooed Lady; 35249—Many Dreams Ago; 35303—Oh Johnny Oh; 35228—Pinch Me; 35328—Stop It's Wonderful; 35249—Twilight Interlude; 35303—Would Ja Mind; 35328—You'd Be Surprised; 35344—If I Could Be the Dummy on Your Knee; If It Wasn't for the Moon; 35390—Not Yet; Where Do I Go From You; 35452—My Resistance is Low; Been Lookin' for Love; 35468—If You Love Me; You Think Of Ev'rything; 35489—Alice Blue Gown; 35440—Apple Blossoms and Chapel Bells; 35405—Irene, Sh! Baby's Asleep; 35405.

Tucker, Sophie, voc: Lady is a Tramp; Some of these Days; Dec. 1472—Life Begins at Forty; No, One Man is Ever Going to Worry Me; Dec. 23033.

Tucker, Tommy & O: **Vocalion for all Nos. unless otherwise indicated:** I Love You; Faithful to You; Var. 8137—Honestly; Man That Comes Around; 5199—So Many Times; 5254—You're Lettin' the Grass Grow Under Your Feet; Would Ja Mind; Var. 8149—Little

Nell's a Big Girl Now; Too Tired; 5491—Ev'ry Sunday Afternoon; Where Do I Go From You; 5505—Will Ya Huh; Who Couldn't; 5578—Let Him Live; She'll Be Comin' Round the Mountain; 5553—Ain't You Ashamed; You Darlin'; 5543—Blue Prelude; Gypsy Rhapsody; Var. 8070—It Happened in Kaloha; Shake Down the Stars; 5457—Brown Skin; 4739—Cute Little Hat Check Girl, The; 4399—For the First Time; 4367—I Hadn't Anyone 'Till You; 4031—Is That the Way to Treat a Sweetheart; 4399—Last Night a Miracle Happened; 4650—Let Him Live; 4650—Love of My Life; 4367—Mirro s Don't Tell Lies; 4228—Night Is Filled with Music, The; 4269—Night Must Fall; 4931—She'll Be Comin' 'Round the Mountain; 4739—There's a Brand New Picture in My Picture Frame; 4228—Well, All Right; 4031—Willie, Willie. Will Ya?; 4972—Yam The; 4269—Yes, There Ain't No Moonlight; 4031—You Taught Me to Love Again; 4972.

Tu es Petrus (Perosi): *Sistine Ch;* (Fr. alb) Vic. M-182, 7811.

Tuku, Tuku Lampaitani, f s: *Anderson,* con; Vic. 1809.

Tumminia, Josephine, voc: Blue Danube Waltz; Wren, The; Dec. 29009.

Tune Twisters, voc: By the Great Horn Spoon; Here Comes the British; Dec. 233—I Saw Stars; Pardon My Southern Accent; Dec. 232—Triplets; I'm Against Rhythm; Lib. 224.

Tupucito l'ata: see Indian Melodies of Peru.

Tu Rex Gloriae (Bruckner): *Bruckner Ch. & O, Gatz,* Cond; Dec. 25159.

(Turina): Ensueno Danza Fantastica; O gia-Danza Fantastica; (Fr. alb) Col. M 146 67822——Procesion del Rocio; (Fr. alb) Col. M-331 6 2 2——Fandanguillo; Vic 6767——Sacro-Monte; Vic 1623——Andalouse sentimentale; Dec. 20524——Cantares; Dec. 20548—Estudiantina; Dec. 20373 —— Rapsodia Sinfonica for Piano and Orchestra; Dec. 25452——Sevil'a-Le Jeudi Saint a Minuit ou Procession de la Semaine Saint a Seville; Dec 20064——Triptico; Dec. 20401.

Turkey in the Straw: *Boston Pops O. Fiedler,* Cond; Vic. 4390—*Victor Concert O;* Vic. 22131—*Pietro,* acd; Vic. 18743—*Wolfe & O;* Dec. 2562—*McMichen,* vio; Dec. 2647—*Fisher & O;* Dec. 1861—*Luther,* voc; Dec. 2137—*Brown,* vio; Roy. 1874—*Savitt & O;* Dec. 3041.

Turkish March: (Beethoven): *Rachmaninoff,* pf; Vic. 1196—*Bartlett & Robertson,* duo-pf; Col. 17198—see also: Ruins of Athens——(Mozart): *Italian National Militia Band;* Dec. 15010—*Landowska* hschd; Vic. 1193.

Turner, J. & P. Johnson, voc: Goin' Away Blues; Roll 'Em Pete; Voc. 4607.

Turtle Dove, The, f s: *Madrigal Sgrs, Engel,* Cond; (Fr. alb) Col. M-396, 4167—*Sullivan,* voc; Vic. 26344.

Tuskegee Quar, voc: Go Down Moses; I Want to Be Like Jesus; Vic. 20518—Golden Slippers; Heaven Song; Vic. 20843—Good News; Live a Humble; Vic. 20520—Old Time Religion; Steal Away to Jesus; Vic. 20517.

Tutte le feste: see Rigoletto.

'Twas a Lover and His Lass: see Nevin.

'Twas You Alone (Tschaikowsky): *Kurenko,* sop; (Fr. alb) Vic. M-678.

Twelfth Night (Shakespeare): *Welles & Members of Mercury Theatre;* (alb) Col. C-7, ME-13 ME 22.

Twelfth Street Rag: *Ellington & O;* Bru. 6038—*Waller & O;* Vic. 25087—*Stevens & O;* Voc. 4350—*Basie & O;* Voc. 4886—*Rhythm Wreckers;* Voc. 3523—*Roy & O;* Dec. 1507—*Hoopii & O;* Dec. 2280—*Daniels & O;* Dec. 1905—*Osborne & O;* Dec. 1534—*Roy & O;* Dec. 974—*McCoy & O;* Dec. 509—*Herth,* org; Dec. 1344—*Hampton & O;* Vic. 26362—*Connie's Inn O;* Var. 8042—*Geyer,* org; Blu. 6899—*Field & O;* Blu. 6817.

Twelve Piano Pieces (Medtner): *Medtner,* pf; (alb) Vic. M-384, 14509 14.

Twelve Preludes (Debussy): *Cortot,* pf; (alb) Vic. M-480, 1920-24, 15049; AM-480, 1925-29, 15049.

Twelve Small Preludes (Bach): *Pessl,* hschd; Col. 17063 64.

Twentieth Century Madigal (Sousse): see Young Man With a Harp.

Twenty Third Psalm (Malotte): *Gorin,* bar; Vic. 12245.

Twilight in Turkey: *Scott Quintet;* Dec. 7992—*Ambrose & O;* Dec. 1442—*Smith & O;* Dec. 1279—*Hill & O;* Blu. 6043—*T. Dorsey & O;* Vic. 25568—*52nd St. Boys;* Var. 8051.

Twilight of the Gods: see Gotterdammerung.

Two American Sketches (Grisselle): *Victor Concert O;* Vic. 36000—*Kirby & O;* Voc. 5520.

Two Ancient Liturgical Melodies: *Philadelphia O, Stokowski,* Cond; Vic. 1799.

Two Caprices (Paganini): *Primrose,* va; Col. 7323.

Two Catches (Purcell): see Anthologies: English Music-Classical—English Music Soc. Set.

Two Choric Dances (Creston): *Yaddo Chamber O, Shepherd* Cond; Ya. 2-3.

Two Cossack Songs (Dobrowen): *Don Cossack Ch;* Col. 7240.

Two Elegiac Melodies for String Orchestra (Grieg): *Concertgebouw O. of Amsterdam, Mengelberg,* Cond; Col. 68024.

Two Gentlemen of Verona: see Shakespeare.

Two Grenadiers (Heine-Schumann): *Janssen,* bar; Vic. 15379—*Werrenrath,* bar; Vic. 6563—*Journet,* sgr; Vic. 6557—*Chaliapin,* bass; Vic. 6619—*Henschel,* bar; Col. 9111—*Kipnis,* bass; Vic. 15825—*Husch,* bar; Dec. 20021—*Tauber,* ten; Dec. 25762.

Two Guitars (Ferraris): *Di Piramo & O;* Col. 280—*Decca Salon O. Horlick,* Cond: (alb) Dec. 14, 1991—*Spitalny O;* Dec. 197—*Raphael,* cta; Dec. 2062—*Victor Salon O;* Vic. 20037—*Galla-Rini,* pf-acd; Vic. 25412—*Magnante* acd; Bru. 7694—*Brunswick Salon O;* Bru. 8463—*Reynolds & O;* Voc. 5554—*Eugene's Tsigane O;* Var. 8001.

Two Hearts in Waltz Time (Stolz): *Crooks,* ten; Vic. 1509—*Hamp & O;* Vic. 22638—*Victor O, Shilkret,* Cond; Vic. 22962—*Richard & O;* Voc. 15868.

Two Hebraic Poems (McDonald): *Philadelphia O, Ormandy,* Cond; Vic. 14903.

Two Little Sonatas (Scarlatti): *Hess,* pf; Col. 4083.

Two Magnificats (Pachelbel): see Magnificats.

Two Old Netherland Dances: *Trapp Family Ch;* Vic 2012

Two Pieces for Clarinet and Piano (Tucker): *McBride,* clar; *Tucker,* pf; NMQ. 1415.

Two Pieces for String Octet (Shostakovich): *N.Y. Sinfonietta Octet;* Tim. 1300.

Two Sketches (Griffes): *Coolidge Quar;* (alb) Vic. M-558 15416-17.

Tzigane (Ravel): *Heifetz,* vio; Vic. 8411.

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Uber allen Gipfeln ist Ruh': see Songs (Liszt).

Uber Nacht (Wolf): *Tauber,* ten; Dec. 20256.

Ubi est Abel (Aichinger): *Ch.Dijon Cathedral;* Vic. 11679.

Ultraphone Salon O, The: Danse Espagnole (Sarasate); Moment Musical (Schubert); Var. 1831.

Ultraphone Sym. O, The: Faust Waltz (Gounod); Elegie (Massenet); Var. 1805—Symphony No. 5-Andante (Tschaikowsky); Roy. 108—Fantastic Symphony-excerpt (Berlioz); Roy. 109.

Umbra Di Nube (Refice): *Muzio,* sop; (Fr. alb) Col. M-289, 9113.

Unaccompanied Partita: see Partita Nos. 1 and 3.

Unaccompanied Suite in G (Reger): *Feuermann,* cel; (alb) Col. X-152.

Una voce poco fa: see Barbiere di Siviglia.

Un bel di vedremo: see Madama Butterfly.

Uncle Ned: *Tibbett,* bar; Vic. 1265.

Und Der Hans Schleicht Umher-German F. S.: *Wolff* bar; Col. 4106.

Undertaker's Toccata: *Templeton,* pf; (Fr. alb) GSV. 2, 1011.

Under the Bridges of Paris (Scotto): *O. Mascotte;* Dec. 20033.

Under the Double Eagle (Wagner, J. F.): *Sousa's Band;* Vic. 19871.

Under the Greenwood Tree (Arne): *Bauman,* bar; *Wolff,* hschd; (Fr. alb) Col. C-13 35419.

Under the Leaves (Thome): *Chemet,* vio; Vic. 1228.

Under the Linden Trees (Massenet): *Victor Concert O;* Vic. 36026.

Under the Palms: see Sous le Palmier.

Under the Spreading Chestnut Tree (Weinberger): *Cleveland O, Rodzinski,* Cond; *Goldovsky* pf; (alb) Col. X-161, 11176 77—*London Phil. O. Lambert,* Cond; (alb) Vic. M-654.

Un di all' azzurro spazio: see Andrea Chenier.

Un di felice: see Traviata.

Unfinished Symphony (Schubert): see Symphony No. 8.

Unforgotten Melody (Wood): *New Light Sym. O. Lewis* Cond; Vic. 36139.

Ungeduld (Schubert): *Lehmann,* sop; (Fr. alb) Vic. M-292, 1731—*Kinnis,* bass; Col. 9128—*Schmidt,* ten; Dec. 23037.

Ungkaa'els Dans: *Folk Dance O, Olof,* Cond; Col. 299.

Unhappy One: see Ernani.

Unis Des Ma Plus Tendre Enfance (Gluck): *Thill,* ten; Col. 9116.

United Front (Brecht-Eisler): *Bauman,* bar; *New Sgrs. Ch;* Tim. 528.

United States Army Band: American Spirit; Army and Marine: Vic. 21843.

United States Field Artillery March: *American Legion Official Band;* Vic. 24405.

U. S. Military Academy Band: West Point Football Songs: Bru. 6978.

U. S. Navy Band. Benter, Dir: All Hands; Anchors Aweigh; Bru. 7423—Americans We; Second Regiment Connecticut National Guard; Bru. 7480—Fairest of the Fair; Our Director; Bru. 7570—His Honor; Stars and Stripes Forever; Bru. 7450—Old Comrades; Washington Grays; Bru. 7529.

U. of Pennsylvania Ch. Soc: O Bone Jesu; Quaerite Primum: Vic 15731—Requiem Mass (Mozart); (alb) Vic. M-649 AM-649.

Unter Donner und Blitz: see Thunder and Lightning.

Unterm Fenster (Schumann): *Lehmann,* sop; *Melchior,* ten; Vic. 1907.

Ursuleac, Viorica, sgr: Der Rosenkavalier, Act III trio (Strauss R.); BP. 95033—Fruhlingsfeier; Cacilie (Strauss); BP. 35032.

Utopia Limited-excerpts (Gilbert and Sullivan): *British Light O, Moore,* Cond; Col. 301.

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Vaaren (Grieg): *Norena,* sop; Vic. 15180.

Vagabond King: see Friml.

Vague et la Cloche (Duparc): *Panzera,* bar; Vic. 15799.

Vainement, Pharaon, Dans sa Reconnaissance (Mehul): *Thill,* ten; Col. 4126.

Vain Suit, The: see Vergebliches Standchen (Brahms).

(Valdez): Gypsy Serenade; *Selinsky,* vio; Bru. 8499.

Valdsepi, Armendo & O: Negra Mala; Conga Abierta; Var. 1834—Quirindinga; Me Voy Con La Conga; Var. 1833.

Valencia, Eddie & O: Ipo Hula; My Hawaiian Queen; Dec. 707—Kakakanui Hotel; Lei E-Hula; Dec. 708.

(Valensin): Minuet in G, from Symphony No. 1 in G; Dec. 2340.

Vallee, Rudy & O: Betty Co-ed; Friends; Vic. 22473—Draydreaming: I Wanna Go Back to Bali; Vic. 25836—Drunkard Song; Tattooed Lady; Vic. 24739—Flying Down to Rio; Orchids in the Moonlight; Vic. 24459—Lost in a Fog; There Is a Tavern; Vic. 24721—Pretty Girl is Like; Vic. 25278—Stein Song; Vic. 24270—St. Louis Blues; Vic. 22321—Vallee Medley; Vic. 36171—Violet; Vic. 22473—Lazy Rolls the Rio Grande; Whiffenpoof Song; Var. 8211—Last Round Up; Shanghai Lil; Blu. 5172—Heaven Help This Heart of Mine; Harbor Lights; Blu. 7067—Vieni, Vieni; Don't Play With Fire; Blu. 7069—The Old Sow Song; With Her Head Tucked Underneath Her Arm; Blu. 7078—Whiffenpoof Song; Mad Dogs and Englishmen; Blu. 7135—Deep Night; Kitty From Kansas City; Blu. 7141—My Moonlight Madonna; Moonlight Down in Love's Lane; Blu. 7356—Oh! Ma-Ma!; Lonesome-That's All; Blu. 7543—Phil, the Fluter's Ball; Pa-Hu-Wa-Hu-Wai; Blu. 7657—Rudy Vallee Sunrises, 1 & 2; Blu. 10069—Plaza 6-9423; Six Women; Var. 8203—I'm Sorry for Myself; Old Fashioned Tune Always is New; Dec. 2552—It's 'Way Past My Dreaming Time; I Want My Mama; Dec. 2656—I Poured My Heart Into a Song; When Winter Comes; 2551—Lydia, the Tattooed Lady; Out of This World; Dec. 2708—Moonbeams; Dec. 2683—Oh, Diogenes; (alb) Dec. 33, 2246—Sing for Your Supper; Dec. 2246—Toy'and (Herbert); (alb) Dec. 38, 2318—Shortest Day of the Year; This Can't be Love: (alb) Dec. 33, 2248—Medley; Vic. 36171.

Vallin, Ninon sop: Chanson Boheme (Bizet); Col. 9152—Cimetiere de Campagne (Hahn); Col. 17160—Habanera (Bizet): Col. 9152—Heure Exquise, L' (Hahn); Col. 17160—Indian Melodies of Peru: Col. 4210-20—Louise (Charpentier); (alb) Col. OP. 12—Solvejg's Song (Grieg): Song of India (Rimsky Korsakov): Dec. 25318—Songs (Hahn); Dec. 20504-8—Phidyle (Duparc); Dec. 20325—Songs (Nin); Dec. 20541 3—Tosca (Puccini); Dec. 25021-7—Le bonheur est chose legere (Saint-Saens); Herodiade-Il est doux (Massenet); Dec. 25847—Opera Arias (Massenet); Dec. 20580-2. 25846-7—Cornais-tu le pays; Elle est aimee (Thomas): Dec. 25849—Legeres Hirondelles; As-tu souffert, as-tu pleure (Thomas): Dec. 20509—Chanson triste (Duparc); Serenade (Schubert); Dec. 25843—La maison grise (Messager): Ou voulez vous aller (Gounod); Dec. 20328—Plaisir d'Amour (Martini); Jura-La Violette doublera; Tambourin; Dec. 25844 — Aquarelles; Mandoline (Debussy); Dec. 20326—El Amor Brujo (de Falla): Dec. 20118-19—L'Automne; Clair de Lune (Faure): Dec. 20323—see also Lafont, Julien.

Valse:

(Chopin): in A Minor, op. 34, No. 2 and D Flat Major, op. 64, No. 1; *Grundeis,* pf; Dec. 20427—No. 5, A Flat Major, op. 42; *Barer,* pf; Dec. 20132—in D Flat Major, op. 64 No. 1; *Crunelle,* fl; Dec. 20536—in C Sharp Minor op. 64, No. 2; in D flat Major op. 64, No. 1; *Raphael,* cta; Dec. 23007—No. 7, C Sharp Minor, op. 64, No. 2; Valse No. 14, E Minor; *Rosenthal,* pf; Dec. 25121—in C Sharp Minor, op. 64, No. 2; *Huberman,* vio. & *Schultze,* pf; Dec. 20363——

(Arensky): *Bauer & Gabrilowitsch,* pf; Vic. 8162—

(Levitzki): in A Major; *Levitzki,* pf; Vic. 2008—

(Ravel): *Boston Sym. O, Koussevitzky,* Cond; Vic. 7413 14—

(Tschaikowsky): Serenade; *Detroit Sym. O;* Vic. 6835—

(Moszkowski): in E Major, op. 34, No. 1; *Joyce* pf; Dec. 25187.

Valse Bluette (Drigo): *Decca Salon O;* Dec. 2591—*Victor Young & O;* Dec. 490—*Minneapolis Sym. O. Ormandy,* Cond; Vic. 1757—*Heifetz,* vio; Vic. 1332.

Valse Brillante (Chopin): *Paderewski,* pf; Vic. 6877—*Ganz,* pf; Vic. 7290.

Valse Caprice (Rubinstein): *Friedman,* pf; Col. 68987—*Paderewski,* pf; Vic. 6877—*Hudson Sym. O;* Var. 8012—*Hungarian Sym. O, Grosz,* Cond; Roy. 1728.

Valse de Concert (Glazounow): *San Francisco Sym. O, Hertz,* Cond; Vic. 6826.

Valse des Fleurs: see Nutcracker Suite.

Valse d'Oiseau (Varney): *Bori,* sop; Vic. 1333.

Valse Grise: *O. Sym. de Paris;* Col. 383.

Valse Oubliee (Liszt): *Horowitz,* pf; Vic. 1455—*Sauer,* pf; Col. 69588.

Valse romantique (Debussy): *Gaillard,* pf; Dec. 25427.

Valse Sentimental (Tschaikowsky): *Piatigorsky,* cel; Vic. 8419.

Valse Sentimentale (Schubert-Franko): *Elman,* vio; Vic. 1482.

Valses Nobles et Sentimentales (Ravel): *Paris Conservatory O, Coppola;* Cond, Vic. 11727-28.

Valse Triste (Sibelius): *Elman,* vio; Vic. 6836—*Philadelphia O, Stokowski,* Cond; Vic. 14726—*Chicago Sym. O, Stock,* Cond; Vic. 6579—*Sym. O. Goossens,* Cond; Vic. 9926—*Victor Concert O;* Vic. 36228—*London Phil. O, Harty,* Cond; Col. 7322—*Morgan & O;* Dec. 2455—*Hudson Sym. O;* Var. 8012—*Queen's Hall O, Wood,* Cond; Dec. 20220—*Bela O;* Dec. 25277.
Vals Poetico (Villanueva): *Victor Salon O;* Vic. 24112.
Vals Serenata (Nin): *Copeland,* pf; Vic. 1623.
Van Amburg, Harold, ten: Hark the Herald Angels Sing; O Come, All Ye Faithful; Var. 8022.
Van Barentzen, Madame, pf: Andaluza (de Falla); Vic. 9705—Nights in the Gardens of Spain (de Falla); Vic. 9703-05.
Vancouver Kitsilano Boys' Band: Colonel Bogey; El Capitan March; Blu. 5714—King Cotton March; Washington Post March; Blu. 6946.
Van Der Pas, Theodore, cel: Seven Variations on Duet The Manly Heart from Mozart's The Magic Flute (Beethoven); Col. 68411—Sonata No. 1 in E Minor for Cello and Piano (Brahms): (alb) Col. M-236.
Vanka Tanka (Dargomijsky): *M. & A. Kraieff,* sop. & bar; Dec. 20637.
(Varese, Edgar): Ionisation; Col. 4095——Third Movement-Octandre; (alb) Col. M-361, 1307.
Van Hoogstraten W. Cond: see *Berlin State Opera O.*
(Vardell): Joe Clark Steps Out; Vic. 2059.
Vardi Emanuel, va: Sonata No. 1, G Major—No. 2, D Major (Bach); (alb) Roy. 34, 598-600—Nocturne in C Sharp Minor; Caprice No. 17 (Chopin); Roy. 604.
Variations (Proch): *Korjus,* sop; Vic. 11831—*Pons,* sop; Dec. 23017.
Variations in B Flat Major (Mozart): *Borovsky,* pf; BP. 95047.
Variations in F Minor (Haydn): *Haskill,* pf; BP. 35035.
Variations and Fugue on a Theme by Handel (Brahms): *Petri,* pf; (alb); Col. M-345, 69347-49, AM, 69350-52—*Moiseivitch,* pf; (alb) Vic. M-114, 7430-32, AM-114, 7433-35.
Variation on the King's Hunt For Virginals (Bull): *Dolmetsch Family;* (Fr. alb) Col. M-231, 5713.
Variations, Interlude and Finale on a Theme by Rameau (Dukas): *Lefebure,* pf; (alb) Vic. M-385, 12088-89.
Variations on an Original Theme (Brahms): *Bachaus,* pf; Vic. 14227.
Variations on a Nursery Tune (Dohnanyi): *Dohnanyi,* pf; with *London Sym. O, Collingwood,* Cond; (alb) Vic. M-162, 11436-38, AM-162, 11439-41.
Variations on a Theme by Corelli (Tartini): *Morini,* vio; BP. 95046.
Variations on a theme by Gluck (Mozart): *Long,* pf; Mus. 1051-52.
Variations on a Theme by Mozart (Beethoven): *Wann & Prior,* oboes; (alb) Mus. 34. 228-9.
Variations on a Theme by Paganini (Brahms): *Petri,* pf; (alb) Col. X-80, 69027-28—*Bachaus,* pf; Vic. 7419-20.
Variations on a Theme by Tschaikowsky (Arensky): *NBC Stg. Sym. O, Black,* Cond; (Fr. alb) Vic. M-390, 12091-97, AM-390, 12098-104.
Variations on Themes from Carmen (Bizet-Horowitz): *Horowitz,* pf; Vic. 1327.
Variations on a Theme of Beethoven (Saint-Saens): *Nemenoff-Luboshutz,* duo-pf; (alb) Vic. M-638, 15835-36—*Bertram & Szreter,* duo-pf; Dec. 25373-4.
Variations on a Theme of Haydn (Brahms): *Queen's Hall O, Wood,* Cond; Dec. 25595-96—*London Phil. O, Weingartner,* Cond: (alb) Col. X-125, 69484, 85—*Phil. Sym. O, of N. Y., Toscanini,* Cond; (alb) Vic. M-355, 14374-75.
Variations on Yankee Doodle: *Fray & Braggiotti,* duo-pf; Dec 15006.
Variations Serieuses (Mendelssohn): *Cortot,* pf; Vic. 15173-74.
Variations Symphoniques (Franck): *Cortot,* pf. *with London Phil. O, Ronald,* Cond; Vic. 8357-58—see also Symphonic Variations.
Variety Stomp: *Henderson & O;* Blu. 10246.
Varsity Brass Band: Stars and Stripes Forever (Sousa); Dixie Medley; Var. 8186.
Varsity Seven, The: Save It Pretty Mama; Scratch My Back; Var. 8135—A Pretty Girl is Like a Melody; Shake It and Break It; Var. 8179—Pom Pom; How Long, How Long Blues; Var. 8173.
Vasilieff, Nicholas, dir: see *Siberian Sgrs.*
Vater Unser Im Himmelreich (Bach): *Bach Cantata Club;* (Fr. alb) Col. M-232, 506.
(Vaughan-Williams): see (Williams, Ralph Vaughan).
Veau d'or: see Faust.
(Vecchi): Il bianco e dolce cigno; Mus. 213.
Vecsey, Ferenc, vio: Nocturne (Sibelius); Canzonetta (Palmgren); BP. 35013.
Vedrai, Carino: see Don Giovanni.
Veilchen Das: see The Violet.
Veil Dance: see Friml.
Veils (Debussy): *Paderewski,* pf; Vic. 1531—*Copeland* pf; Vic. 14904—*Cortot,* pf; (Fr. alb) Vic. M-480, 1920.
Veld, Henry, Cond; see *Augustana Ch.*
Venetianisches Gondellied (Mendelssohn): *Tauber,* ten; Dec. 20250.
Venetian Love Song (Nevin): *Florentine Quar.* Vic. 20195—*Victor Salon O;* Vic. 26388.
Venetian Trio: At the Brook; Vic. 20344—Berceuse, Jocelyn; Humoresque; Vic. 20130—Old Folks at Home; Vic. 20362—Rosary; To a Wild Rose; Vic. 20894.
Venezia E Napoli-excerpts (Liszt): *Hoffmann,* pf; Col. 7024—*Kentner,* pf; (alb) Col. X-105, 69313-14—*Grundeis,* pf; Dec. 20357—*Szreter,* pf; Dec. 20031.
Veneziani, Vittore, Cond: see *Scala Ch.*
Veni creator spiritus: *Palestrina, Ch.;* Vic. 20896.
Veni Sancte Spiritus: *Choir, Terry,* Cond; (Fr. alb) Col. M-231, 5710.
Venite: see Marriage of Figaro.
Vent dans la plaine, Le (Debussy): see Preludes.
Ventura, Ray & O: Songs of Gershwin (Gershwin): Dec. 25584.
Venusberg Music: see Tannhauser.
Venuti, Joe, vio: Doin' Things; Wild Cat; Blu. 10280.
Venuti, Joe & O: Mellow as a Cello; Nothing But Notes; Dec. 624—Mystery; Tap Room Blues; Dec. 625—Send Me; Vibraphonia Number 2; Dec. 669—Flip; Flop; Dec. 2313—Nothing; Something; Dec. 2312.
Venuti-Lang O: Beale Street Blues; After You've Gone; UHCA 108 — Farewell Blues; Someday Sweetheart; UHCA 106.
Verachtet mir die Meister Nicht: see Meistersinger.
Verbena De La Poloma, La (Breton): *Sgrs, Ch; & O, Capdevila,* Cond; Dec. 20645-52.
Verborgenheit (Wolf): *Lashanska,* sop; Vic. 2028.
(Verdi):
Aida: Complete; (alb) Col. OP. 3; (alb) Vic. M-54, AM-54—Celeste Aida; Vic. 12039, 6595, 8993, 7770, 6000; Dec. 23009, 20384-85; (Fr. alb) Dec. 101—Ritorna Vincitor; Vic. 8993, 7438, 7106—Prelude Act I; Dec. 25185—Temple Scene; Vic. 8111 — Ballabile; Vic. 11897—Ballet Suite; Vic. 11897—Grand March; Vic. 11897, 11985, 11885, 35780; Bru. 8498; Dec. 25796, 25180—Quest assisa Ch'io vesto; Vic. 8994—Nile Duet; Dec. 25298—Fuggiam gli ardori; Vic. 11898—O Patria mia; Vic. 7106, 8994—Aborrita rivale a me sfuggi; Vic. 11898—La Fatal pietra; Vic. 1744—Morir si pura e bella; Vic. 1744—O terra addio; Vic. 1745—Selections; Dec. 25210——
La Traviata: Complete; (alb) Vic. M-112, AM-112; (alb) Col. OP. 2—Prelude; Vic. 6994, 35879; Col. 69064; Dec. 25060—Ah fors e lui; Vic. 7438, 14184; Dec. 20445—un di felice; Vic. 1754—Di Provenza; (alb) Vic. M-645; Vic. 7086, 7605; Col. 7298—Parigi o cara; Vic. 1754—Ah Si Che Fici; Libiam nei Lieti Calici; Vic. 12832—Excerpts; (Fr. alb) Col. M-259, 9106; Dec. 20445, 25038——
Rigoletto: Complete; (alb) Col. OP. 18; (alb) Vic. M-32—Introduction & Minuet; Vic. 35882—Questa o quella; Col. 17191; Vic. 500—E il sol dell' anima; Vic. 1755—Caro Nome, Vic. 7883, 6580, 7383, 7655; Col. 69489; Dec. 29005—Parmi veder le lagrime; Vic. 6016—T'Amo; Dec. 25833—Scorrendo uniti remota via; Vic. 4027—Tutte le feste; Vic. 7383—La Donna e mobile; Vic. 4372, 500, 1099, 1208, 1616, 1704; Col. 17191; Dec. 20332—Quartet; Vic. 10000, 10012, 35882—Selections; Dec. 25344——
Il Trovatore: Complete; (alb) Vic. M-106, AM-106; (alb) Col. OP. 9——Tacea la notte; Vic. 7652; Col. 4134—Stride la vampa; Vic. 1422—mal reggendo all aspro assalto; Vic. 8105—Di quella pira; Vic. 8109; Dec. 23009—D'amor sull' ali rosee; Vic. 7652—Miserere; Vic. 7652, 8097, 8042; Col. 7307—Ai nostri monti; Vic. 8105, 8042—Selections; Dec. 25773—Anvil Chorus; Dec. 25711——
Ernani: Ernani! Ernani! involarni; Vic. 14493, 6875—Infelice e tu credeivi; 7552—O Sommo Carlo; Vic. 8174—excerpts; Dec. 15011; (alb) Roy. 32, 605-9——
Otello: Complete; (alb) Vic. M-152, AM-152—Credo; Col. 7299; Vic. 8045—Ave Maria; Vic. 7393, 7102—Dio Ti Giocondi O Sposa; Col. 9102—Gia Nella notte Denza; Col. 9100—Era la Notte; Dec. 20036—Salce salce; Vic. 7393—Si pel Ciel; Vic. 8045—Monologo; Dec. 20452——
Masked Ball: Eri tu; Vic. 7353—Overture; Dec. 25349—excerpts; Col. 9122——
Le Forza Del Destina: Overture; Vic. 21865; Dec. 25171—La vergine degli angeli; Vic. 8097—O tu che in seno agli angeli; Vic. 6000—Solenne in quest' ora; Vic. 8000, 8069; Dec. 20000—Pace Pace Mio Dio; (Fr. alb) Col. M-259, 9106; Vic. 6875——
Nabucco-Overture; Dec. 25096——
The Sicilian Vespers; Dec. 25219——
Attila-te sol quest anima; Vic. 8194——
Giovanna D'Arco-overture; Col. 68983——
Falstaff: Complete; Col. OP. 16——
Don Carlos: O Don Fatale; Vic. 7191——
Lombardi-Qual volutta trascorrere; Vic. 8194——
Requiem Mass; (alb) Vic. M-96——
Simon Boccanegra-Il lacerato spirito; Vic. 8684——
Potpourri; (alb) Roy. 1, 102——
Quartette; Col. 7180——
Quartet in E Minor; (alb) BP. 5; 35004-07——
Pari Siamo; Col. 7298——
Paraphrase du Concerts; Col. 17101——
Macbeth-excerpts; BP. 95052——
see also Anthologies: Opera.
Vergebliches Standchen (Brahms): *Schumann,* sop; Vic 1756—*Kipnis,* bass & *Moore,* sop; Vic. 14310.
Vergessen: see Lieder (Franz).
Vergine degli angeli, La: see Forza del Destino.
Verklarte Nacht (Schonberg): *Minneapolis Sym. O, Ormandy,* Cond; (alb) Vic. M-207, 8266-8269, AM-207, 8270-73.
Verlassene Magdlein, Das (Wolf): *Lashanska,* sop; Vic. 2028.
(Vernon): When That I Was And a Little Tiny Boy; (Fr. alb) Col. M-420.
Veronique (Messager): *Teyte,* sop; Dec. 29008.
Verrat (Lemcke-Brahms): *Kipnis,* bass & *Moore,* sop; Vic. 14311.
Verschweigung (Mozart): *Lehmann,* sop; Vic. 1730.
Verschwiegene Liebe (Wolf): *Lohmann,* bar; Dec. 20448.
Very Good Eddie (Kern): *Victor Light Opera Co;* Vic. 12413.
Ve-Shomeru (Gutmann): *Cantor Moshe Rudinow;* Dec. 23080.
Vesiolaya, Liuba, sop: Bublitchiki; Tchastushki; Col. 362.
Vesper Sounds (Mendoza): *Decca Little Sym. O, Mendoza,* Cond; (Fr. alb) Dec. 93, 23127.
Vespri Ciciliani (Verdi): *Korjus,* sop; Vic. 12603.
Vesti la giubba: see Pagliacci.
Vetsnernij Svon: *Don Cossack Ch, Jarov,* Cond; Col. 7195.
Viard, M., sax: see Rhapsody (Debussy).
Vickland, Florence, sop: Liebeslieder Waltzer (Brahms); (alb) Mus. 14.
Victor Band: Victor for all Nos: America; 20635 — Battleship Connecticut; Wake Up March; 21935—Clayton's Grand March; 35782—Dixie; Yankee Doodle; 20166—In Lilac Time; 35782—It's a Long Way; Madelon; Vic. 22487 — Marsovia Waltz; Tenth Reg. March; 20400—Maypole Dance; Minuet; 20990—Mill in the Forest; Monastery Bells; 22096—Norwegian Mt. March; Pop Goes the Weasel; 20151—Torchlight Dance; 20637.
Victor Concert O, Black, Cond: Classical Gems (alb) Vic. E-53, 25637-42.
Victor Cuban O: Quireme Mucho; Tapatia; Vic. 102.
Victor Dance O: Cake Walk; Moon Winks; Vic. 25261.
Victor, Frank & Harry Volpe, gtr-duo: Easy Like; Sweet Strings; Dec. 1124—Pagan Fantasy; Swingin' the Scale; Dec. 1290.
(Victoria, de): Ave Verum Corpus; Col. 17146—O Vos Omes; Col. 9150 — Tantum Ergo; Dec. 25218.
Victoria O: Espanita; Serenade (Metra); Vic. 36005—Sincerity; Wedding of the Winds; Vic. 35911.
Victorious Is My Heart: see Vittoria mio core!
Victor Light Opera Co.: Victor for all Nos: Bohemian Girl, Gems; 35819—Cavalleria Rusticana, Gems; 35932—Cossack Love Song; 19954—Countess Maritza, Gems; 35809—Desert Song, Gems; 35809 — Love Song, Gems; 35757—Maytime; 12008—Mikado, Gems; 35796—My Maryland, Gems; 35816—New Moon, Gems; 35969—No No Nanette, Gems; 35756—Pagliacci Gems; 35932 — Rio Rita, Gems; 35816—Robin Hood, Gems; 35784—Rose-Marie, Gems; 35756—Song of The Flame; 19954—Song of the Vagabonds, 19897 — Student Prince in Heidelberg, Gems; 35757—Whoopee, Gems; 35969 — Gems from Jerome Kern Musical shows: Leave It to Jane; Oh Boy; Medley of Hits; Sweet Adeline; Roberta; Music in the Air; Sally; Cat and the Fiddle; Show Boat; Very Good Eddie; The Girl from Utah; (alb) C-31.
Victor Male Chorus: Victor for all Nos: Crusader's Hymn; War Song of the Normans; 20152—Dixie; Maryland, My Maryland; 21919—Drinking Song; Serenade, Student Prince; 19550 — Duke of Marlborough; 20152 — Faust Soldier's Chorus; Land of Hope; Vic. 19783—Over Here; Over There; 35937—Tannhauser, Pilgrim's Chorus; 20127.
Victor Mixed Chorus: Victor for all Nos.: America; Star Spangled Banner; 21428—Battle Hymn of Republic; Onward, Christian Soldiers; 21841—Sea Songs; War Songs; 35844—Songs of Ireland; Songs of Scotland; 35878—Songs of the Past; 35825, 35872—Trovatore, Anvil Chorus; 20127.
Victor Novelty O: By Heck; Tap Dance Medley; Daughter of Rosie O'Grady; Vic. 22228, 22386—I Love You Truly; Love Sends a Little Gift; Vic. 22324—Kiddies on Parade; Theatre of Dancing Dolls; Vic. 25176.
Victor Salon Group & O, Shilkret, Dir: Victor for all Nos.: Love's Old Sweet Song; Oh Promise Me; Vic. 22051—Song of the Bayou; Vic. 36000 — Foster's Melodies; (alb) C-2; Friml's Music; (alb) C-9; Gershwin's Memorial Album: Gems from "Girl Crazy"; "Lady Be Good"; "Of Thee I Sing"; "Oh Kay"; "Porgy and Bess"; Gershwin Medley; Man I Love; Medley of Gershwin Tunes; Rhapsody in Blue; (alb) C-29—Herbert's Melodies; with Jamison, Thomas, Rice, Peerce; (alb) C-33—Herbert's Melodies (Vol. 2) (alb) C-11—Maytime: Gems & Medley Waltz (Young-Romberg): Will You Remember?; It's a Windy Day on the Battery; Gypsy Song; Road to Paradise; 12008—(Nevin's Music); (alb) C-5—Romberg Operettas, Gems; (alb) C-24, AC-24—Schubert Album (alb) C-3.
Victor Salon O, Bourdon, Cond: Victor for all Nos.: Gondoliers; Venetian Love Song; 26388—Jingle Bells Fantasy; Night Before Christmas; 26399——
Weber, Cond: Amour Toujours L'Amour; My Heart at Thy Voice; 26410—Simple Aveu; Spring Song (Mendelssohn): 26444——
Geczy, Cond: Merry Widow Selections (Lehar); 26499—

Shilkret, Cond: Adagio Pathetique; 36038—Alice Blue Gown; 24093—Allah's Holiday; 20035—Aloha Sunset Land; 20556—Apache Dance; 21055—Because I Love You; 20433—Black Eyes; 20037—Caprice Viennois; 26306—Chanson Bohemienne; 20556—Chinese Lullaby; 21970—Czarine, 20430—Dance of Regiment; 19849—Dancing in Dark; 22848—Eili Eili; 35830—Eleanor; 20176—Estrellita; 20279—Evening Song; 19854—Glow Worm, Idyl; 19758—Golondrina; 21055—Holy Night 19820—Hungarian Dance No. 5 (Brahms); 26307—Indian Love Call; 20202—In the Days Gone By; 20188—Japanese Sunset; 20998—Jewels of the Madonna; 35976—Kol Nidre; 35830—Last Rose of Summer; 24114—Little Love; 20279—Long, Long Ago; 19992—Love Everlasting; 20188—Lullaby (Brahms); 26307—Manhattan Serenade; 35914—Man I Love; 35914—Mem'ries; 22466—Moonlight and Roses; 20433—Mother Machree; 24114, 19874—Music Box; 19923—Mystery of Night; 20998—Neapolitan Nights; 20035—Nola; 19758—Oh Vermeland; 19923—Out of the Dusk; 20176—Paloma; 24112—Pagan Love Song; 22043—Pearl O' Mine; 21970—Perfect Day; 19874—Perfect Song; 22214—Pirouette; 20416—Rendez-vous; 20430—Secret; 20416—Serenade (Pierné); 22599—Serenade (Schubert); 21253—Serenade (Toselli); 21253—Silent Night; 19820—Silver Threads; 19992—Slumber On; 22214—Smoke Gets in Your Eyes; 24609—Song of the Soul; 22466—Star Dust; 22848—Tambourin Chinois (Kreisler); 26306—Traumerei; 19854—Two Guitars; 20037—Vals Poético; 24112—Warblings at Eve; 19849—Wedding of Painted Doll; 22043—World is Waiting; 20202—Zigeuner; 24609.

Victor Symphony O. O'Connell, Cond: Victor for all Nos: Air for G String (Bach); 36233—Carmen, Aragonaise and Prelude to Act 1; 26352—Come, Sweet Death; 36233—Lohengrin, Prelude to Act 3 (Wagner); Minuet in G (Beethoven); 26443—Rhinegold-Entrance of Gods into Valhalla and The Rainbow Bridge (Wagner); 36234——

James, Cond: Concertino for Piano and Orchestra (Hadley); (alb) M-634, 12599-600—October Twilight; 12600——

Victor Sym. O: Abandonado Waltz; 36036—Amaryllis; 20169—American in Paris; 35963, 35964—At Dawning; 20668—Ave Marie (Bach); 36029—Ave Maria (Schubert); 36029—Ballet Bar Exercises; 35801, 35802—Ballet des Sylphes; 20563—Berceuse; 20374—Boheme, Fantasia; 35871—Bolero in D Major; 22769—Buffoon; 24028—Cavalleria Intermezzo; 20011—Country Gardens; 20802—Dance of the Hours; 35833—Danse Slave; 36037—Egmont Overture; 35790—Entr'acte, Gavotte; 24107—Finlandia (Sibelius); 36227—Fledermaus; 36956—Forest Whispers; 24106—Forza del Destino, Overture; 21865—Fra Diavolo, Overture; 22008—From an Indian Lodge; 20342—From the Canebrake; 21750—Glow Worm; 35922—Hearts and Flowers; 35922—How Lovely Are the Messengers; 20620—Hunt in the Forest; 35792—If I Were King; 22059—In a Clock Store; 35792—In a Monastery Garden; 35808—In Lovers' Lane; 24105—In the Mosque; 36017—In the Mt. Pass; 36017—Irish Washer-Woman; 22131—Italians in Algiers, Overture; 24109—Jazz Nocturne; 24028—Juba Dance; 21750—Kamennoi-Ostrow; 35820—Lady of the Lake; 20592—Liebestraum; 35820—Light Cavalry; 21251—Love Song; 20342—Madama Butterfly; 35786—Malaguena; 36036—Manhattan Moonlight; 36067—Marche Joyeuse; 36037—March of Lead Soldiers; 19730—Marionettes; 20914—Martha, Overture; 35916—Melody in F; 22508—Merry Wives; 36764—Minuet (Boccherini); 20636—Minuet (Paderewski); 20169—Moldau; 21748—Moonlight Sonata; 36038—Musette; 20563—Narcissus; 21449—New Year's Eve in N. Y.; 36157-8—Norma; 21669—Norwegian Bridal Procession; 20805—Orpheus in Hades; 35881—Pastoral Symphony; 20620—Peer Gynt Suite; 20245, 35793—Persillage; 20914—Petite Suite, March; 19730, 35758—Plantation Dance; 24093—Poet and Peasant; 35797—Praeludium; 20374—Preludes (Rachmaninoff); 35951—Queen of Sheba; 35763—Raymond, Overture; 35924—Romance (Rubinstein); 22508—Romance (Tschaikowsky); 35808—Rustic Wedding Symphony; 35988—Sakuntala, Overture; 22535, 22536—Salut D'Amour; 22599—See the Conqu'ring Hero; 20620—Semiramide, Overture; 22288—Shawnee Indian Hunting Dance; 22144—Shepherd's Hey; 20802—Skyward; 36158—Slavonic Dance No. 7; 36026—Soldiers' Joy; 20592—Song Bois; 20636—Spanish Dance; 20521—Spanish Dance in G Minor; 22769—Spanish Serenade; 20521—Spring Song; 21449—Stradella, Overture; 21597—Swedish Wedding March; 20805—Sylvia Ballet; 35879—Tales of Hoffman; 20011—Tanze (Schubert); 22374—Toy Symphony; 20215—Traviata; 35879—Triumphal March; 35763—Turkey in the Straw; 22131—Two American Sketches; 36000—Under the Linden Trees; 36026—Waltzes (Brahms); 22374—Waltzing Doll; 20668—War Dance (Cheyenne); 22144—Water Pebbles, Intermezzo; 24107—William Tell; 20606, 20607—Zampa, Overture; 35985.

Victory Ball Fantasy (Schelling): *Phil Sym. O, Mengelberg*, Cond; Vic. 1127-8.

Vida Breve, La (de Falla): *Grand Sym. O, Paris, Cloez*, Cond; Dec. 25299—Vivan los quen Rien; *Bori*, sop; (Fr. alb) Vic. M-405, 14615—Spanish Dance; *Kreisler*, vio; Vic. 1339——Danza Espanola; *Kreisler*, vio; Vic. 1891—*Heifetz*, vio; Vic. 14625——see also Dances Nos. 1 & 2.

Vie Anterieure, La (Baudelaire-Duparc): *Panzera*, bar; Vic. 7973.

Viebig, Ernest, Cond: see *Vienna Symphony O.*

Viel Bin Ich Umhergewandert (Wolff): *Wolff*, bar; (Fr. alb) Col. M-268, 4148.

Vieni, Che Poi Sereno: *Frijsh*, sop; (Fr. alb) Vic. M-668.

Vieni Sul Mare (Vergine): *Thoni*, acd; Col. 425—*Schipa*, ten; Vic. 1204.

Vienna Blood (Strauss, J): *Horlick & O;* Dec. 1777—*Kunz*, pf; Lib. 6693—*Shilkret & O;* (Fr. alb) Var. 37, 8286—see also Wiener Blut.

Viennese Bonbons (Strauss): *Horlick & O;* Dec. 1776—*Schmidt*, ten; 23034—*Shilkret & O;* (Fr. alb) Var. 37, 8285.

Vienna Choir Boys: Victor for all Nos: Christmas Carols of Many Lands: Adeste Fideles; Angels We Have Heard on High; Ayapo; Es hat Sich Halt; Maria auf dem Berge; Noël; Stille Nacht, Heilige Nacht; Weinachtslied aus dem Vintschgau; (alb) C-32—Stabat Mater (Pergolesi); (alb) M-545, AM-545—Viennese Music of Johann Strauss; An der Schoenen, blauen Donau; Kaiser Walzer; Pizzicato Polka; Radetzky Marsch; Die Fledermaus; (alb) M-561.

Vienna, City of My Dreams (Sieczynski): *Tauber*, ten; Dec. 29011—*O. Mascotte;* Dec. 20033—*Horlick & O;* Dec. 2181—*Silvester & O;* Dec. 1070—*Hylton & O;* Vic. 25533.

Vienna Concert O: My Dream; Roy. 1801.

Vienna Phil. O: Columbia for following Nos: Concerto No. 1 in A minor for Violin (Bach); (alb) X-45—Concerto No. 2 in E for Violin (Bach); (alb) M-235—Concerto No. 3 in G for Violin (Mozart); (alb) M-258—Concerto No. 5 in E-flat for Piano (Beethoven); (alb) M-243—Egmont Overture (Beethoven); 69195—Ich Bin Der Welt abhanden gekommen (Mahler); 4201—Lied von der Erde, Das (Mahler); (alb) M-300—Prometheus Overture (Beethoven); (Fr. alb) M-260, 68560—Symphonie Espagnole (Lalo); (alb) M-214—Symphony No. 1 in C (Beethoven); (alb) M-321—Symphony No. 3 in E-flat (Beethoven); (alb) M-285—Symphony No. 7 in A (Beethoven); (alb) M-260—Symphony No. 8 in F (Beethoven); (alb) M-292—Symphony No. 9 in D minor (Beethoven); (alb) M-227—Triple Concerto in C (Beethoven); (alb) M-327.

Victor for following Nos:

Alwin, Cond; Rosenkavalier: Suite (R. Strauss—Nambuat); 11217-18—

Heger, Cond; Pique Dame: Overture (Suppé); 11346—Rosenkavalier (Hofmannsthal - R. Strauss); (alb) M-196, AM-196—Rustic Wedding Symphony (Goldmark); (alb) M-103.

Krauss, Cond: Bourgeois Gentilhomme, Suite from the Music to (R. Strauss); (alb) M-101—Marriage of Figaro: Overture (Mozart); Seraglio, Il: Overture (Mozart); 11242—Symphony No. 2, in D Major (Beethoven); (alb) M-131, AM-131—Symphony No. 13, in G Major (Haydn); 4189-91—Waltzes of Johann and Josef Strauss; (alb) C-15, AC-15—

Rose, Cond; Ruins of Athens: Overture (Beethoven); (Fr. alb) M-359, 11959—

Szell, Cond; Voices of Spring: Waltz (Johann Strauss); 8925—

Walter, Cond; Academic Festival Overture (Brahms); 12190—Concerto in D Minor (Mozart); with *Walter*, pf; (alb) M-420, AM-420—Finta Giardiniera, La: Overture (Mozart); 1252—Leonore Overture No. 3 (Beethoven); (alb) M-359—Serenade: Eine kleine Nachtmusik (Mozart); (alb) M-354—Symphony No. 1, in C Minor (Brahms); (alb) M-470, AM-470—Symphony No. 3, in F Major Brahms; (alb) M-341, AM-341—Symphony No. 100, in G Major (Haydn); (alb) M-472, AM-472—Symphony No. 5, in C Minor: Adagietto (Mahler); 12319—Symphony No. 38, in D Major (Mozart); (alb) M-457, AM-457—Symphony No. 41, in C Major (Mozart); (alb) M-584, AM-584—Titus Overture (Mozart); 12526—Symphony No. 8, in B Minor (Schubert); (alb) G-9.

Vienna State Opera Ch: Bridal Chorus (Wagner); Pilgrims' Chorus (Wagner): Col. 7271—Symphony No. 9 in D Minor (Beethoven); (alb) Col. M-227.

Vienna Sym. O: Overture, Le Calife de Bagdad (Boieldieu); Overture, (Mireille); Col. 69065—Schonbrunner Waltz; Skaters' Waltz (Waldteufel); Col. 260—Spanish Dances Nos. 1, 2, 3, & 5 (Moszkowski); Col. 409—The World is Beautiful (Lehar); Var. 1832—Strauss Melodies; (alb) Roy. 20—Symphony No. 3 in D Minor (Bruckner); Vic. 11726.

Viennese Sym. O: Music of Old Vienna; (alb) Roy. 2—Moonlight Sonata-adagio (Beethoven); Roy. 508.

Vienna Trio: Abendlied (Schumann); Meditation (Massenet); Dec. 23050.

Viennese Citizens (Ziehrer): *Weber & O;* Vic. V-68.

Viennese Danse (Gartner): Dec. 20246.

Vie Parisienne, La (Offenbach): *Sgrs; Ch. & O;* Dec. 20588-93.

Vier Ernste Gesange (Brahms): Denn es gehet dem Menschen; *Kipnis*, bass & *Moore*, sop; Vic. 14307—Ich wandte mich und sahe; *Kipnis*, bass & *Moore*. sop; Vic. 14308—O Tod, O Tod, wie bitter & O wusst' ich doch den weg zuruck; *Kipnis*, bass & *Moore*, sop; Vic. 14309—Wenn ich mit Menschen; *Kipnis*, bass & *Moore*, sop; Vic. 14310.

(Vierne): Andantino & Improvisation; Improvisations, Marche Episcopale & Meditation; Dec. 20560, 25851.

Vierne, Louis, ogn: Bach Organ Works (Bach); Dec. 25361, 25521, 25362, 20110—Andantino & Improvisation (Vierne); Dec. 20560—Improvisations Marche Episcopale & Meditation (Vierne); Dec. 25851.

Vierra, Frank, J., Cond: see *Royal Hawaiian Band.*

Vier Worte Mocht' Ich Dir Jetzt Sagen (Erwin): *Tauber*, ten; Dec. 29038.

(Vieuxtemps): Concerto No. 4 in D Minor (alb) Vic. M-297, AM-297—Serenite; Vic. 1242—Salterelle; (Fr. alb) Col. X-126, 69483.

Villabella, ten: Arias from Four Operas (Lully); (alb) Col. X-117—Romance (Couperin); Col. 17144—Serenade, L'Amant Jaloux (Gretry); Col. 17144.

Viking Song (Coleridge-Taylor): *Assoc. Glee Clubs;* Vic. 20494.

Vilia: *Shaw & O;* (Fr. alb) Blu. 1, 10128—*Noble & O;* Bru. 8098—*Kunz*, pf; Dec. 2669—*Fox & Band;* Dec. 355—*The Waltz Kings;* Blu. 5680—see also Merry Widow.

Village Maiden: see Foster.

Village Swallows (Strauss, Jos): *Vienna Sym. O, Viebig*, Cond; (alb) Roy. 20, 1721—*Vienna Phil. O, Kleiber*, Cond; (Fr. alb) Vic. C-15, 9993.

(Villa-Lobos, H): Choros No. 5; Farrapos; Col. 69601, 6960-1—Ginete Do Pierrzinho; Carnaval Des Criancas; Col. 69601—Brazilian Quartet; Vic. 11212-13—Moreninha, Pobresinha, Polichinelle, Vic. 7853.

Villanelle (dell' Acqua): *Pons*, sop; Vic. 15610—*Del Campo*, sop; Vic. 9206—*Gloria Jean*, sop; (Fr. alb) Dec. 125, 3117.

Vines, Ricardo, pf: Serenade Espagnole; Tango in A Minor (Albeniz); Vic. 4331—Tonadas Chilenas (Allende); Bailecito (Lopez-Buchardo); Milonga (Troiani); Vic. 4467.

Violet (Goethe-Mozart): *Kline*, sop; Vic. 24790—*Ginster*, sop; Vic. 1869.

Violetera (Goetz-Padilla): *Bori*, sop; Vic. 1348.

Violette, Le (Scarlatti): *Schipa*, ten; Vic. 2062.

Violin Dans La Nuit, Un (Bixio): *Rossi*, ten; Col. 4145.

Violin-Maker of Cremona, The (Hubay): *Kersey*, vio; Dec. 20222.

Virga Jesse (Bruckner): *Der Dresdner Kreuzchor;* BP. 35034.

Virginia Reel (Coffey): *Boston Pops O, Fiedler*, Cond; Vic. 4466—*Ford's Old Time O;* Vic. 35771.

Virgin's Slumber Song (Schubert): *Small O;* Vic. 24788.

Virtuoso String Quar: Introduction and Allegro for Harp with Strings and Woodwind Accompaniment (Ravel); Vic. 9738-9.

Virtus Antiqua (Glinka): *Rosing* ten; (alb) Dec. 9, 29046.

Visions (Sjoberg-Balogh): *Lehmann*, sop; Vic. 1972—*Assoc. Glee Clubs of Amer.* Col. 427.

Visions Fugitives (Prokofieff): *Prokofieff*, pf; (Fr. alb) Vic. M-477, 15029—*Sanroma*, pf; (Fr. alb) Vic. M-646.

Vissi D'arte: see Tosca.

(Vitali): Chaconne; (alb) Col. X-61.

Vito (Popper): *Casals*, cel; Vic. 1311.

Vittoria Mio Core (Carissimi): *Kullman*, ten; Col. 4153—*Dadmun*, bar; Vic. 4003.

(Vittoria): Kyrie; Vic. 11678—Tenebrae; Vic. 7814.

Viut Vitre: *Gorin*, bar; Vic. 4328.

(Vivaldi): Concerto da Camera (alb) Vic. M-573——Concerto Grosso in D Minor; Vic. 14113-14——Concerto in G Minor; Vic. 7585-86——Concerto a Quatre; Vic. 8827——Sonata in D Minor; Vic. 12491——Suite in A Major; Vic. 1810—Concerto in A Minor; Roy. 577-8——Concerto Grosso in A Minor; Dec. 20042——Violin Concerto in A Minor; Dec. 20105-6——Sonata in A for Violin and Piano; Col. 17070——Sonata in D for Violin and Piano; Col. 68478.

Vivan los que Rien: see Vida Breve.

Vivat Hungaria (Kalman): *Lorand & O;* Dec. 20032.

Vivere (Bixio): *Schipa*, ten; Vic. 2023.

Vladimir's Aria (Borodin): *Kullman*, ten; Col. 9099.

Vlassov, Alexis d', Russian Ch: Orpheus (Gluck); (alb) Col. OP. 15—Symphonie Des Psaumes for Orchestra & Chorus (Stravinsky); (alb) Col. M-162.

Vocalion Novelty O: Happy Birthday to You; Mother Goose Medley; Voc. 4074.

Vocalise (Rachmaninoff): *Philadelphia O, Rachmaninoff*, Cond; Vic. 7221—*Brown*, vio; *Adler*, pf; Roy. 591.

Vociferation Funebre (Milhaud): *Soloists, Coecilia Ch. & O. of Antwerp, de Vocht*, Cond; (Fr. alb) Col. X-64, 9118.

Voices of Spring (J. Strauss): *O. Raymonde, Walter*, Cond; Col. 360—*Weingartner & O;* (Fr. alb) Col. M-364, 69564—*Cebotari*, sop; Dec. 23028—*Horlick & O;* Dec. 1778—*Shilkret & O;* (Fr. alb) Var. 37, 8287—*Korjus*, sop; Vic. 12829—*Goodman & O;* (Fr. alb) Col. C-13, 35418—*Bela & O;* Dec. 25153—see also Fruhlingsstimmen.

Voices of the Woods: see Waldesgesprach (Schumann).

Voi che sapete: see Marriage of Figaro.

Voiles (Debussy): see Veils and Preludes.

Voi Lo Sapete, O Mamma (Mascagni): *Muzio*, sop; Col. 9084.

Voi lo sapte: see Cavalleria Rusticana.

Volga Boatmen Song: *Russian Sym. Ch;* Vic. 20309—see also Song of the Volga Boatmen.

Volga Song, The: *Don Cossack Ch, Jarov*, Cond; Col. 7333.

Volker, Franz, ten: Fidelio-excerpt (Beethoven); BP. 95055.
Von ewiger Liebe (Brahms): *Gerhardt,* mez-sop; Vic. 6755—*Bettendorf,* sop; Dec. 25176—*Lehmann,* sop; Dec. 25806—*Kipnis,* bass & *Moore,* sop; Vic. 14306.
Vor der Thur: *Bampton,* sop & *Thibault,* bar; (Fr. alb) Vic. M-175, 7761.
Voyons que j'essaie a mon tour: see Carmen.
Vronsky, Vitya, & Babin, Victor, duo-pf: Scaramouche (Milhaud); Vic. 12726—E ude No. 1 (Babin); Flight of the Bumble Bee (Rimsky-Ko sakow-Babin); Vic. 4377—Dances of the Polovetzki Maidens (Borodin); Vic. 12030—Suite No. 2 for Two Pianos (Rachmaninoff); (alb) Vic. M-213, AM-213—Waltz (Arensky); (Fr. alb) Vic. M-213, 11689.
V'Schomru: *Wolff,* bar; Col. 4132.
Vucchella, 'A (D'Annunzio-Tosti): *Schipa,* ten; Vic. 1317—*Caruso,* Vic. 501.

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Wabash Blues: *Morgan & O;* Dec. 2251; Voc. 4434—*Daniels & O;* Dec. 1510—*Fisher & O;* Dec. 1400—*Riley-Farley & O;* Dec. 641—*Panico & O;* Dec. 159; Voc. 2849—*Martin & O;* Blu. 7378—*Senter & O;* Vic. 21864.
Wach auf es nahet gen den Tag: see Meistersinger.
Wach Auf, Mein Herzensschone (Brahms): *Wolff,* bar; (Fr. alb) Col. X-123, 69541.
Wachet auf: see Cantata No. 140 (Bach).
Wachet Auf Ruft uns die Stimme (Bach): *Biggs,* ogn; Vic. 15729.
(Wagner):
Gotterdammerung: Complete; (alb) Vic. M-60, AM-60—Hore Mit Sinn, was ich dir sage; Vic. 7107—In Leid zu dem Wipfeln; Vic. 7659—Siegfried's Journey to the Rhine; Vic. 9007; Col. 68101; Dec. 25377—Siegfried's Funeral March; Vic. 9049; Roy. 545—Brunnhildes Tod; Vic. 6625, (alb) Vic. M-644; Dec. 25054, 25107—Zu Neuen Thaten; Dec. 20055-6—Hagen's Call; (alb) Col. X-83; Dec. 25795, 25368—Hagen's Watch; Col. 69048—Prelude, Act III; Song of the Rhine-daughters; Dec. 25215-6; 25616-7—Siegfried's Death; Dec. 25267—selections: Siegfried's Rhine Journey and Death; Brunnhildes Immolation; (alb) Vic. M-188, AM-188; (alb) Vic. M-37—Dawn and Siegfried's Rhine Journey; (Fr. alb) Vic. M-308——
The Flying Dutchman: Overture; Dec. 25100-01; Vic. 6547, 9275; (Fr. alb) Roy. 6, 515; (alb) Col. X-107—Steersman's Song; Dec. 20035—Spinning Chorus; Dec. 25008; Vic. 7117—Yo Ho He; Vic. 7117; Dec. 25075—Introduction to Act III; Dec. 25101——
Lohengrin: Prelude to Act I; Dec. 25270; (Fr. alb) Vic. M-308, 14006—Overture; (Fr. alb) Roy. 6, 517—Prelude, Part 1; Vic. 6791—Gott Gruss euch; Dec. 25052—Elsa's Traum; Vic. 6831, 14181, 6694—Merce merce, cigno gentil; Vic. 6904—Swan Chorus; Vic. 9017—Konigs Gebet; Vic. 1274; Dec. 25052; Col. 7280—Euch luften die mein Klagen; Vic. 1901, 9017—Durch Gottes Sieg; Dec. 25065—Ortrud wo bist du; Du Armste; Dec. 25051—Gang zum Minster; Dec. 25056—Prelude to Act III; Dec. 25556; (Fr. alb) Col. X-63, 68594; (Fr. alb) Vic. M-308, 14007, 7386, 26443; (Fr. alb) Roy. 10, 524; 549—Prelude; Vic. 9005, 55048—Bridal Chorus; Dec. 25088, 2493, 204; Bru. 8493; Col. 7271—Wedding March; Vic. 20036; Col. 361—Bridal Chamber Scene; Dec. 25384-86—In Fernem Land; Vic. 7105, 6904; Col. 9146—Heil Konig Heinrich; Dec. 25061—Wo weilt nun der; Dec. 25061—Lohengrin's Farewell; (Fr. alb) Vic. M-516, 15213; Dec. 25065—excerpts; BP. 95060, 95059—Prelude to Act III; (Fr. alb) Col. X-63, 68591——
Die Meistersinger: Complete; (alb) Vic. M-537, AM-537, M-538, AM-538—Overture; (Fr. alb) Vic. M-37, 6858-59; Vic. 6651; (Fr. alb) Roy. 6, 518; Col. 68854; (Fr. alb) NCMA. 6; Dec. 25555-56—Kirchenchor; Vic. 9160; (Fr. alb) Col. X-87, 69095 — Das Schone Fest, Johannistag; Vic. 7894; Dec. 25026—Am Stillen Herd; Fanget An; Vic. 11162—Sach's Monolog; Vic. 7425—Geliebter, spare dem zorn; Dec. 25287-88—Schusterlied-Jerum, Jerum; Vic. 7426; Dec. 25287-88—Prugelszene; Dec. 25026—Fantasy-excerpts; (Fr. alb) Roy. 14, 536—Gut'n Abend Meister; Vic. 7680—Prelude to Act III; (Fr. alb) Col. X-43, 68690; Vic. 1584; Dec. 25502-03—Wahn! Wahn! Uberall Wahn; Vic. 7319—Ein Kobold Half wohl da; Vic. 7319—Gruss Gott, mein Junker; Vic. 7427—Mein Freund in Holder Jungenzeit; Vic. 7427—Abendlich gluhend im himmlischer Gluth; Vic. 7681—Prize Song; Col. 9146; (Fr. alb) Col. X-87, 69096; Vic. 7105, 24773, 6620, 7649; Dec. 25194, 25030, 20035—Quintet-Selig wie die Sonne meines Gluches lacht; Vic. 7682; Dec. 25386—Sich Ev'chen Dacht ich doch; Vic. 8195—Hat man mit dem Schuhwerk; Vic. 8195—Aha da streicht die Lene schon um's Haus; Vic. 7681—Entrance of the Meistersingers; Vic. 1807—Dance of the Apprentices; Vic. 1807, 9060; (Fr. alb) Col. X-43, 68691; Dec. 25502-03—Procession of the Meistersingers; Dec. 25502-03—Sorgiam; (Fr. alb) Col. X-43, 68691—Wach auf es nahet gen den tag; Vic. 9160—Euch macht ihr's leicht; Vic. 7682—Verachtet mir die Meister nicht; Vic. 9285; Dec. 25269 — Was Deutsch und Echt; Vic. 9285——
Parsifal: Act III: (alb) Vic. M-67, AM-67—Ich sah' das Kind; Vic. 7523—Nur Eine Waffe taugt; Vic. 7523; Dec. 25267—Prelude; (Fr. alb) NCMA. 6—Prelude and Good Friday Spell; (alb) Vic. M-421, AM-421—Prelude to Act I; (Fr. alb) Vic. M-37, 6858-62—Spear Wound; Vic. 7523—Symphonic Synthesis from Act III; Vic 8617-18—Transformation Scene; (Fr. alb) Col. M-337, 67364; Col. 67573; Dec. 25076 — Vom Bade Kehrt der Konig; Dec. 25076——
Tannhauser: Complete; (alb) Col. M-154—Overture and Venusberg Music; Prelude to Act III; (alb) Vic. M-530, AM-530—Overture; Vic. 9059-60; (alb) Col. X-27; (alb) Col. X-123; Dec. 25108-09; (alb) Roy. 10—Venusberg Music and Bacchanale; Vic. 9027-28—Blick'ich umher; Vic. 7426—Dich, teure Halle; Vic. 14181, 6831, 15818; Col. 9131—Einzug der Gaste auf die Wartburg; Vic. 9161; Col 69000—Fest March; (Fr. alb) Vic. M-569, 12448; Vic. 36169, 7386—Da sah ich ihn; Vic. 9707—Elizabeth's Prayer; 8920, 6694—Evening Star; Vic. 1968, 6563, 6620. 1274, 15818, 7605, 8452; Col. 7280; (Fr. alb) Dec. 92, 23125; Dec. 1829; Bru. 8462, 6540—Pilgrim's Chorus; Vic. 9161, 36212, 20127; Col. 7271; Bru. 8493—Introduction Act III; Col. 69793—Grand March; Roy. 1712, 549; (Fr. alb) Col. X-107, 69327—Zaruck Von Ihm; Col. 9131—excerpts; BP. 95054——
Tristan Und Isolde: Abridged; (alb) Col. M-101—Prelude; Liebesnacht; Liebestod; (alb) Vic. M-508. AM-508—Symphonic Synthesis; (alb) Vic. M-154, AM-154—Prelude; Vic. 6585—Vor einem Kahn; Dec. 25338—Prelude; Isolde Awaits Tristan; Dec. 25191—Night Scene and Love Song; Dec. 25149—Doch es rachte sich der verscheuchte Tag; Vic. 7273 — Isolde! Tristan! Geliebster; Vic. 7273—Liebestod; Vic. 1169; Dec. 25442 — Isoldes Liebestod; Vic. 7523, 8859; (alb) Vic. M-644; Vic. 26567—Love Duet; Vic. M-671—O Sink Hernieder, Nacht der Liebe; Vic. 7274—Soll ich Lauschen; Vic. 7274—Prelude-Act III; Col. 69805——
Die Walkure: Act I-complete; (alb) Vic. M-298, AM-298—Act II; (alb) Vic. M-582, AM-582; Dec. 25265-66—Part I; (alb) Vic. M-26, AM-26—Part II; (alb) Vic. M-27, AM-27—excerpts; (alb) Vic. M-248, AM-248—Ho-yo-to-ho; Vic. 1726, 7268—Ride of the Valkyries; Vic. 9163; (Fr. alb) Col. M-338, 67374; Roy. 1729; Dec. 25569—Brunnhildes Bitte; Vic. 7268—Fire Music; Vic. 9006, 15800; Roy. 554; Dec. 25207-08—Der alte Sturm, die alte Muh'; Vic. 7742—Du bist der Lenz; Vic. 1901, 15817—Mit tiefem Sinne, willst du mich tauschen; Vic. 7743—So ist es denn aus mit den ewigen Gottern; Vic. 7742—Was verlangst du; Vic. 7743—Ein Schwert verhiess mir der Vater; Dec. 25165—Love Duet, Finale-Act I; Dec. 20017-18—Wintersturme wichen den Wonnemond; Dec. 25030—Wintersturme-Spring Song; Vic. 2035—Siegmund heiss' ich; Vic. 15817—Wotan's Farewell; Dec. 25207-08; Roy. 553——
Rienzi: Overture; (Fr. alb) Roy. 6, 516; (alb) Vic. M-569; Vic. 6624-25; Dec. 25307——
Rhinegold: Abendlich strahlt der Sonne Auge; Vic. 6788—Entrance of the Gods into Valhalla; Vic. 9109; Dec. 25073; (Fr. alb) Col. M-338, 67373—Prelude; Vic 9163—Weiche, Wotan Weiche; Vic. 7107—excerpts; Vic. (alb) M-179, AM-179——
Siegfried: Complete; (alb) Vic M-83, AM-83—Acts I and II; (alb) Vic. M-161, AM-161—Act III; (alb) Vic. M-167, AM-167—Synthesis; (alb) Vic. M-441, AM-441—Waldweben; Dec. 25157, 25504; Vic. 7192; (Fr. alb) Col. M-337, 67371—Fire Music; (Fr. alb) Col. M-338, 67372—Prelude-Act III; (Fr. alb) Col. M-338, 67372—Finale; Act III; Dec. 25147-48—excerpts; Dec. 25129. 25157, 25504——
Siegfried Idyll; (alb) Col. X-26; (alb) Col. X-73; (alb) Col. X-139; (Fr. alb) Vic. M-308, 14009-10; 7381-2——
Faust Overture; Vic. 9734; (alb) Col. X-63——
Ring of the Nibelungs-Motives; Vic. 11215-16——
Schmerzen; Vic. 7708——
Traume; Dec. 25091, 20233; Vic. 7708, 7123, 36166——
Three Famous Scenes: Love Duet and Liebestod-Tristan Und Isolde; Brunnhilde's Immolation-Gotterdammerung; (alb) Vic. M-644, AM-644——
Wagnerian excerpts; (alb) Vic. M-308, AM-308.
Wagon Wheels: *Robeson,* bar; Vic. 24635—*Whiteman & O;* Vic. 24517.
Wahn Wahn Uberall Wahn: see Meistersinger.
Waikikians & O: Alekoki; Hu-I-E; Dec. 397—Syncopated Love Song; Hawaiian Paradise; Dec. 396.
Waikiki Swingsters: Who; Snaperoo; Blu. 7111—The Beach; Dark Eyed Hula Lou; Blu. 7144—Honeysuckle; Hawaiian Smiles; Blu. 7220—Pa'm Serenade; Sweet Sue; Blu. 7271—Sentimental; Wela G; Blu. 7324.
Wain, Bea, voc: **Victor for all Nos:** Blue Rain; 26438—Dancing in the Dark; 26451—Ghost of a Chance; 26451—Glad to be Unhappy; 26330—Go Fly a Kite; 26330—I Didn't Know; 26400—Make with the Kisses; 26400—When Love Beckoned; 26438—Oh You Crazy Moon; Stormy Weather; 26311.
Wake Up Jacob: *Bledsoe,* bar; Roy. 1701.
Wake Up March (Bennet): *Victor Sym. Band;* Vic. 21935.
Waldeinsamkeit (Reger): *Muller,* sop; Vic. 15218.
Waldesgesprach (Schumann): *Lehmann,* sop; (Fr. alb) Vic. M-292, 1732.
Waldesrauschen (Liszt): *Pembaur,* pf; Dec. 25132—*Joyce,* pf; Dec. 25228—*Bachaus,* pf. Vic. 7270.
Waldmeister-Overture (Strauss, J.): *Phil. O. Dobrindt,* Cond; Dec. 20311.
Waldstein Sonata (Beethoven): see Sonata No. 21 in C.
(Waldteufel): Waltzes: Estudiantina; Vic. 20175, 35798; Dec. 25126——Love and Spring; Vic 26030——Sirens; Vic. 20232——Skaters; Vic. 4396, 35798; Dec. 25524; Col. 260——Waldteufel Waltz Poppourri; Vic. 36178——Espana; Dec. 25126——Medley of Waldteufel Melodies; Dec. 25865——Tres Jolie; Dec. 25524——Chantilly; Herbstweisen; Do'ores; Liebe und Fuhlings; Dec. 20570——An dich; Ich Liebe Dich; Immer oder Nimmer; Fruhlingskinder; Ein Sommerabend; Unterm Rese.bogen; Goldtiegen; Himmelsfunken; Die Blumen; Sirenenzauber; Dec. 20466 70——13 Waltzes (alb) Dec. 13.
Waldweben: see Siegfried.
Walis, Eddy & O: Minuet Paderewski; Letter of Maron E. Gillet; Roy. 1740.
Walker, Luise, gtr: Quintet No. 3 in E Major-Minuet and Allegretto (Boccherini); Dec. 20475—Serenade (Schubert); Menuetto Donna Diana (Weber); Dec. 20474.
Walk Together Chillun: *Johnson Ch;* Vic. 4460
Walk to Paradise Garden, The (Delius): *Royal Phil. O. Beecham,* Cond; (Fr. alb) Col. X-31, 67474.
Walkure, Die (Wagner):
Act I-complete: *Sgrs.* with *Vienna Phil. O.* (alb) Vic. M-298, 8932-39, AM-298, 8940-47——
Act II: *Sgrs. & O;* (alb) Vic. M-582, 15506-15, AM-582, 11516-25—Scene 4-*Sgrs.* with *Phil. O. Weissmann,* Cond; Dec. 25265-66——
Excerpts: *Wagnerian Singers and O:* (alb) Vic. M-26, 9164-70; AM-26, 9364-70; M-27, 9171-77; AM-27, 9371-77——
Ride of the Valkyries; Wotan's Farewell; The Magic Fire; *Philadelphia O. Stokowski,* Cond; (alb) Vic. M-248, 8542-45, AM-248, 8546-49——
Ho-yo-to-ho, Brunnhilde's Battle Cry; *Flagstad,* sop; Vic. 1726 — *Jeritza,* sop; Vic. 7268——
Ride of the Valkyries: *Sym. O, Coates,* Cond; Vic. 9163—*Bayreuth Festival O, Von Hosslin,* Cond; (Fr. alb) Col. M-338, 67374—*Berlin Phil. O, Meyrowitz,* Cond; Roy 1729—*Queen's Hall O, Wood,* Cond; Dec. 25569—
Brunnhildes Bitte: *Jeritza,* sop; Vic. 7268——
Fire Music: *Sym. O, Coates,* Cond; Vic 9006—*Reinmar,* bar; Roy. 554—*Phil. O, S Wagner,* Cond; Dec. 25208—*Philadelphia O Stokowski,* Cond; Vic. 15800——
Der alte Sturm, die alte Muh': *Schorr,* bar; *Leisner,* mez-sop; *London Sym. O;* Vic. 7742——
Du bist der Lenz: *Flagstad,* sop; Vic. 1901—*Lehmann,* sop; *Melchior,* ten; Vic. 15817——
Mit tiefem Sinne, willst du mich tauschen: *Schorr,* bar; *Leisner,* mez-sop; *London Sym. O;* Vic. 7743——
So ist es denn aus mit den ewigen Gottern: *Schorr,* bar; *Leisner,* mez-sop; *London Sym. O;* Vic. 7742——
Was verlangst du: *Schorr,* bar; *Leisner,* mez-sop; Vic. 7743——
Ein Schwert verhiess mir der Vater: *Pistor,* ten; Dec 25156——
Love Duet, Finale-Act I: *Friedrich,* sop; *Hartmann,* ten; Dec. 20017-18—
Wintersturme wichen den Wonnemond, *Talen,* ten; Dec. 25030——Winter sturme-Spring song; *Melchior,* bar; Vic. 2035——
Siegmund heiss' ich; *Melchior,* bar; *Lehmann,* sop; Vic. 15817——
Wotan's Farewell: *Phil. O, S. Wagner,* Cond; Dec. 25207—*Reinmar,* bar; Roy. 553
Wallace Sisters: He's Just a False Alarm; Pork and Beans; Dec. 1624.
Wallace, Ted & O: I'm Gonna Sit Right Down and Write Myself a Letter; Mama Don't Allow It; Blu. 6251.
(Wallek-Walewski): *Krakowiak;* Ita. AR-29-05
Wallenstein, Alfred, Cond: Overture-Paris Mozart); Col. 67265—Symphony No. 25 in G Minor (Mozart); (alb) Col. M-323.
Waller, Fats, ogn: I Ain't Got Nobody; Sugar; Blu. 5093.
Waller, Fats, pf: Numb Fumblin'; Smashing Thirds; Vic. 25338—with *Payne,* pf: After You've Gone; St. Louis Blues; Vic. 22371—Alligator Crawl; Clothes Line Ballet; Blu 10098—Star Dust; Keepin' Out of Mischief Now; Blu. 10099—Basin Street Blues; African Ripples; Blu. 10115—I Ain't Got Nobody; Viper's Drag; Blu. 10133—Valentine Stomp; Love Me Or Leave Me; Blu. 10263—Waitin' at the End of the Road; Sweet Savannah Sue; Blu. 10264.
Waller, Fats & O: **Bluebird for all Nos. unless otherwise indicated:** Send Me Jackson; Square from Delaware; Blu. 10730—Keep Ipe; Mighty Fine; 10744—Little Curly Hair in a High Chair; Old Grand Dad; 10698—Black Maria; 10624—Dark Town Strutter's Ball; 10573—I Can't Give You Anything but Love, Baby; 10573—It's You Who Taught Me; 10527—Moon Is Low; 10624—Suitcase Susie; 10509—You're Letting the Grass Grow Under Your Feet; 10527—Your Feet's Too Big; 10509—Cheatin' On Me; Oh Frenchy; 10658—The Minor Drag; Harlem Fuss; 10185 — Beat It Out; You've Got Me; Vic. 25672—Big Chief de Sota; It's a Sin to Tell a Lie; Vic. 25342—Blue Turning

Grey Over You; Vic. 25779, 36206—Breakin' the Ice; Vic. 24826—Cabin in the Sky; Cross Patch; Vic. 25315—Christopher Columbus; Us On A Bus; Vic. 25295—Dinah; Latch On; Vic. 25471—Every Day's a Holiday; Neglected; Vic. 25749—Fair and Square, There's Honey on the Moon; Vic. 25891—Fractious Fingering; Vic 25652—Girl I Left Behind; Truckin'; Vic. 25116—Twelfth Street Rag; Sweet Sue; Vic 25087—You've Been Taking Lessons, I'm Gonna Sit Right Down; Vic. 25044—Sugar Blues; Somebody Stole My Gal; Vic. 25194—Hold My Hand; Inside; Vic. 25045—Honeysuckle Rose; Vic. 25779, 36206, 24826—Hopeless Love Affair; Vic. 25689—In the G'oaming; Vic. 25847—I've Got My Fingers Crossed; Spreadin' Rhythm Around; Vic. 25211—Sheik of Araby; Vic. 25847—Tell Me With Your Kisses; Shame! Shame!; 7885—Two Sleepy People, I'll Never Forgive Myself; 10000—Swingin' Them Jingle Bells; A Porter's Love Song to a Chambermaid; 10016—Yacht Club Swing; Muskat Ramble; 10035—I Wish I Had You; Georgia May; 10078—Don't Try Your Jive on Me; Havin' a Ball; 10100—San Anton'; Baby Brown; 10109—Hold Tight; You Out Smarted Yourself; 10116—Good for Nothin' But Love; You're the Cutest One; 10129—Last Night a Miracle Happened; Kiss Me With Your Eyes; 10136—A Good Man Is Hard to Find; How Can You Face Me?; 10143—Patty Cake, Patty Cake; Armful o' Sweetness; 10149—S'posin'; Roseita; 10156—You Asked for It—You Got It; Got No Time; 10170—Step Up and Shake My Hand; Undecided; 10184—'Ta'nt What You Do; Some Rainy Day; 10122—The Spider and the Fly; Remember Who You're Promised To; 10205—Dream Man; You're Not the Only Oyster in the Stew, 10251—Serenade for a Wealthy Widow; Sweetie Pie; 10262 Georgia Rockin' Chair; Ain't Misbehavin'; 10288—There'll Be Some Changes Made; Blue Because of You; 10322—You Meet the Nicest People in Your Dreams; Honey Hush; 10346—I Used to Love You; Anita; 10369—Bless You; It's the Tune That Counts; 10393—(When You) Squeeze Me; Wait and See; 10405—Who'll Take My Place; Abdullah; 10419—What a Pretty Miss; Bond Street; 10437.

Wally, La (Catalani): see *Walzer del Bacio*; Col. 69102.

Walsh, Mary Jane: Give it Back to the Indians; I Didn't Know What Time it Was; Col. 35230—I Like to Recognize the Tune; Love Never Went to College; Col. 35235.

Walter, Bruno, Cond.: **Columbia for all Nos:** see *London Sym. O; BBC Sym. O; Vienna Phil. O; Paris Conservatory O.*—

Columbia for all Nos: Concerto in D for Violin (Beethoven), (alb) M 157—Concerto No. 5 in E flat for Piano (Beethoven); (alb) M 243—Dance of the Apprentices; Die Meistersinger (Wagner); (Fr. alb) X 43, 68601—Dance of the Seven Veils; Salome (R. Strauss), 67814—Don Juan (R. Strauss); 67386—Eine Kleine Nachtmusik (Mozart); (alb) X 19—Finale & Act II with Waltzes; Der Rosenkavalier (R. Strauss), 9087—Funeral March; Die Gotterdammerung (Wagner); 68044—Klingsor's Magic Garden & The Flower Maiden Scene; Parsifal (Wagner); 67190—Ich bin de Welt abhanden gekommen (Mahler); 4201—Mit Lied von der Erde, Das (Mahler); (alb) M-900—Overture; Die Fledermaus (J. Strauss); 9080—Overture; The Gypsy Baron; 9083—Overture; The Magic Flute (Mozart); 67660—Prelude; Parsifal (Wagner); 67573—Prelude Act III; Die Meistersinger (Wagner); (Fr. alb) X 43, 68600—Roses From The South (J. Strauss); (Fr. alb) M 364, (9061 Siegfried Idyll (Wagner), (alb) X 20—Siegfried's Journey to the Rhine; Die Gotterdammerung (Wagner); 68101—Symphony No. 4 in D minor (Schumann); (alb) M 100—Symphony No. 40 in G minor (Mozart); (alb) M 182—Tales From the Vienna Woods (J. Strauss); (Fr. alb) M-364, 69562—Transformation Scene; Parsifal (Wagner); 67573.

Walter, Cy. pf: **Liberty for all Nos:** All in Fun; In the Heat of the Dark; That Lucky Fellow; All the Things You Are; Heaven in My Arms; 289—I Happen to Be in Love; I Concentrate on You; I've Got My Eyes On You; Between You and Me; 289—Begin the Beguine; Just One of These Things; I Get a Kick Out of You; 302—Nothing But You; From Another World; Every Sunday Afternoon; It Never Entered My Mind; 294—You Have Cast Your Shadow on the Sea; Fun Away; 240—You Never Know Me Boy; 249—(with Bowers, of: Spring is Here; I'll Tell the Man in the Street; I Married An Angel; How to Win Friend and Influence People; 234

(Walton): Facade; Vic. 12034-35, Col. 67824; Dec. 25022-23—Concerto for Viola and Orchestra; (alb) Dec. 8, 29043-45—Overture; Portsmouth Point; Dec. 20180—Symphony, Dec. 25690-95.

Walton, William, Cond.: see *London Phil. O.*

Waltzes:

(Chopin): *Cortot,* pf; (alb) Vic. M-50, 14154-59—No. 2 in A Flat Major, op. 34; No. 1; *De Radwan,* pf; (Fr. alb) Roy. 16, 558—A Flat Major, op. 42; *Rosenthal,* pf; Vic. 14299 op. 64, No. 3; *Rachmaninoff,* pf; Vic. 1245—Fourteen Waltzes; *Kilenyi,* pf; (alb) Col. M-390, 69762-66—In B Minor; *Spalding,* vio; Vic. 1703—In C Sharp Minor, op. 64, No. 2; *Cortot,* pf; Vic. 1101—*Paderewski,* pf; Vic. 6234—*Rachmaninoff,* pf; Vic. 1245—*Rosenthal,* pf; Vic. 14299—*Rubinstein,* pf; (Fr. alb) Vic. M-110, 7407—In D Flat, op 64, No. 1; *Bachaus,* pf; Vic. 7270—*Gieseking,* pf; Col. 17079—In E Minor; *Rachmaninoff,* pf; (Fr. alb) Vic. M-95, 1492—In G Flat Major; *Eaver,* pf; Vic. 22153—

(Brahms): A Major, *Spalding,* vio; Vic. 1667; Bru. 15127—E Major: *Herzer & Zayde,* duo-pf; Roy. 1825—Nos 1-16, op. 39: *Kitain,* pf; (alb) Col. M-342, 69278-80—*O. Raymonde, Walter,* Cond; Col. 7373—*Bachaus,* pf; (alb) Vic. M-321, 14131-34, AM-321, 14135-38—Nos. 15 and 16; *Bauer,* pf; (alb) Sch. 1—Nos. 1 in B, 2 in E, 15 in A Flat; *Bachaus,* pf; (Fr. alb) Vic. 202, 7990—in A, No. 15; *Hubermann,* vio; Dec 25305—*Spiwakowsky,* vio; Dec. 20008—Nos. 1, 11, 4, 10, op. 52: *Victor O, Reibold,* Cond; Vic 22374—In A Flat: *Chasins,* pf; MCR 5—*Boston Pops O, Fiedler,* Cond, Vic. 4435—In B Major: *Herzer & Zayde,* duo-pf; Roy. 1825—

(Tschaikowsky): Swan Lake; *London Phil. O, Kurtz,* Cond; Col. 69080—*Boston Sym. O;* (Fr. alb) Vic. M 327, 14189—

(Mozart): In B Flat Major; *von Koczalski,* pf; Dec. 20420—

(Debussy): La Plus que Lente; *Gaillard,* pf; Dec. 25428—*Heifetz,* vio; Vic. 6623—

(Arensky): *Vronsky-Babin,* duo-pf; (Fr. alb) Vic. M 213, 11089.

Waltzes and Interlude from Arabella (Strauss, R.): *Berlin Opera O;* Vic. 4282.

Waltzer Der Fiori (Catalini): *Milan Sym. O, Molajoli,* Cond; Col. 69102.

Walzer Del Bacio (Catalini): *Milan Sym. O, Molajoli,* Cond; Col. 69102.

Waltz Dream, A (Straus, O.): Excerpts: *Lorand O;* Dec. 25476—*Bela O;* Dec. 25164—*Briere, Mordet, Regelly, Laverne, Gilles, Duvaleix, Le Clezio,* sgrs; Dec. 2 626-30—*International Novelty O;* Vic. 36003—*Galla-Rini,* pf-acd; Vic. 25696—*Weber & O;* Vic 36156—*Goodman & O;* (Fr. alb) Col. C 17, 35505—*Eugene's Viennese O;* Col. 398.

Waltzing Doll (Poldini): *Kreisler,* vio; Vic. 1981—*Victor Concert O;* Vic. 20668—*Aeolians;* Vic. 4376—*O. Raymonde;* Col. 765.

Waltzing in Vienna (Somers): *Debroy Somers Band;* Col. 7358.

Waltz Kings, The: The Merry Widow; Villia; Blu. 5680—Blue Danube Waltz; Wiener Blut; Blu. 5684—Tales from the Vienna Woods; Wine Woman and Song; Blu. 6585.

Waltz of the Flower, (Tschaikowsky): see Nutcracker Suite.

Waltz of the Gypsies, The: *O. Sym. de Paris;* Col. 393.

Waltz of the Steins: *Skaters Band;* Vic. 55302.

Wanderer, Der (Schubert): *Posner,* bar; Bru. 2826—*Tibbett,* bar; Vic. 15891—*Kipnis,* bass; (Fr. alb) Col. M 89, 67434.

Wanderers Nachtlieder (Schubert): *Lohmann,* Bar; Dec. 20382.

Wandering (Liszt): *Eaver,* pf; Vic. 24797—*Rachmaninoff,* pf; Vic. 1161.

Wanderlied (Schumann): *Schorr,* bar; Vic. 7473.

Wandern, Das (Schubert): *Henschel,* bar; Col. 4128.

Wandl' ich in dem Wald: see Lieder (Franz).

Wann, Lois, oboe: Variations On A Theme by Mozart (Beethoven); (alb) Mus. 34.

War Dance (Skilton): *Victor Concert O;* Vic. 22144.

War Dance for Wooden Indians: *Scott Quintet;* Bru. 8058—*Hamber & O;* Vic. 26101—*Ambrose & O;* Dec. 3126.

Waring, Fred & O: Ah Sweet Mystery of Life; Vic. 35021—College Medley; Vic. 24169—Dancing in the Dark; Vic. 25080—Love for Sale; Vic. 25080—Moonlight and Roses; Vic. 20104.

(Warlock): Capriol Suite; Col. 17074—The Fox; Sleep; Col. 318—Corpus Christi; A Cornish Christmas Carol; Dec. 25630.

War March of the Priests (Mendelssohn): *Phil. Sym. O, N. Y;* Vic. 7194

War Song of the Normans: *Victor Male Ch;* Vic. 20152.

Was Deutsch und echt: see Meistersinger.

Washboard Blues: *Bailey & O;* Voc. 4130—*Whiteman & O;* Vic. 36186—*Gray & O;* Dec. 2394; Bru. 20108—*T. Dorsey & O;* Vic. 26085.

Washboard Rhythm Kings: Tiger Rag; Scotty Blues; Blu. 6084—Sloppy Dunk Blues; A Nickel for a Pickle; Blu. 8164—Fire; How Deep is the Ocean; Blu. 8174.

Washerwoman: *Nolan & O;* Vic 21479.

Washington and Lee Swing: *Kemp & O;* Vic. 24618—*Hudson & O;* Blu. 7458—*All Star Collegians;* Voc. 4447.

Washington Grays: *U. S. Navy Band;* Bru. 7529.

Washington Post March: *Brunswick Military Band;* Bru. 8466—*Boston Pops O, Fiedler,* Cond; Vic. 4501—*Kitsilano Boy's Band;* Blu. 6946—*Bluebird Military Band;* Blu. 5622—*Sousa's Band;* Vic. 20191—*Goldman Band;* (Fr. alb) Vic. P 5, 26291.

Wani-Wasinta: see Indian Melodies of Peru.

Wanner, Dr. Franz, Cond: see *Trapp Family Ch.*

Wasps, of Aristophanes, The-Overture (Williams): *Queen's Hall O, Wood,* Cond; Dec. 25625-26.

Watch on the Rhine: see Die Wacht am Rhein.

Watch Song (Holst): *BBC Ch, Woodgate,* Cond; Dec. 25547.

Was verlangst du: see Walkure.

Watawaso, Princess, mez-sop: Aoonh; By the Weeping Waters; Her Blanket; Vic. 22316.

Watchful Lover, The: see Gang zum Liebchen Der (Brahms).

Water Boy: *Westminster Ch;* Vic. 1883—*Johnson Ch;* Vic. 36047—*Robeson,* bar; Vic. 19824—*The Charioteers;* Bru. 8459.

Water Mill, The (Williams R. V.): *Evans,* alto; Dec. 25752.

Water Music Suite (Handel): Movement in D; *Bullock,* ogn; Vic. 4220—Allegro; *Philadelphia O, Stokowski,* Cond; Vic. 8550—Hornpipe; *Philadelphia O;* Vic 8551—Complete; *London Phil. O, Harty,* Cond; (alb) Col. X-13, 68146-47.

Waters, Ethel, voc: **Bluebird for all Nos. unless otherwise indicated:** Dinah; You're Going to Leave the Old Home, Jim; Dec. 234—Give Me a Heart to Sing to; I Ain't Gonna Sin No More; Dec. 141—I'll Get Along Somehow; You're a Sweetheart; Dec 1613—Miss Otis Regrets; Moonglow; Dec. 140—Hottentot Potentate; Thief in the Night; Lib. 188—Baby What Else Can I Do; I Just Got a Letter; 10517—Love is the Thing; Stormy Weather; Bru. 6564—They Say; Jeepers Creepers; 10025—You're Mine; Frankie and Johnnie; 10038—Y' Had It Comin' to You; What Goes Up Must Come Down; 10207—Lonesome Walls; If You Ever Change Your Mind; 10222—Bread and Gravy; Push Out; 10415.

Watson, George, yodler: Alpine Specialty; Emmett's Favorite Yodel; Vic. 20247.

Watson, Leo & O: Man with the Mandolin; Utt Da Zay, Dec. 2750—It's the Tune that Counts, Ja Da; Dec. 2959.

Way Down Upon the Swanee River: *Hawkins & O;* Voc. 3567—*Simms & O;* Voc. 4584.

Way Down Yonder in New Orleans: *Kansas City Six;* CMS. 512—*Alexander & O;* Blu. 10278—*Roy & O;* Dec. 1547—*Busse & O;* Dec. 440—*McKenzie & O;* Dec 186—*Morgan & O;* Bru. 8157—*Trumbauer O;* Voc. 4412—*The Charioteers;* Voc. 3923—*Noble & O;* Vic. 25082.

Way of the World, The (Uhland-Grieg): *Murphy,* ten; Vic. 24701.

We All Believe in One God: see Wir Glauben all' an einen Gott.

Wearing of the Green: *McCormack,* ten; Vic. 788—*Berigan & O;* Vic. 25872—*Trumbauer & O;* Var. 8215.

Weary Blues: *Dorsey Bros. & O;* (Fr. alb) Dec. 131, 15013, 469—*Hawkins & O;* Blu. 7839—*Ladnier & O;* Blu. 10086—*T. Dorsey & O;* Vic. 26054.

(Weatherley Squire): Three for Jack; Bru. 8500.

(Weatherly Wood): Roses of Picardy; Dec. 23024.

Webb, Chick & O: **Decca for all Nos. unless otherwise indicated:** On the Sunny Side of the Street; Stompin' at the Savoy; Voc. 3246—Hallelujah; I Want to Be Happy; (Fr. alb); 131, 15039—I Ain't Got Nobody; 1513—I Got Rhythm; 1759—In a Little Spanish Town; 1513—Sweet Sue; 1759—Are You Here to Stay?; 404—A-Tisket A-Tasket; 1840—Azure; 1869—Blue Lou; 1065—Blue Minor; 172—Chew Chew Chew Chew; 2389—Clap Hands! Here Comes Charley!; 1220—Coochi-Coochi-Coo; 2803—Crying My Heart Out for You; 785—Cryin' Mood; 1273—Devoting My Time to You; 995—Dipsy Doodle, The; 1587—Don't Be That Way; 483—Down Home Rag; 785—Ella; 2184—Everybody Step; 1894—Facts and Figures; 830—F.D.R. Jones; 2105—Geel But You're Swell; 1115—Go Harlem; 995—Gotta Pebble in My Shoe; 2231—Hallelujah!-Inst.; 15039—Harlem Congo; 1681—Have Mercy; 2468—Heart of Mine; 2721—Holiday in Harlem; 1521—I Can't Stop Loving You; 2310—If Dreams Come True; 1710—I Found My Yellow Basket; 2148—I Got a Guy; 1681—I Got the Spring Fever Blues; 1087—I Let a Tear Fall in the River; 2080—I'll Chase the Blues Away; 640—I Love Each Move You Make; 2105—I May Be Wrong; 640—I'm Just a Jitterbug; 1899—I'm Up a Tree; 2468—In the Groove at the Grove-Inst. FT; 2323—It's Foxy; 2309—It's Over Because We're Through; 483—It's Slumbertime Along the Swanee; 2389—It's Swell of You; 1213—I Want to Be Happy-Inst. with Vocal; 15039—Just a Simple Melody; 1521—Little Bit Later On; 831—Little White Lies; 2550—Liza; 1840—Lona; 173—Love and Kisses; 494—Love is the Thing so They Say; 1350—Love Marches On; 1115—Love You're Just a Laugh; 1114—MacPherson's Rehearsin'; 2080—Midnite in a Madhouse; 1587—Moonlight and Magnolias; 588—My Heart Belongs to Daddy; 2309—One Side of Me; 2556—On the Sunny Side of the Street; 172—Pack Up Your Sins and Go to the Devil; 1894—Rhythm and Romance; 588—Rhythm Man; 173—Rock It for Me; 1586—Rusty Hinge; 1273—Sing Me a Swing Song; 830—Spinnin' the Webb; 2021—Squeeze Me; 1716—Strictly Jive; 1596—Sugar Pie; 2665—Swinging on the Reservation; 1065—Tain't What You Do; 2310—Take Another Guess; 1123—That Naughty Waltz; 1356—That Was My Heart; 2665—There's Frost on the Moon; 1114—Undecided; 2323—Under the Spell of the Blues; 831—Vote for Mister Rhythm; 1032—Wacky Dust; 2021—Wake Up and Live; 1213—What a Shuffle; 1087—When I Get Low I Get High; 1123—Who Ya Hunchin'; 2231—You'll Have to Swing It; 1032—You Showed Me the Way; 1220.

Weber, David, clar: Sonata in F Minor (Brahms); (alb) Mus. 27.

Weber:

Andantino-Concertstuck (Fr. alb) Col. M-312, 69081—

Concertstuck in F Minor (alb) Col. X-59—

Invitation to the Waltz: Col. 68920; Vic. 1201, 15189, 15192, 36216, 12289; Dec. 25055; (Fr. alb) Roy. 5, 514—

Overture: Euryanthe; Col. 68069, 11179; Dec. 25098; Vic. 9398, 12037—Der Freischutz; Col.

68986; Vic. 6588, 6705, 12040; (Fr. alb) Roy. 5, 512; BP. 95030; Dec. 25151, 25348——Oberon; (alb) Col. X-34, 69410; Dec. 25522; (Fr. alb) Roy. 5, 513; Vic. 9122, 12043, 15244——Preciosa; Dec. 25143——Abu Hassan; Dec. 25099—Jubilee; Dec. 25083——
Sonata No. 3 in D; Col. 68922——
Adagio; Vic. 8995——
Hungarian Fantasie; Vic. 20525——
My Jesus, As Thou Wilt; Vic. 21459——
Rondo; Vic. 8995——
Larghetto; Vic. 26573——
Concertino for Clarinet & Orchestra, op. 26; Col. 69869——
Der Freischutz: Act II-Agathe's Recitative and Aria; Dec. 29007; BP. 95032——Act III-Intermezzo; Und ob die Wolke sie verhulle; BP. 95031-32——
Oberon: Act II-Ozean du Ungeheuer; Dec. 29014, 25090——
Menuetto-Donna Diana; Dec. 20474——
Wiegenlied-Schlaf' Herzenssohnchen; Dec. 20378.

Weber, Kay & Sonny Schuyler, voc: One Big Union for Two; Dec. 23060—Sing Me a Song of Social Significance; Dec. 23061.

Weber, Ludwig, bass: Hagen's Call- Die Gotterdammerung (Wagner); (alb) Col. 83—Hagen's Watch-Die Gotterdammerung (Wagner); (Fr. alb) Col. X-83, 69048.

Weber, Marek & O: **Victor for all Nos:** Beautiful Spring, w; 25186—Black Eyes, ta; 64—Blue Danube Waltz; 25199—Chinese Street Serenade; 22498—Chocolate Soldier: Selection; 36180—Christmas Carols; 36188—Cloches de Corneville; 36181—Countess Maritza: Selections; 36094—Fledermaus: Overture; 36226—Gold and Silver, w; 25199—Indian Love Lyrics; 25059—Japanese Lantern Dance; 22498—Liebestraum; 36132—Love's Old Sweet Song; 25777—Magic Song; 20750—Media Luz; 21021—Meistersinger: Prize Song; 24773—Merry Widow: Potpourri; 36133—Merry Widow, w; 24728—Moonlight on the Alster; 35852—Morning Journals, w; 68—Night in Venice; 36093—None But the Lonely Heart; 25228—Pasion Criolla; 21021—Recollections of Marie, w; 24354—Russian Fox Trot; 64—Salut d'Amour; 20750—Schubert's Love Songs; 35930—Siren of the Ball; 35852—Sleeping Beauty, w; 36132—Sleigh Ride in St. Petersburg; 24552—Song of Paradise; 25228—Songs My Mother Taught Me; 24773—Songs Without Words; 36124—Summer Evening, w; 24354—Tales from the Orient, w; 36181 — Tales from the Vienna Woods; 20915—To-night, ta; 24309—To Spring; 25777—Two Hearts in Waltz Time; 22962—Unrequited Love w; 25186—Viennese Citizens, w; 68—Waltz Dream: Potpourri; 36156—Waldteufel Waltz Potpourri; 36178—Zigeuner, You Have Stolen My Heart, ta; 24309.

Wechsel (Telemann): *Wolff,* bar; Col. 4210.

Wedding Dance (Lincke): *International Concert O;* Vic. 35927.

Wedding Cantata No. 202 (Bach): *Schumann,* sop; (alb) Vic. M-664, 2069-71; AM- 664, 2072-74; DM-664, 2075-77.

Wedding Day at Troldhaugen (Grieg): *Gieseking,* pf; Dec. 25283.

Wedding March (Mendelssohn): *Dunstedter,* ogn: Dec. 2493—*Crawford,* ogn; Dec. 204—*MacLean,* ogn; Col. 361—*London Phil. O, Beecham,* Cond; Col. 68888—*Andrews,* ogn; (Fr. alb) Vic. M-18, 20036—*Victor Herbert's O;* Vic. 55048.

Wedding of the Winds (Hall): *Perry,* acd; Vic. 20175—*Green Bros. O;* Vic. 22315—*Victoria O;* Vic. 35911—*Lorand O;* Dec. 25165.

Wedding Song Based on Aria-Caro mio ben (Giordani): *Tauber,* ten; Dec. 23047.

Wedgewood Blue (Ketelbey): *London Palladium O, Crean,* Cond; Vic. 36247.

Weeks, Anson & O: Strike Me Pink; Bru. 20120—Gazing at a Blazing Fire; You Can Tell She Comes from Dixie; Dec. 1139—How Could You; Moonlight and Shadows; Dec. 1134—Kid in the Three Cornered Pants; Twinkle Twinkle Little Star; Dec. 1140.

Weeks, Ranny & O: High Hat Hattie; Yodelin' Jive; Voc. 5580.

(Weelkes, Thomas): As Vesta Was from Latmos Hill Descending; (Fr. alb) Col. M-231, 5717——Fantasy for a Chest of Viols; (Fr. alb) Col. M-231, 5714——Hark All Ye Lovely Saints; (Fr. alb) Col. M-306, 4166.

Weems, Ted & O: **Decca for all Nos:** I Wonder Who's Kissing Her Now; On the Island of Catalina; 2919—Merry Go Roundup; Runnin' Wild; 3135—Moonlight; There'll Be Some Changes Made; 3044—Ad-De-Day; 2365—Back to Smokey Mountain; 2829—Buffoon; 1884—Bye Bye Baby; 895—Celebratin' 822—Chestnut Tree; 2380—Class Will Tell; 2365—Cottage By the Moon; 958—Cute Little Hat Check Girl; 2019—Darling, Not Without You; 959—Five Piece Band; 921—Fooled by the Moon; 921—Gambler's Blues; 2408—Ghost of Piccolo Pete; 2380—Good-Night, Sweet Dreams, Good-Night; 1704—Goody Goodbye; 2794—Gypsy Told Me; 1695—Heartaches; 2020—Hey, Babe, Hey! 969—I Love to Ride on a Choo-Choo Train; 2366—In My Little Red Book; 1695—Jelly Bean; 810—Jiminy Cricket; 2793—Juliana; 2020—Knock! Knock! Who's There?; 885—Lazy Weather; 822—Lazy Weather; 1006—Let's Sing Again; 820—Martins and the Coys; 810—Monstro the Whale; 2793—Nola; 2041—Out Where the Blue Begins; 959—Picture Me Without You; 958—Poor Pinocchio's Nose; 2408—Rainbow on the River; 969—Ribbons and Roses; 2041—Shack in the Back of the Hills; 1705—Simple and Sweet; 2019—Sissy; 1694 — Sunday in the Park; 1694 — Swingin' in the Corn; 1705—That Old Gang of Mine; 2829—Three Shif'less Skonks; 1884—Two Blind Loves; 2794—Until Today; 895—What Are You Doing the Rest of Your Life?; 1704—When a Lady Meets a Gentleman Down South; 885—When a Lady Meets a Gentleman Down South; 1006—You Can't Pull the Wool Over My Eyes; 820—Young uns of the Martins and the Coys; 2366.

Weepin' Mary: *Robeson,* bar; Vic. 22225.

Wegweiser, Der (Schubert): *Kipnis,* bass; (Fr. alb) Col. M-89, 67435.

Wehmut (Schubert): *Glatz,* con; Vic. 1949.

Weiche, Wotan Weiche: see Rhinegold.

Weihnachten (Humperdinck): *Schumann-Heink,* con; Vic. 6723.

Weill, Janine, pf: **Decca for all Nos:** Four Preludes (Debussy); 25591—Children's Corner-excerpts (Debussy); 25594—La Cathedrale Engloutie and Jardins sous la Pluie (Debussy); 25597—Children's Corner; Suite Bergamasque No. 3; Clair de Lune (Debussy); 25934—Sous la Palmier (Albeniz); Danza Espanola (Granados); 20216.

Weinachtslied aus dem Vintschgau: *Vienna Ch. Boys;* (Fr. alb) Vic. C-32, 1946.

(Weinberger): Under the Spreading Chestnut Tree; (alb) Vic. M-654; (alb) Col. X-161, 11176-77——Schwanda-Polka and Furiant; Vic. 4198; Dec. 20002, 25306——Schwanda-Polka and Fugue; Vic. 7958, Col. 68311——Schwanda-Polka; Col. 263.

(Weingartner): Liebesfeier; Liebeslied; Dec. 20520.

Weingartner, Felix, Cond: **Columbia for all Nos:** Concerto Grosso No. 5 in D (Handel); (alb) M-142—Concerto No. 1 in E-flat for Piano (Liszt); (alb) M-371 — Consecration of the House (Beethoven); (alb) X-140—Death of Clarchen: Egmont (Beethoven); (Fr. alb) X-140, 69657—Leonore Overture No. 2 (Beethoven); (alb) X-96—On the Beautiful Blue Danube (J. Strauss); 69275—Prometheus Overture (Beethoven); (Fr. alb) M-197, 68220—Prometheus Overture (Beethoven); (Fr. alb) M-260, 68560—Siegfried Idyll (Wagner); (alb) X-139—Symphony No. 1 in C (Beethoven); (alb) M-321—Symphony No. 1 in C minor (Brahms); (alb) M-103—Symphony No. 1 in C minor (Brahms); (alb) M-383—Symphony No. 2 in D (Beethoven); (alb) M-377—Symphony No. 3 in A minor (Mendelssohn); (alb) M-126—Symphony No. 3 in E-flat (Beethoven); (alb) M-285—Symphony No. 3 in F (Brahms); (alb) M-353—Egmont Overture (Beethoven); 69195—Eleven Viennese Dances (Beethoven); (alb) X-133—Fidelio Overture (Beethoven); 69545—Larghetto: Egmont (Beethoven); (Fr. alb) X-133, 69596—Symphony No. 4 in B-flat (Beethoven); (alb) M-197—Symphony No. 4 in E minor (Brahms); (alb) M-335—Symphony No. 5 in C minor (Beethoven); (alb) M-254—Symphony No. 7 in A (Beethoven); (alb) M-260—Symphony No. 8 in F (Beethoven); (alb) M-292—Symphony No. 9 in D minor (Beethoven); (alb) M-227—Symphony No. 39 in E-flat (Mozart); (alb) M-105—Thousand and One Nights, A (J. Strauss); (Fr. alb) M-364, 69563—Toy Symphony (Haydn); 7242-M—Triple Concerto (Beethoven); (alb) M-327—Variations on a Theme by Haydn (Brahms); (alb) X-125—Voices of Spring (J. Strauss); (Fr. alb) M-364, 69564.

Weinrich, Carl, ogn: Organ Music (Buxtehude); (alb) Mus. 20, 1129-32—Toccatas and Fugues Vol. 1 (Bach, J. S.); (alb) Mus. 36—Toccatas and Fugues, Vol. II (Bach, J. S.); (alb) Mus. 37—Trio Sonatas, No. 5 & 6 (Bach, J. S.); (alb) Mus. 6—Passacaglia in C Minor; Mus. 1053-4—Nine Choral Preludes (Bach, J. S.); (alb) Mus. 22—Early Organ Music, Vol. I; (alb) Mus. 9.

Weisbach, Hans, Cond: see *London Sym. O.*

Weissgerber, Andreas, vio: Zigeunerweisen (Sarasate); Souvenir de Moscou (Wieniawski); Dec. 25236.

Weissmann, Dr, Cond-*Phil. O:* **Decca for all Nos:** Overture-Don Giovanni (Mozart); 25040—Jubilee Overture (Weber); 25083—Invitation to the Dance (Weber); 25055—Prelude to Act III-Tannhauser (Wagner); 25095—Torch Dance No. 1 in B Flat Major (Meyerbeer); Feramors-Candle Dance (Rubinstein); 20433 — Haensel und Gretel-Hexenritt and Knusperwalzer (Humperdinck); 20434—Ballet Suite (Popy); 20421-22—Rustle of Spring (Sinding); Rondo alla Turca (Mozart); 20453—Il Trovatore-Orchestral Selections (Verdi); 25773—Leonora Overture (Beethoven); 25811-12 — Overture-Rienzi (Wagner); 25307 — Eine Kleine Nachtmusik (Mozart); 25342-43—Schwanda the Bag-Pipe Player-Selections (Weinberger); 25306—Toy Symphony (Haydn); 25393—Iphigenia in Aulis-Overture (Gluck); 25339—L'Italiana in Algeri-Overture (Rossini); 25387—Le Fontane di Roma (Respighi); 25375-76—Death and Transfiguration (Strauss, R.); 25350-52—Faust-Ballet Music (Gounod); Naila Valse-Pas des Fleurs (Delibes); 25340-41—Carmen-Prelude to Act I and Prelude to Act III (Bizet); 25367—Peer Gynt Suite-excerpts (Grieg); 25254-55, 25462—Slavonic Dances: No. 3 in D; No. 8 in G Minor (Dvorak); 25395—Slavonic Dance No. 6 in A Flat Major (Dvorak); 25543—Un Ballo in Maschera-Overture (Verdi); 25349 — Aida-Triumphal March (Verdi); 25180—Der Freischuetz-Overture (Weber); 25151—Il Seraglio-Overture (Mozart); 25155—Violin Concerto No. 5 in A Major (Mozart); 25102-05—Gioconda-Danza delle Ore (Ponchielli); 25162—Suite Orientale-The Bayaderes, On the Shores of the Ganges, The Almees Patrol (Popy); 25160-61—Espana Waltz; Estudiantina Waltz (Waldteufel); 25126 — Rusalka-Selections (Dvorak); 25292-93—Aida-Selections (Verdi); 25210—Piano Concerto No. 2 in A Major (Liszt); 25449-51—Hungarian Rhapsody No. 2 (Liszt); 25074 — Concerto Grosso in G Minor (Corelli); 25329-30 — Martha-Overture (Flotow); 25394 — Alessandro Stradella-Overture (Flotow); 25035 — Hungarian Lustspiel - Overture (Keler - Bela); 25774 — Danse Macabre (Saint Saens); 25232 — Poet and Peasant Overture (von Suppe); 25044—Overture Solennelle 1812 (Tschaikowsky); 25279-80—Tales of Hoffman-Selections (Offenbach); 25262-63 — Semiramide-Overture (Rossini); 25005—La Feria, 2nd & 3rd mvts (Lacome); 25015 — Der Rosenkavalier-Waltzes (Strauss, R.); 25010—Norma-Overture (Bellina); Traviata-Prelude (Verdi); 25060—Hungarian Dances Nos. 5 & 6 (Brahms); Polonaise Militaire (Chopin); 25097—Lohengrin-Selections (Wagner); 25052—Marriage of Figaro-Overture (Mozart); Boris Godounov-Polonaise (Moussorgsky); 25018 — Preciosa-Overture (Weber); 25143—Battle Symphony (Beethoven); 25069-70—Jenaer Symphony (Beethoven); 25459-61—Finlandia (Sibelius); 25418—Pique Dame-Overture (von Suppe); 25876.

Weitz, Millie, voc: Nobody Makes a Pass At Me; Dec. 23060.

Weitzmann Trio: Nocturne in E Flat Major (Schubert); Trio No. 1 in G Major-Adagio Cantabile (Haydn); Dec. 20446.

Welch, Elisabeth, sop, with *Robeson,* bar: Ah Still Suits Me; Vic. 25376.

Wellington's Victory at Victoria (Beethoven): *Phil. O, Weissmann,* Cond; Dec. 25069-70.

Welk, Lawrence & O: **Vocalion for all Nos:** Mister Meadowlark; On the Old Park Bench; 5555—Tennessee Fish Fry; How Can I Ever Be Alone; 5581—Angel; 5365—Girl with the Pigtails in Her Hair; 5365—Man on the Ferry; 5222—One Look at You; 5184—One-Two-Three Kick; 5222—Starlit Hour; 5303—Sweet Potato Piper; 5374—Bulldog and the Bullfrog; Tuck Me to Sleep in My Old Kentucky Home; 5460—Ain't She Sweet; 4751—And Then I Wrote; 4610—Annabelle; 4610—An Old Curiosity Shop; 4597—Beer Barrel; 4788—Bubbles in the Wine; 4368—But It Didn't Mean a Thing; 4817—Change Partners; 4270—Charming Spell of Your Embrace, The; 4200—Chestnut Tree, The; 4765—Colorado Sunset; 4284—Comin' Thro' the Rye Polka; 5064—Eight Little Notes; 4323—Emaline; 4497—From Now On; 4512—Get Out Of Town; 4512—Girl Behind the Venetian Blind, The; 4817—Hard-to-Get-Gertie; 5022—Have You Forgotten So Soon?; 4458—Hello, My Darling; 4585—Hold On to Your Heart; 4572— Honiger Schottische, The; 5064—I Fell Up to Heaven; 4561—I Paid for the Lie I Told You; 4929—I Used to Be Color Blind; 4270—I Won't Tell a Soul; 4435—If I Hadn't Met You; 4929—I'll Still Be Loving You; 4194—I'm a Lucky Devil; 4681—I'm Happy About the Whole Thing; 4680—In a Moment of Weakness; 4680—Is It Possible; 4904—It's a Lovely Trail; 4458—It's Easy to Blame the Weather; 4679—It Seems Like Old Times; 4918—Laugh and Call It Love; 4298—Let's Tie the Old Forget-Me-Not; 5022—Linger Awhile; 4478—Little Drummer Boy; 4194—Louisville Lou; 4633—Loveland in the Wintertime; 4525—Love Like Ours, A; 4585—Lovin' Sam; 4633—Masquerade is Over, The; 4679—Moon Is a Silver Dollar, The; 4681—My Donna Lee; 4751—My Man; 4848—On Sweetheart Bay; 4368—Pied Piper of Hamlin Town, The; 4525—Rendezvous Time in Paree; 4904—She's My Girl; 4597—Sing For Your Supper; 4535—So Help Me; 4298—Start the Day Right; 4918—Stumbling; 4848—Teach Me to Forget You; 4572—That's a Plenty; 4497—There's a Far Away Look in Your Eyes; 4284—This Can't Be Love; 4535—Toy Town Jamboree; 4478—Two Sleepy People; 4435—Umbrella Man, The; 4561—Village Tavern; 4788—When Twilight Comes; 4323—You Grow Sweeter As the Years Go By; 4765.

Welles, Orson, actor: Julius Caesar-Shakespeare; (alb) Col. M-325—Julius Caesar-Complete Mercury Theatre Version-Shakespeare; (alb) Col. C-10—Merchant of Venice Shakespeare; (alb) Col. C-6—Twelfth Night-Shakespeare; (alb) Col. C-7.

Wells, Dicky & O: Hangin' Around Voudon; I've Found a New Baby; Vic. 20617—Between the Devil and the Sea; Bugle Call Rag; Vic. 26220.

Wells, Henry & O: Among My Souvenirs; Back in Your Own Backyard; Dec. 3073—Garden in the Rain; Home; Dec. 3134.

Well Tempered Clavichord (Bach, J. S.): *Chasins,* pf; MCR. 2—*Tureck,* pf; Vic. 11923-24—see also: Prelude in B Minor, Prelude and Fugue in C Major, Prelude and Fugue in C Minor, Prelude and Fugue in D Major, Prelude in E Flat Minor (Bach).

Welsh Reel, The, f.s: *National Folk Dance O. Foster,* Cond; Col. 358.

Welsh Rhapsody (German): *Hastings Phil. O, Cameron,* Cond; Dec. 25715-16.

Wenn Der Weisse Flieder Wieder Bluht (Doelle): *Tauber,* ten; Dec. 29038.

Wenn ich mit Menschen (Brahms): *Bampton,* sop; (Fr. alb) Vic. M-175, 7759.

Wer ein Liebchen Hat gefunden: see Seraglio II.

Were You There: *Anderson,* con; Vic. 1966—*Hayes,* ten; Col. 69812—*Hamilton College Ch;* Roy. 1863—*Robeson,* bar; Vic. 19742.

Wer hat dich du schoner Wald (Mendelssohn): *Boys Ch. of Hofburg Cathedral, Vienna;* Dec. 25467.

Wer Hat's Liedlein Erdacht (Wolff): *Wolff,* bar; (Fr. alb) Col. M-268, 4149.

Werrenrath, Reinald, bar: **Victor for all Nos:** The World is Waiting for the Sunrise (Lockhart-Seitz); Rose in the Bud (Barrow-Forster); Vic. 26570—Abide With Me (Lyte-Monk); 1279—Boots (Kipling-Felman); 6583—Danny Deever (Kipling-Damrosch); 6638—Duna (Pickthall-McGill); 1280—Face to Face (Johnson); 1120—Gunga Din (Kipling-Spross); 6583—Gypsy Love Song (Smith-Herbert); 1280—Kashmiri Song (Hope-Woodforde-Finden); 1427—Lead, Kindly Light (Newman-Dykes); 1279—One Sweetly Solemn Thought (Cary-Ambrose); 1120—On the Road to Mandalay (Kipling-Speaks); 6638—Smilin' Through (Penn); 1427—Tannhäuser: Evening Star (Wagner); Two Grenadiers (Heine-Schumann); 6583.

Werther-excerpts (Massenet): *Rayner,* ten; Dec. 29001—*Schipa,* ten; Vic. 8422.

(Wesley): Christ The Lord is Risen Today; Dec. 18036.

West End Blues: *Armstrong & O;* Dec. 2480; Voc. 3204—*Morton & O;* Blu. 10442.

Westendorf, Glover, voc: Rose of Tralee; I'll Take You Home Kathleen; Var. 8006.

Westminster Abbey Ch: Ave Verum Corpus; Super Flumina Babylonis; Col. 17146.

Westminster Ch, Williamson, Cond; **Victor for all Nos:** Motet for Double Choir: Sing Ye to the Lord (Bach); 1845 Motet for Double Choir: Like As a Father Bendeth (Bach); Praise Ye the Lord (Bach); 14613—Symphony for Voices on Poems of Walt Whitman (Harris); Song for All Seas, All Ships; Tears; Inscription; (alb) M-427—Water Boy (Robinson MacArthur); When Johnny Comes Marching Home; 1883.

Westminster Cathedral Ch: Agnus Dei; Benedictus; Vic. 35944—Credo; Vic. 35943—Gloria; Vic. 35942—Kyrie; Sanctus; Vic. 35941.

Westminster Light Sym. O: In a Monastery Garden (Ketelbey); A Sunday Afternoon Reverie (Ketelbey); Dec. 25641.

West Wind, The: see Prelude No. 7 (Debussy).

We Swear by Heaven and Earth: see Otello.

Wettling, George & O: Bugle Call Rag; Sister Kate; (Fr. alb) Dec. 121, 18044—Darktown Strutter's Ball; I've Found a New Baby; (Fr. alb) Dec. 121, 18045.

What Dost Thou Demand: see Walkure.

What Have You Got That Gets Me: *Bailey & O;* Voc. 4406—*Donahue & O;* Voc. 4420—*Goodman & O;* Vic. 26053.

What Is This Feeling: see Marriage of Figaro.

What Is This Thing Called Love: *Shaw & O;* Blu. 10001—*Reardon,* hp; Lib. 218—*Reisman & O;* Vic. 24862—*Martin,* voc; (Fr. alb) Dec. 123, 23150—*Gray & O;* Dec. 2144—*Pied Pipers,* voc; Vic. 26364—*Duchin & O;* Col. 35204.

(Wheelock-Gaines): Song O' the Lass; Col. 17190.

When Children Pray (Fennet): *Thomas,* bar; Vic. 2033.

When Day Is Done: *Bailey & O;* Voc. 3057—*Crawford,* ogn; Vic. 20838—*Whiteman & O;* Vic. 35828—*Ambrose & O;* Dec. 15033—*Busse & O;* Dec. 774—*Downey,* voc; Dec. 1738—*Brown & O;* Blu. 10026—*Hawkins & O;* Blu. 10693.

When Icicles Hang by the Wall (Arne): *Bauman,* bar; *Wolff,* hschd; (Fr. alb) Col. M-402.

When I Grow Too Old to Dream: *Eddy,* bar; Vic. 4285—*Whiteman & O;* Vic. 24844—*Gray & O;* Dec. 349—*Rinaldo's Accordions;* Dec. 1026—*Hall & O;* Blu. 5781—*Horlick & O;* (Fr. alb) Dec. 98, 2886.

When I Have Sung My Songs (Charles): *Flagstad,* sop; Vic. 1817—*MacDonald,* sop; Vic. 2047.

When I'm Looking at You: *Tibbett,* bar; Vic. 1447.

When Irish Eyes Are Smiling: *McCormack,* ten; Vic. 788—*O'More,* voc; Vic. 21179—*Kegan,* voc; Voc. 4696, Dec. 2947—*Garber & O;* Voc. 4668—*Gray & O;* Dec. 2968—*Noble & O;* Col. 35311—*Ring & O;* Dec. 148—*Kincaid,* voc; Dec. 12053—*Old Timer's O;* Blu. 7270—*O'Connor,* voc; Var. 8008—*Downey,* voc; (Fr. alb) Col. C-16, 35493.

When Johnny Comes Marching Home (Harris): *Westminster Ch;* Vic. 1883—*Minneapolis Sym. O, Ormandy,* Cond; Vic. 8629—*New Friends of Rhythm;* Vic. 26229.

When Moonbeams Softly Fall (Heinz-Seitz): *Tauber,* ten; Dec. 23057.

When That I Was and A Little Tiny Boy (Vernon): *Bauman,* bar, *Wolff,* hschd; (Fr. alb) Col. M-402.

When You and I Were Young Maggie: *McCormack,* ten; Vic. 1173—*Burr & Peerless Quar;* Vic. 19112—*Goodman & O;* Vic. 25492—*Fogarty,* voc; Dec. 434—*Hayes Quintet;* Dec. 1509—*Ladnier & O;* Blu. 10089.

When You're Away: *Crooks,* ten; Vic. 1370—*Crosby,* voc; Dec. 2080—*Horlick & O;* Dec. 2851—*Garber & O;* Dec. 1232—*Kullman,* ten; Col. 17135.

When You're Smiling: *McCoy & O;* Dec. 1109—*Gonella,* trp; Dec. 546—*Oliver & O;* Blu. 5466.

When Your Hair Has Turned to Silver: *Bud & Joe Billings;* Vic. 22588.

Wherefore Didst Thou Not Look At Me: see Salome.

Where'er You Walk (Handel): *Thibault,* bar; Vic. 11829—*McCormack,* ten; Vic. 14305—*Haley,* Sop; Dec. 25258.

Where Has My Little Dog Gone: *Dawn & O;* Voc. 4509—*Alexander & O;* Blu. 10030—*Heidt & O;* Bru. 8299.

Where Is My Boy Tonight: *Peerless Quar;* Vic. 22945.

Where the Bee Sucks (Arne): *Bauman,* bar, *Wolff,* hschd; (Fr. alb) Col. M-402.

Where the River Shannon Flows (Russell): *Baur,* ten; Vic. 20283—*Downey,* voc; (Fr. alb) Col. C-16, 35494.

While Shepherds Watched Their Flocks (Trad): *BBC Ch, Lewis,* Cond; Col. 246.

Whipsnade: see Noah's Ark.

Whirlwind (Krantz): *Barone,* fl; Vic. 20525.

Whispering: *Goodman Quar;* Vic. 25481—*Goodman & O;* Vic. 26130—*Geyer,* ogn; Blu. 7738—*Daniels & O;* Dec. 3059—*Kaye & O;* Voc. 4140—*Garber & O;* Dec. 1171—*McCoy & O;* Dec. 461—*Wolfe & O;* Dec. 2565.

Whistler and His Dog, The: *Pryor & O;* Voc. 4256—*Herth Trio;* Dec. 2336—*Amer. Legion Band;* Dec. 1830—*Brunswick Military Band;* Bru. 8472—*Pryor's Band;* Vic. 19869—*Foden Motor Works Band;* Col. 325.

White, Bob, Trio, voc: Moonlight and Roses; My Wild Irish Rose; Blu. 6865.

White, Lew, ogn: **Victor for all Nos, unless otherwise indicated:** Angelus; Largo; Bru. 20083—Bells of St. Mary's with Chorus; 36210—Dance of the Hours; 36225—First Nowell; 26051—Gypsy Love Song; 26249—Hark! The Herald Angels; 26049—In a Monastery Garden; 36209—It Came Upon the Midnight Clear; Joy to the World; 26050—Kiss in the Dark; 26249—Liebestraum; 36209—O Little Town of Bethlehem; 26051—Perfect Day; Pilgrims' Chorus; 36212—Rosary with Chorus; 36210—Silent Night; 26049—To a Water Lily; To a Wild Rose; 26275—Waltz of the Flowers; 36225.

White Dove (Grey-Lehar-Stothart): *Tibbett,* bar; Vic. 1447.

Whitehill, Clarence, bar: I'll Take You Home Again Kathleen; In the Gloaming; Vic. 1275.

(Whithorne): Pell Street Chinatown; (Fr. alb) Dec. 93, 23129.

Whiteman, Paul & O: **Victor for all Nos, unless otherwise indicated:** George Gershwin Music; (alb) Dec. 31, 29051-55—Gershwin Concerto in F for Piano; (alb) Dec. 57, 29056-57—Berlin Songs; (alb) Dec. 70, 2690-94; (alb) Dec. 71, 2695-99—Aunt Hagar's Blues; I'm Comin' Virginia; Dec. 2145—Hooray for Spinach; Step Up and Shake My Hand; Dec. 2418—Three Little Fishes; Now and Then; Dec. 2417—I Go for That; Never Felt Better, Never Had Less; Dec. 2283—I Used to Be Color Blind; Feelin' the Peach; Dec. 2073—Jamboree Jones; Sing A Song of Sixpence; Dec. 2074—Jeepers Creepers; Mutiny in the Nursery; Dec. 2222—All In Fun; All the Things You Are; Dec. 2912—Creaking Old Mill; Gaucho Serenade; Dec. 2938—Darn that Dream; My Fantasy; Dec. 2937—That Lucky Fellow; Heaven in My Arms; Dec. 2913—Hoiriger Schottische; Hot Gavotte; Dec. 2921—Mary; 26415—Manhattan Masquerade; Manhattan Moonlight; Manhattan Nocturne; Manhattan Serenade; Side Street in Gotham; (alb) Dec. 116, 29058-60—Whiteman Medley; 36199—Anything Goes; 36141—Avalon; 25238—Beautiful Ohio; 20973—Beiderbecke Memorial; 25366-71—Bell Hoppin' Blues; 20092—Cho-Cho-San; 20200—Coquette; 25675—Dardanella; 25238—Darktown Strutters' Ball; 25192—Farewell Blues; 25192—Gloomy Sunday; 25274—If I Love Again; 24517—I Get a Kick Out of You; 24769—Jubilee; 36175—Look for Silver Lining; 25278—Love Nest; 24105—Make Believe; 25249—Marching Along Together; 24364—Missouri Waltz; 20973—My Moonlight Madonna, w; 24364—Night Is Young; 24844—No More Worryin'; 20007—Ol' Man River; 25249—Oriental; 21599—O, Ya Ya; Parade of Wooden Soldiers; 21304—Poor Butterfly; San; 24078—Smoke Gets in Your Eyes; Something Had to Happen; 24455—Song of India; 20200—St. Louis Blues; 20092—Sylvia; 22885—There Ain't No Sweet Man; 25675—Three O'Clock in the Morning; 21599—Top Hat; 36174—Valencia; 20007—Vilia; 22385, 24728—Wagon Wheels; 24517—Waltz Was Born in Vienna; 25274—When I Grow Too Old; 24844—Whiteman Medley; 36199—Wonderful One; 24105—You're the Top; 24769—All Points West; 36198—Blue Moonlight; 36156—Chloe; 35921—Deep Forest; 24852—Deep Purple; 36131—Grand Canyon Suite; (alb) C-18, AC-18—High Water; 36186—Medley of Cole Porter Hits; 36085—Metropolis; 35933-4—Mississippi Suite; 35859—Night and Day; 36085—Ol' Man River; 35912—On the Trail; 36095—Park Avenue Fantasy; 36131—Rhapsody in Blue; 35822—Serenade for a Wealthy Widow; 24852—Show Boat; 35912—Slaughter on 10th Ave.; 36183—Soliloquy; 35828—Star Dust; 36159—Study in Blue; 36067—Suite of Serenades; 35926—Three Shades of Blue; 35952—Washboard Blues; 36186—When Day Is Done; 35828.

Whitteman's Sax Sockette: After You've Gone; I Kiss Your Hand Madame; Dec. 2467.

Whiteman's Swinging Strings: **Decca for all Nos:** Japanese Sandman; 2268—Liza; 2223—Minuet in Jazz; 2439—Oh Lady Be Good; 2223—Ragging the Scale; 2268—Toy Trumpet; 2439—All Ashore; 2075—Heart and Soul; 2083—June Bug's Dance; 2505—Moon Love; 2578—My Reverie; 2075—Shoemaker's Holiday; 2505—There's No Place Like Your Arms; 2076—To You; 2578—When I Go a Dreamin'; 2076—While a Cigarette Was Burning; 2083.

White Peacock, The (Griffes): *Columbia Broadcasting Sym, Barlow,* Cond; Col. 17140—*Eastman-Rochester Sym. O;* (Fr. alb) Vic. M-608, 15659—*Smaaroff,* pf; Vic. 7384.

White Whirlwind, The, f.s: *Ch. of Red Army of U.S.S.R. Alexander,* Cond; Col. 4204.

Who: *T. Dorsey & O;* Vic. 25593—*Olsen & O;* Vic. 19840—*Goodman Trio;* Vic. 25181—*Kyser & O;* Bru. 7846—*Hariman & O;* Voc. 4971—*Harris & O;* Voc. 3864—*Newman & O;* Dec. 2304—*Froeba & O;* Dec. 1545—*Daniels & O;* Dec. 1313—*Hopkins & O;* Dec. 185—*Newton & O;* Blu. 10216—*Goodman Trio;* Blu. 10463—*Waikiki Swingsters;* Blu. 7111.

Who Are We To Say: *Eddy,* bar; Vic. 4388.

Who Is Sylvia (Schubert): *Hackett,* ten; (Fr. alb) Col. M-89, 7183—*McCormack,* ten; Vic. 1306—*Dadmun,* bar; Vic. 4008—see also: Hark the Lark.

Whoopee-Gems: *Victor Light Opera Co;* Vic. 35969.

Whoopie Makers & Teagarden: It's So Good; Dirty Dog; UHCA. 39-40.

Who's Sorry Now: *Banks & O;* UHCA. 112—*Miller & O;* Blu. 10486—*Hawkins & O;* Voc. 4072—*Sothern & O;* Voc. 5075—*Crosby & O;* Dec. 1865—*Gray & O;* Dec. 379—*Kyser & O;* Bru. 7836.

Why, op. 6 No. 5 (Tschaikowsky): *Rosing,* ten; Dec. 29048.

Why Do I Love You: *Albani,* sop, *Munn,* voc; Bru. 20117—*Victor O, Shilkret,* Cond; Vic. 25250.

Why Do the Nations: see Messiah.

Why Lament Ye: see Lucia di Lammermoor.

Why Not: *Fray-Braggiotti,* duo-pf; Vic. 24578.

Wicker, Ireene, voc: Hansel and Gretel; Dec. 1409—Hansel and Gretel; Sleeping Beauty, Part 1; Dec. 1410—Sleeping Beauty, Part 2 & 3; Dec. 1411.

Widdop, Walter, ten: see Gotterdammerung; (alb) Vic. M-60—see also: Walkure; (alb) Vic. M-26, M-27.

Midmung (Schumann): *Joyce,* pf; Dec. 20246—*Janssen,* bar; Vic. 1931.

Widmung: see Lieder (Franz).

Wie Bist Du Meine Konigin (Brahms): *Leisner,* con, with *Berlin State Opera O, Melichar,* Cond; BP. 95045.

Wie des Mondes Abbild: see Lieder (Franz).

Wiedoeft, Rudy, sax: Cinquantaine; Vanity; Vic. 19771—Marilyn; Saxema; Vic. 21152.

Wie Froh und Frisch (Brahms): *Thibault,* bar; (Fr. alb) Vic. M-175, 1611.

Wiegenlied:
(Brahms): *Schumann,* sop; Vic. 1756—*Lashanska,* sop; Vic. 7085—*Cortot,* pf; Vic. 1271—*Boston Pops O, Fiedler,* Cond; Vic. 4435—*Victor Salon O, Bourdon,* Cond; Vic. 26307—*Bettendorf,* sop; Dec. 25001—*Rostel,* cel; Roy. 1744—*Berger,* sop; BP. 35033—*Ginster,* sop; Vic. 8763——
(Mozart): *Berger,* sop; BP. 35033——
(Weber): *Lehmann,* sop; Dec. 20378——
(Schubert): *Schumann,* sop; (Fr. alb) Vic. M-497, 15168——*Lehmann,* sop; (Fr. alb) Vic. M-419, 1856——
(Smetana): *Schumann,* sop; (Fr. alb) Vic. M-383, 1839——
(Strauss): *Leisner,* con, with *Berlin State Opera O, Melicher,* Cond; BP. 95045.

Wie Komm ich denn zur Tur herein (Brahms): *Gerhardt,* mez-sop; Vic. 7795.

Wie Melodien zieht es mir (Brahms): *Schone,* sop; Dec. 25229.

Wiener and Doucet, duo-pf: Sonata in D (Mozart); (alb) Col. X-106.

Wiener Boheme O; Mein Lebenslauf ist Lieb und Lust Waltz (Strauss, J.); Freut euch des Lebens Waltz (Strauss, J.); Dec. 20303—Lagunen Waltz (Strauss, J.); Wo die Sitronen bluhn Waltz (Strauss, J.); Dec. 20305—Waldteufel Waltzes; Dec. 20466-70.

Wiener Bonbons (Strauss, J.): *Bela O;* Dec. 25063—*Schmidt,* ten; Dec. 23034.

Wiener Blut (Strauss, J.): *Boston Sym. O;* Vic. 6903—*Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-445, 12193—*Enders & O;* Roy. 1757—*A. Goodman & O;* (Fr. alb) Col. C-13, 35416—*Phil. Ch. & O, Dobrindt,* Cond; Dec. 20310—*Kern,* sop, *Strauss,* ten; Dec. 25296—*Bela O;* Dec. 25153—*Waltz Kings;* Blu. 5684.

Wiener Burger Waltz (Ziehrer): *Bela O;* Dec. 20306.

Wienerkinder Waltz (Strauss, J.): *Bela O;* Dec. 20306.

Wiener Sangerknaben Ch: Elijah-Angel's Chorus (Mendelssohn); Ave Verum Corpus (Mozart); Dec. 25281—Wer hat dich du schoner Wald (Mendelssohn); O Quam Suavis (Goller); Dec. 25467—Zigeunerleben (Schumann); Standchen (Schubert); Dec. 25825—Freude, Konigin der Weisen (Mozart); Peer Gynt-Solvejg's Song (Grieg); Dec. 25295.

(Wieniawski): Concerto No. 2 in D Minor; (alb) Vic. M-275; AM-275——Legende; Vic. 7649, 15423——Scherzo Tarantelle; Vic. 14323, Dec. 25771——Souvenir de Moscow; Vic. 14352—Dec. 25236——Kujawiak in A Minor, op. 3; (Fr. alb) Dec. A-118, 23146, 20287——Polonaise Brillante No. 2 in A Major, op. 21; Dec. 25770——Polonaise Brilliante in D; Col. 69032——Romance-Second Movement from Concerto No. 2; Col. 69032.

Wie singt die Lerche schon: see Songs (Liszt).

(Wilbe, John): Sweet Honey Sucking Bees; Vic. 4317.

Wilder, Alec Octet: **Brunswick for all Nos:** Concerning Etchings; A Little Girl Grows Up;

8307—A Debutante's Diary; Neurotic Goldfish; 8294—The Japanese Sandman; Sea Fugue Mama; 8410—Such a Tender Night; Walking Home in Spring; 8357—The Blue Room; Sweet Sue; 8505.

Wiley, Lee, voc: Careless Love; Motherless Child; Dec. 132—Hands Across the Table; I'll Follow My Secret Heart; Dec. 322—I've Got You Under My Skin; Dec. 15034—My One and Only; How Long Has This Been Going On; Lib. 281—Someone to Watch Over Me; I've Got a Crush On You; Lib. 282—Sam and Delilah; 'S Wonderful; Lib. 283—Sweet and Low Down; But Not For Me; Lib 284—Rodgers & Hart Songs; (alb) M B. 1, 1-4—Cole Porter Songs (alb) Lib. 294-97.

Wilfahrt, John & O: **Decca for all Nos. unless otherwise indicated:** California Polka; 1844—Clarinet Polka; 1711, 3143—Helena Polka; 1844 — Halzauction-Schottische; 1711 — Little Fisherman's Waltz; 16.6—Martha Polka; 1686—Oh Susanna Schottische; 1687—Swedish Waltz; 1687—Beer Barrel Polka in Waltz Tempo; 2996 — Edna; 2944 — Grasshopper Polka; 2996—Hasselby Steppen; 2944—Kalle pe Polka; 3143—Hello Joe; Lordagsvalsen; 3045—Ring Dance; Lager Polka; 3086—Jolly Hunter's Waltz; Merry Go Round; Bru. 20099.

Wilkins, Henry, fl: London Trio No. 1 (Haydn); London Trio No. 3 (Haydn); Mus. 1024-5—— with *Bove,* fl, *Hunkins,* cel: London Trio No. 1 & 3 (Haydn); (alb) Mus. 42 1129-35.

Wilkinson, James, bar: **Victor for all Nos:** Camptown Races; 24538—Fussreise; 24791—Glendy Burk; 24538—Keys of Heaven; 24538—Marianina; 24538—Minnelied; 24791—Texas State Songs; 25455—Wraggle Taggle Gypsies; 24538.

(Willaert, Adrian): Con lagrime e sospir; Vic. 15166.

Williams, Clarence & O: Coal Cart Blues; HRS. 6—Beer Garden Blues; Breeze; Voc. 2541—Bluer Than Blue; I'm Falling for You; Voc. 4157—Liza; Voc. 4169—Of All the Wrongs You Done to Me; Terrible Blues; HRS. 31.

Williams, Cootie & O: **Vocalion for all Nos:** Beautiful Romance; She's Gone; 5411—Ain't the Gravy Good; 4726—Black Beauty; 4958—Blue Is the Evening; 4324—Blue Reverie; 3814—Boudoir Benny; 4726—Boys from Harlem, The; 4574—Carnival in Caroline; 4061—Chasin' Chippies; 4425—Delta Mood; 4574—Downtown Uproar; 3814—Echoes of Harlem; 3960—Gal-Avantin'; 4636—I Can't Give You Anything But Love; 3890—Jubilesta; 3922—Lesson in C, A; 4086—Lost in Meditation; 3960—Mobile Blues; 4636—Night Song; 4958—Ol' Man River; 4086—Pigeons and Peppers; 3922—Sharpie; 4324—Swing Pan Alley; 4425—Swingtime in Honolulu; 4061—Watching; 3890.

Williams, Griff & O: How Can I Ever Be Alone; You Gorgeous Dancing Doll; Var. 8301—Oh!; Down by the O-HI-O; Var. 8307.

Williams, Johnny & O: Clarinet Marmalade; Memory Lane; Voc. 5213—My Curly Headed Baby; Milenberg Joys; Voc. 5077.

Williams, Mary Lou, pf: **Decca for all Nos:** Clean Pickin'; 1155—Corny Rhythm; 1021—Isabelle; 1021—Mary's Special; 781—Mr. Freddie Blues; 2797 — Overhand; 781 — The Pearls; The Rocks; 2796—Sweet Patunia; 2797—Swingin' for Joy; 1155.

Williams, Midge & O: **Vocalion for all Nos:** Don't Wake Up My Heart; 4192—Fortune Tellin' Man; 3865—Good Night Angel; 3961—Greatest Mistake of My Life, The; 3961—I'm in a Happy Frame of Mind; 04026—In Any Language; 4177—In the Shade of the Old Apple Tree; 3812—Lady Is a Tramp, The; 3865—Love is Like Whiskey; 04026—Mama's Gone, Goodbye; 3900—Rosie the Redskin; 4192—Singin' the Blues Till My Daddy Comes Home; 3900—Walkin' the Dog; 3812—Where in the World; 4177.

Williams, Ralph Vaughan, Cond: see *BBC Sym. O.*

(Williams. Ralph Vaughan): Greensleeves; Col. 69735; Dec. 25626——Overture to the Wasps of Aristophanes; Dec. 25625-6——Kyrie-Communion Service in G Minor; (Fr. alb) Col. M-361, 1302——Serenade to Music; (alb) Col. X-121——Symphony in F Minor; (alb) Vic. M-449, AM-440——Suite-English Folk Songs; (alb) Col. X-159, 17188-89——A London Symphony; Dec. 25618-22—Fantasia on a Theme by Thomas Tallis; Dec. 25567-68——How Can the Tree but Wither; The Water Mill; Dec. 25752—— see also: *BBC Sym. O.*

Williams, Sammy, ogn: Flat Foot Floogee; Hi Yo Silver; Voc. 4214.

Williams, Sammy & Trio: Ain't She Sweet; Among My Souvenirs; Voc. 4259—All Alone; I'm Gonna Lock My Heart; Voc. 4197—My Walking Stick; Voc. 4243—Now It Can Be Told; Some Sunny Day; Voc. 4229.

Williamson, Harry: see Mikado: Gondoliers; HMS Pinafore; Pirates of Penzance; Yeomen of the Guard.

Williamson, John Finley, Cond: see *Westminster Ch.*

William Tell (Rossini):
Overture: *Heidt & O;* Col. 35234—*Malneck & O;* Col. 35299—*NBC Sym. O, Toscanini,* Cond; (alb) Vic. M-605, 2020-21—*Boston Pops O, Fiedler,* Cond; (alb) Vic. M-456, 4393-94—*Pryor's Band;* Vic. 20319-20—*Victor Sym. O;* Vic. 20606-7—*London Phil. O, Beecham,* Cond; (alb) Col. X-60—*National Opera O, Meyrowitz,* Cond; (alb) Roy. 11, 525-6—*Phil. O, Mascagni,* Cond; Dec. 25457-58——
Matilda's Cavatina: *Norena,* sop; Dec. 20115——
March: *H.M. Guards Band;* (Fr. alb) Roy. 19, 1712.

Williams-Walsh & O: Because of Once Upon a Time; Let's Call It All a Dream; Dec. 328—I'm Growing Fonder of You; In an Old Log Cabin; Dec. 329.

Willis, Charles, ogn: Chanson (Friml); Serenata (Tosselli); Roy. 1749.

Willow Song: see Otello.

Will Rogers' First Political Speech: *Rogers,* nar; Vic. 25127.

(Wilson, John): Take O Take Those Lips Away; (Fr. alb) Col. M-402.

Will You Remember (Young-Romberg): *MacDonald,* sop, *Eddy,* bar; Vic. 4329—*King & O;* Vic. 25444.

Willy Prithee Go to Bed (Ravenscroft): *Madrigal Sgrs;* (Fr. alb) Col. M-306, 4165.

Wilson, Teddy, pf: Between the Devil and the Deep Blue Sea; Don't Blame Me; Bru. 8025—Liza; Rosetta; Bru. 7563.

Wilson, Teddy & O: **Brunswick for all Nos. unless otherwise indicated:** Booly Ja Ja; Exactly Like You; Col. 35220—Early Session Hop; Lady of Mystery; Col. 35207—Hallelujah; Some Other Spring; Col. 35238—Jumpin' on the Blacks and Whites; Little Things That Mean So Much; Col. 35232—Moon Ray; Wham; Col. 35354—In the Mood; Crying My Soul Out for You; Col. 35372—A-Tisket A-Tasket; 8199—Big Apple; 7954—Blues in C Sharp Minor; 7684—Can't Help Lovin' Dat Man; 8008—Easy Living; 7911—Foolin' Myself; 7911—I Cried for You; 7729—I Must Have That Man; 7859—I Wished on the Moon; 8336—If I Were You; 8159—I'll Get By; 7903—I'll See You in My Dream; 7816—It's Easy to Blame the Weather; 8314—It's Too Hot for Words; 7511—Jumpin' for Joy; 8438—Jungle Love; 8150—Love Grows on the White Oak Tree; 8455—Man I Love, The; 8438—Mean to Me; 7903—Miss Brown to You; 8087—More Than You Know; 8319—My Man; 8008—My Melancholy Baby; 7729—Now It Can Be Told; 8199—Remember Me; 7940—Say It With a Kiss; 8270—Sugar; 8319—Sweet Lorraine; 8087—Tea for Two; 7816—They Say; 8270—This Is the Moment; 8455—Warmin' Up; 7684—What a Little Moonlight Can Do; 8336—What Shall I Say?; 8314—Why Was I Born?; 7859—You Can't Stop Me from Dreamin'; 7954.

Wilson, Teddy Quar: Ain't Misbehavin'; Honeysuckle Rose; Bru. 7964—Just a Mood; Bru. 7973.

Wind Amongst the Trees: *Barone,* fl; Vic. 20344.

Wind in the Pines-Prelude (Spalding): *Spalding,* vio; Vic. 1881.

Wind on the Plain: see Preludes No. 3 (Debussy).

Wine Woman and Song (Strauss, J.): *Boston Pops O, Fiedler,* Cond; (Fr. alb) Vic. M-445, 12192—*Chicago Sym. O, Stock,* Cond; Vic. 6647—*Brunswick Concert O;* Bru. 20088—*Shilkret & O;* (Fr. alb) Var. 37, 8285—*Goodman & O;* (Fr. alb) Col. C-13, 35417—*Phil. O, Bodanzky,* Cond; Dec. 25398—*Waltz Kings;* Blu. 5685—*Horlick & O;* (Fr. alb) Dec. 5, 1776.

Winnebago Love Song: *Lieurance,* pf, *Barone,* fl; Vic. 21972.

Winnick, Maurice & O: Getting Around And About; One Night in Napoli; Dec. 514.

Winnie the Pooh: see Anthologies: Children's Records.

Winter, Marius & O: Ballroom Memories; Dec. 1091.

Winterreise, Die (Schubert): Tauber, ten; Dec. 20561-66——Dream of Spring: *Schumann,* sop; Vic. 15247—*Gerhardt,* mez-sop; Vic. 6881——Leiermann: *Gerhardt,* mez-sop; Vic. 6838—*Henschel,* bar; Col. 4128——Wasserfluth: *Gerhardt,* mez-sop; Vic. 6881——Wegweiser: *Gerhardt,* mez-sop; Vic. 6838.

Wireless Telegraph Records (Marconi-Victor): (alb) Vic. E-54, 101-06.

Wir Glauben All an einen Gott (Bach): *Philadelphia O, Stokowski,* Cond; (Fr. alb) Vic. M-59, 7089.

Wir Treten zum Betn (Kremser): *Tauber,* ten; Dec. 20257.

Wise, Penny & Wise Guys: Side Kick Joe; Don't Let That Moon; Dec. 4286—Silver on Sage; Laugh and Call It Love; Dec. 4365.

Witches Dance (MacDowell): *Dyck,* pf; Dec. 20229—*Barth,* pf; Vic. 2036.

With a Song in My Heart: *Hildegarde,* voc; Dec. 23135.

With Darksome Meaning: see Walkure.

With Her Head Tucked Underneath Her Arm: *Holloway,* mon; Col. 9006.

Within These Sacred Halls: see Magic Flute.

Within the Tomb Forgotten: see in Questa Tomba Oscura.

Without a Song: *Tibbett,* bar; Vic. 1507—*Peerce,* ten; Roy. 1873—*Brunswick Concert O;* Bru. 20118.

Without Your Love: *Moore,* sop, *Crooks,* ten; Vic. 1615.

With Sacred Joy: see Lombardi.

Wittrisch, Marcel, ten: Madama Butterfly-excerpt; Vic. 8921.
Wo die Zitronen Bluhn Waltz (Strauss, J.): *Wiener Boheme O;* Dec. 20305.

Wolfe, Byron & O: Ye Old Time Dance Nite; (alb) Dec. 18, 2090 94—More Old Time Dances; (alb) Dec. 56, 2561-65.

Wolfe, De & O: The Daughter of the Regiment (Donizetti); Roy. 1743.

(Wolf-Ferrari): Jewels of the Madonna-Intermezzo; Vic. 35976; (Fr. alb) Dec. 91, 23120; Col. 68372; Dec. 20238——Secret of Suzanne; Vic. 4412, 9730, 14616; Dec. 25772——Apache Dance; Dec. 20238.

(Wolf, Hugo): Anakreons Grab; In Dem Schatten Meiner Locken; Vic. 1734—Andenken; Frohe Botschaft; Vic. 4401——Du Denkst mit einem Fadchen; Storchenbotschaft; Vic. 1860——Fussreise; Vic. 24791——The Gartner; Vic 1860——Heilige Josef Singt; Schlafendes Jesuskind; Vic. 1840——Ach im Maien War's, Gesegnet sei durch die Welt Entstund; Nachtzauber, (Fr. alb) Col. M-234, 1234——Heimweh; Ueber Nacht; Dec. 20256——Italian Serenade in G Major; Dec. 25259——Verschwiegene Liebe; Herz verzage nicht geschwind; Dec. 20448——Six Songs; (alb) Vic. M-613, 2029-31.

Wolff, Ernst, bar: **Columbia for all Nos:** Braun's Meidelein; Eine Schon' Tageweis; Es Steht Ein' Lind; Linde Minnelied; Ich Spring' In Diesem Ringe; Inssbruck; (alb) Col. X-168, 4234-35—Abschied, Der (Beethoven); 4210—Adonoi Moloch; 4133—Deutsche Volkslieder (Brahms); (alb) X-128 — Fruhlings Ankunft (Schumann); 9126—Gluck (Telemann); 4210—Gruss (Mendelssohn), 4186—Hashkivenu; 4132—Ich stand in dunklen Traumen (Clara-Schumann); 9126—Kiddusch; 4133 — Kuss, Der (Beethoven); 4210—Liebst du im Schonheit (Clara Schumann); 9126 — Lieder (Franz); (alb) M-253—Lieder Album (Erich Wolff); (alb) M-268—Minnelied (Mendelssohn); 4177—Nachtlied; 4177—Neue Liebe; 4177—Rechte Stimmung, Die (Telemann); 4210—Sch'ma Yisroel; 4132—Schone Mullerin, Die (Schubert); (alb) M-317—Seh' ich dich, mein Herzensliebchen; 4186—Selected Songs (Liszt), (alb) X-148—Und der Hans schleicht umher; 4186—V'Schomru; 4132—Wach' auf meine Herzensschone; (Fr. alb) X-128, 69541—Wechsel (Telemann); 4210 — Zigeunerliedchen (Schumann); 9126—Zwischen Berg und tiefem Tal; 4186.

Wolff Ernst Victor:
Pf: Andante Con Variazioni in F Minor (Haydn); Col. 69876—Sonata in F Major (Mozart); Rondo in D Major (Mozart); (alb) Mus. 1—Sonata No. 7 in D Major (Haydn), Presto from Sonata No. 11 (Haydn); (alb) Col. X-158, 17186-87—Sonata in G Major (Bach, C.P.E.); Mus. 1012—Sonata in C Major (Bach, W. F.); Mus. 1011——
Hschd: Coffee Cantata (Bach, J.S.): Tobacco Song (Bach, J. S.); (alb) Mus. 5—English Suite No. 6 (Bach, J.S.); (alb) Mus. 12—Suite in A Major (Bach, J.S.); Fugue in G Minor (Bach, J.S.); (alb) Mus. 3—Shake-peare Song; (alb) Col. M-402—Sonata in G Major (Purcell); Mus. 1023—Concerto for Four Violins (Leo); Roy. 1826 7—Secular Cantata (Handel); Mus. 1010—Sonata in F Major (Handel); Mus. 1039 1—Sonata in A Major (Handel); Mus. 1082—Cantata (Buxtehude), Mus. 1008; Easter Cantata (Buxtehude); Mus. 1008——
with *Brown, Totenberg,* vio: Sonata in G Minor (Handel); Roy. 603——
Pf-Hschd: **Columbia for all Nos:** The Bell (Byrd); 69328—Chaconne in D Minor (Bach-Busoni); (alb) X-91—Fantasia (Telemann); (alb) M-326—Fugue in A Minor (Bach); (Fr. alb) M-357, 69465—Ouverture A La Maniere Francaise (Bach); (alb) M-357—Passomezo Ungaro (Schmid); Rosasolis (Fanaby); 69328—Sonata in B Flat (Schubert); (alb) M-311—Sonata No. 1 in G for Harpsichord and Viol da Gamba (Bach); (alb) X-104—Sonata No. 2 in D for Harpsichord and Viola da Gamba (Bach); (alb) X-111—Sonata No. 3 in G Minor for Harpsichord and Viola da Gamba (Bach); (alb) X-147—Suite No. 5 in E for Harpsichord (Handel); (alb) X-101.

Wolff, Fritz, ten: Lohengrin-excerpts (Wagner), BP. 95059-60.

Wollsthal, Josef, vio: Hymn to the Sun (Rimsky-Korsakov; Song of India (Rimsky-Korsakov); Roy. 1843.

Wolseys Wilde (Byrd): *Landowska,* hschd Vic. 1599.

Wolter, Edward, sgr: Trial by Jury (Gilbert-Sullivan); (alb) Roy. 42, 616-9.

Wolverine Blues: *Goodman & O;* HRS. 7—*Armstrong & O;* Dec. 3105—*Martin & O;* Blu. 7712—*Morton Trio;* Blu. 10258—*Crosby & O;* Dec 2032—*Hines & O;* Dec. 577—*Teagarden & O;* Col. 35297—*Clinton & O;* Vic. 25863.

Wolverines, The: Riverboat Shuffle; Lazy Daddy; HRS. 9—Copenhagen; UHCA. 46—see also: *Beiderbecke.*

Woman Is a Sometime Thing: *Robeson,* bar; Vic. 26358.

Woman is Fickle: see Rigoletto.

Wonne der wehmut (Goethe-Beethoven): *Schumann,* sop; (Fr. alb) Vic. M-383, 1836.

Wonted Storm: see Walkure.

Wood, Barry, voc: Faithful Forever; Honestly Col. 35317—Little Shepherd of My Dreams; The Starlit Hour; Col. 35355—This Changing World; Vagabond Dreams; Col. 35330—America the Beautiful; God Bless America; Bru. 8347—Hang Your Heart on a Hickory Limb; Sing a Song of Sunbeams; Bru. 8356—It's Never Too Late; Our Love; Bru. 8345—While a Cigarette Was Burning; You're the Only Star; Bru. 8260 — Ciribiribin; Voc. 5185 — Leanin' on the Ole Top Rail; Voc. 5159—It's a Blue World; Punchinello; Col. 35377—Bless You; My Prayer; Voc. 5078—Cherokee; Drifting Down the River of Dreams; Voc. 5023—Crying in My Dreams; Lilacs in the Rain; Voc. 5091—I'll Remember; The Man with the

Mandolin; Voc. 4980—Running Through My Mind; In an Eighteenth Century Drawing Room; Voc. 5065.
(Wood, Haydn): Roses of Picardy; Bru. 8497.
Wood, Scott & O: Beale Street Blues; (Fr. alb) Col. C-9, 313—Cartoon Melodies; Col. 7348—Chicago; (Fr. alb) Col. C-9, 313—Jazz in the Rain; (Fr. alb) Col. C-9, 310—Satan Takes a Holiday; (Fr. alb) Col. C-9, 315—Two Gun Dan; (Fr. alb) Col. C-9, 310—Whoa Babe; (Fr. alb) Col. C 9, 315.
Wood, Sir Henry, Cond: **Columbia for all Nos:** Concerto No. 1 in E Flat for Piano and Orchestra (Liszt); (alb) X-17—Gavotte in E for Strings (Bach); 7324—Mock Morris (Grainger); Molly on the Shore (Grainger); 7338—Serenade to Music (Williams); (alb) X-121—Symphonique Variations (Franck); (alb) X-10—Symphony No. 8 in B Minor (Schubert); (alb) M-216—Symphony No. 45 in F Sharp Minor (Haydn); (alb) M 205—see also: *Queen's Hall O.*
Wooden Spoon, The: *Hungarian Gypsy O;* Vic. 25221.
(Woodforde-Finden): Four Indian Love Lyrics; Dec. 25651——Indian Love Lyrics; Dec. 23044—see also Indian Love Lyrics.
Woodgate, L. Cond: see *BBC Ch.*
Woodland Echoes (Wyman): *Neapolitan Trio;* Vic. 20026.
Wood'and Sketches: see To a Water Lily and To a Wild Rose.
Woodpecker: see Nevin.
Words Light to You: see Meistersinger.
Work All de Summer: *Robeson,* bar; Vic. 25809.
World Is Waiting for the Sunrise, The (Lockhart-Seitz): *Werrenrath,* bar; Vic. 20570—*Victor Salon O;* Vic. 2 202—*Crosby & O;* Dec. 2734—*Young & O;* Dec. 135—*Newton & O;* Blu. 10176—*McPartland & O;* (Fr. alb) Dec. 121, 18043—*Jenney & O;* Voc. 5407.
Worthy Is the Lamb: see Messiah.
Wotan's Farewell: see Walkure.
Wounded Heart, A: see Simon Boccanegra.
W.P.A.: *Armstrong, Mills Bros.* voc; Dec. 3151—*Savitt & O;* Dec. 3185.
Wrap Your Troubles in Dreams: *Armstrong & O;* Voc. 3172—*Crosby,* voc; Blu. 7102—*Crosby & O;* Dec. 2948—*Trumbauer & O;* Var. 8269.
Wreck of the Old '97: *Robertson & O;* Dec. 3125—*Railroad Men,* voc; (Fr. alb) Var. 41, 8323.
Wren, The (Benedict): see Capinera.
Wunder der Heimat, Das Ich ging zu ihm (Korngold): *Lehmann,* sop; Dec. 25805.
Wusst' Ich Nur (Wolff): *Wolff,* bar; (Fr. alb) Col. M-268, 4146.
Wut Uber Den Verlor'nen Groschen, Die: see Rondo a Capriccio in G Major.
Wynken, Blynken and Nod (Field): *Hamlin,* nar; Vic. 20340.
Wynn, Nan & O: The Gandy Dancer; Voc. 4381—Good for Nothin'; You're a Sweet Little Headache; Voc. 4663 Lullaby in Rhythm; Monday Morning; Voc. 4319—Can't Help Lovin' Dat Man; Ja Da; Voc. 4737.

— X —

Xerxes, Largo (Handel): *H. M. Scots Guards Band;* Roy. 1714—*Bettendorf,* sop; Dec. 25059—*Lehmann,* sop; Dec. 20277—*Easlides,* mezzo, Dec. 25017—see also Largo.

— Y —

Yablochko (Glier): *Philadelphia O, Stokowski,* Cond; Vic. 1675.
Yaddo Chamber O: Two Choric Dances (Creston), Ya. 2-3; Music For Chamber Orchestra (Ettes); Ya. 5-6; Incidental Music for Antony and Cleopatra (Porter); Ya. 9-10.
Yale University Band: Bingo-Bull Doo-Bingo; Whoop it Up-Good Night, Poor Harvard-Whoop it Up; Dec. 1630—Boola Boola Down the Field-Glory for Yale; Sons of Eli; Dec. 1628—Medley of Yale Princeton Harvard Songs; Old Eli; Dec. 1629.
Yancey, Jim, pf: The Five; Jimmy's Stuff; S.A. 12008.
Yankee Doodle: *Victor Band;* Vic. 20166 *Grier & O;* Dec. 1497—*Decca Band;* Dec. 1793.
Ye Birds Without Number: see Pagliacci.
Ye Dismal Hillsides: see Euridice.
Yeomen of the Guard (Gilbert & Sullivan): complete opera; *D'Oyly Carte Opera Co;* (alb) Vic. C-17, 11220-30, AC 17, 11231-1124; ——
Gems: When Maiden Loves; A Man Who Would Woo; We're Both Agreed; Dido Thou Not; When Our Gallant Norman Foes; When a Wooer Goes A-wooing; I Have a Song to Sing; *Light Opera Co.* (Fr. alb) Vic. C-23, 36145——
selections: *Savoy Sgrs;* (alb) Roy. 18, 1708—*H. M. Guards Band;* Roy. 1711—*BBC Theater O, Robinson,* Cond; Dec. 25712.
Yield it, Wotan!: see Rhinegold.
Yo ho he!: see Flying Dutchman.
Yorkshire Pudding: *New Friends of Rhythm;* Vic. 26306.
York Str. Quar: String Quartet (Shostakovich); Roy. 580-1—Grand Quartet in E Major (Paganini); (alb) Roy. 27—Quartet in F Major-Serenade (Haydn); Roy. 592—Quartet in A Major (Boccherini); Roy. 593-94.
You and You: see Fledermaus.
You Are Free (Hammerstein-Romberg): *Eddy,* bar; Vic 4285.
You Are My Heart's Delight (Lehar): *Tauber,* ten; Dec. 23057, 23036—*Marshall,* bar, Dec. 225—*Kunz,* pf; Dec. 2669.
You Live in My Heart see Du, Du liegst mir im Herzen.
Young, Arthur, pf: see *Forsythe & Young.*
Young, Arthur & O: Kitten on the Keys; Parade of the Wooden Soldiers; Dec 1011.
Young, Henry Martin, f.s: *Tanner,* sgr; Col. 372.
Young Man With a Harp (Seusse): *Reardon,* hp; *Seusse,* pf; *Morehouse,* pcn; (alb) Sch. 8, 2525-26
Young, Victor & Brunswick Concert O: Face the Music Medley; Gems From "George White's Scandals; Bru. 20102, 20106—Jazz Nocturne; Lawd You Made the Night Too Long; Bru. 20109—Lament for the Living; Bru. 20119—OK America; Bru. 20112—Show Boat Final; Why Do I Love You; Bru. 20117—Show Boat Overture; Old Man River; Bru. 20114—Sylvia; Without a Song; Bru. 20118.
Young, Victor & O: **Decca for all Nos. unless otherwise indicated:** All's Well (Fr. alb) 100, 2950—Bluebirds in the Moonlight; 2951—Faithful Forever; 2952—Faithful Forever; I Hear a Dream; 2953; It's A Hap Hap Happy Day; 2951—Hi diddle dee-dee; 3003—(Fr. alb) 100—I've Got No Strings; 3000—Three Cheers for Anything; 3002—We're All Together Now; 2950—Alice Blue Gown; 3129—Mine; (Fr. alb) 96, 2878—About a Quarter to Nine; 418—According to the Moonlight; 377—Am I to Blame?; 281—Anchors Aweigh; 586—Bon Jour Mam'selle; 488—Boots and Saddle; 581—Butterfly; 238—Call of the Prairie; 751—Change Your Mind; 618—Dancing in the Dark; 2058—Beautiful Love; 133—Blazin' the Trail; 799—Blue Danube Waltz (St auss); 134—Did She Ask for Me?; 351—Donald Duck; 852—Evening in June; 485—Ev'ry Day; 350—Faust Medley-(Gounod); 135—Flirtation Walk; 279—Glow Worm, 134—Got to Dance My Way to Heaven; 815—Hasta Mañana; 427—Herbert Melodies (Vol. 1); 2315-19—Herbert Melodies (Vol. 2); 2680 84—Here Comes the Captain; 28)—I Dream Too Much; 618—If I Had My Way; 842—I Kiss Your Hand, Madame; 2058—I Live Again; 1280—I'm Lonesome for You Caroline; 237—Indian Summer (Herbert); 2319—In the Middle of a Kiss; 459—It Happened When Your Eyes Met Mine; 237—It Never Dawned on Me; 582—It's an Old Southern Custom; 377—It's a Sin to Tell a Lie; 751—I've Got You Under My Skin; 15 34—I Want You to Marry Me (Herbert); 2682—I Wished on the Moon; 566—Johnny One Note; 1280—Lady in Red; 451—Life Begins with Love; 282—Life is a Song; 458—Lights Out; 703—Little Things You Used to Do; 452—Love Me Forever; 420—Man I Love; 182—March of the Toys (Herbert); 2318—March Winds & April Showers; 378—Me and the Moon; 888—Medley of Songs from Shirley Temple Pictures; 876—Moonlight and Roses; 1885—Mr. and Mrs. is the Name; 279—Must We Say Good-Night; 282—On a Cocoanut Island; 842—One Night of Love; 238—One Rose; 881—On the Trail (Grofe); 15004—Oregon Trail; 581—Pan Americana (Herbert); 2684—Paradise in Waltz Time; 881—Parri in Spring; 488—Pearls on Velvet; 15004—Perfect Day (Bond); 133—Punchinello (Herbert); 2684—Rain; 281—Rain in Spain-Tango; 427—Rancho Grande, El; 419—Roll Along Covered Wagon; 419—Rose in Her Hair; 480—Say When; 278—Secret Rendezvous; 799—Selections from The Fortune Teller (Herbert); 2317—She's a Latin from Manhattan; 418—She Shall Have Music; 815—Sidewalks of N. Y.; 586—So Lovely and So Sweet; 351—Someone I Love; 459—Song is You; 15 31—Star Dust; 1828—Sweetly and Tenderly; 865—Sweet Music; 350—Sweet Sue-Just You; 1885—Sweet Sue-Just You; 562—Sweet Sue-Just You; 15012—Tales from the Vienna Woods (J. Strauss); 235—Tea for Two; 5 2—Tell Me That You Love Me; 485—That Certain Feeling; 426—These Foolish Things Remind Me of You; 865—They Didn't Believe Me; 136—Thrilled; 458—Through the Years-Concert; 15012—To Call You My Own; 451—To the Land of My Own Romance (Herbert); 2683—Valse Bluette-(Drigo); 490—Vienna Dreams; 1199—Way Back Home; 452—West Wind; 703—What is Love?; 15034—When Love Knocks at Your Heart; 378—When Love Comes Swingin' Along; 278—When the Leaves Bid the Trees Good-Bye; 542—When the Moon Hangs High; 888—Why Do You Close Your Eyes?; 136—Why Dream; 566—Will You Remember; 1199—Without a Song Concert; 15031—World is Waiting for the Sunrise; 135—Yesterthoughts (Herbert); 2319—You Can Be Kissed; 489—You're Nothin' but a Nothin'; 280—You're Not the Kind; 852—Zing! Went the Strings of My Heart; 426—Missouri Waltz; That Naughty Waltz; Bru. 6468.
You're My Everything: Colonna, voc; Voc. 3876.
You're the Top: *Dorsey Bros. O;* Dec. 319—*Decca All Star Revue;* Dec. 345—*Whiteman & O;* Vic. 24769.
Yours is My Heart Alone (Lehar): *Tauber,* ten; Dec. 23036, 23057—*Marshall,* bar; Dec. 225—*Crooks,* ten; Vic. 1509—*Hylton & O;* Vic. 36031—*Crosby,* voc; Dec. 3118—*Gray & O;* Dec. 3033—*Goodman & O;* Col. 35445—*Osborne & O;* Var. 8280—*Smeck & O;* Dec. 3159—*T. Dorsey & O;* Vic. 26616—*Miller & O;* Blu. 10728.
(Yradier, S.): La Paloma; Dec. 2162, 2404, 23042, 20206, 20460——Bolero Classique; Dec. 20530.
(Ysaye, E.): Sonata No. 1, op. 27; (alb) Vic. M-669.
Yurka, George & Ens: Autumn Wind; Samarkand; Dec. 2373.

— Z —

(Zabel): La Source; Dec. 25050.
(Zador, E): Hungarian Folksong Fantasy; Rondo; Dec. 23122—Rondo; (Fr. alb) Dec. 91.
Zadora, Michael, pf: Sonatina (Busoni); FRM. 23-24
Zane-Irwin Post American Legion Band; Murray, Cond: Come Join the Band; Fight for Santa Clara; Vic. 26063—The Big C; On to Victory; Vic. 26064.
Zapateado (Sirera): *Oyanguren,* gtr; Col. 69003.
Zapateado (Sarasate): *Heifetz,* vio; Vic. 6695—see also Spanish Dances.
Zarenbraut, Die: see Czar's Bride (Rimsky-Korsakov).
Zarkevich Russian Balalaika O: Kisses of Spring; On the River; Dec. 2898—Oi-Ra Polka; Vintage Mazurka; Dec. 2899—Let's Go Lets Dance; Three Roses; Dec. 2900—La Biancnina Di Gordiciani; Swedish Folk Dance; Dec. 2901—Forgotten Dreams, Kohanotcha Ballroom Dance; Dec. 2902.
Zampa Overture (Herold): *Victor Sym. O.* Vic. 35985—*National Opera O, Meyrowitz,* Cond; (alb) Roy. 15, 540—*H. M. Guards Band;* (alb) Roy. 19, 1713—*Grand Sym. O, Szell,* Cond; Dec. 25172.
Zarewitsch, der (Lehar): abridged: *Groh,* ten; *Rudolph,* sop; *Ch. & O, Dobrindt,* Cond; Dec. 20458—selection: *Tauber,* ten; *Vanconti-Tauber,* sop; Dec. 25777-78.
(Zarzycki): Mazurka in G Major; Dec. 25748.
Zasi: see Indian Melodies of Peru.
Zauberer, Der (Weisse-Mozart): *Ginster,* sop; Vic. 14824.
Zauberflote, Die: see Magic Flute.
Zaun, Fritz, Cond: see *Berlin State Opera O.*
Zayde, Jascha, pf: Allegro Brillante (Mendelssohn); Roy. 579—Waltz in A Flat Major, in B Major, in E Major (Brahms); Romance (Arensky); Roy. 1825.
Zayde & Heizer, duo-pf: Rhapsody in Blue (Gershwin); Roy. 1861 & 1862.
Zaza, Piccolo Zingari (Leoncavallo): *Thomas,* bar; (Fr. alb) Vic. M-645.
Zehro torna (Monteverde): *Derenne & Cuenod,* sgrs; (Fr. alb) Vic. M-496, 12301.
(Zeinachson, A.): Chorale and Fugue in D Minor; Vic. 8924, 8925.
Zeybek: *Matthey & O;* (Fr. alb) Dec. 105, 3207.
(Ziehrer): Wiener Burger Waltz; Dec. 20306.
Zigeuner: *Shaw & O;* (Fr. alb) Bru. 1, 10127—*Hildegarde,* voc; Dec. 23100—*Coward,* voc, with *Reisman & O;* Vic. 36239—*Coward,* voc; Vic. 24772—*Victor Salon O;* Vic. 24609.
Zigeunerbaron, Der-excerpts (Strauss): *Tauber,* ten; Dec. 20394—*Tauber,* ten; *Vanconti-Tauber,* sop; Dec. 25775—*Rethberg,* sop; Dec. 20047—*Lorand & O;* Dec. 25084—*Lehmann, Tauber, Branzell, Staegemann, Nikisch, Lange, with O, Weissmann,* Cond; Dec. 29013.
Zigeunerleben (Schumann): *Wiener Sangerknaben Ch;* Dec. 25825.
Zigeunerliebe (Lehar): Und wenn mein Lieb dich mein einziges Gluck; *Tauber,* ten; Dec. 20394—Ich bin ein Zigeunerkind; *Schmidt,* ten; Dec. 23034.
Zigeunerliedchen (Schumann): *Wolff,* bar; Col. 9126.
Zigeunerlieder (Brahms): *Madrigal Sgrs, Engel,* Cond; (alb) Col. X-88, 69097-98—*Evans,* alto, and *Foggins,* pf; Dec. 25719-20.
Ziegeunerweisen: (Sarasate): *Weissgerber,* vio; Dec. 25236—*Elman,* vio; Vic. 7780—*Heifetz,* vio, with *London Sym. O, Barbirolli,* Cond; Vic. 15246——(Borganoff): *Tauber,* ten; Dec. 25760.
Zilcher Hermann pf: Preludes No. 8 in F Sharp Minor & No. 24 in D Minor (Chopin); Sonatinas in G Minor & C Major (Scarlatti); Dec. 25814.
Zilcher Trio: Trio No. 2 in C Minor (Mendelssohn); Dec. 25250-53.
Zilioni, Alessandro, ten: Ah Si! Che Fici! Libiam nei Lieti Calici-Traviata (Verdi); Vic. 12832—Che Gelida manina-Boheme (Puccini); O soave fanciulla-Boheme (Puccini); Vic. 8872—Amor ti vieta di non amar Fedora (Giordano); Donna non vidi mai-Manon Lescaut (Puccini); Vic. 1735—Funiculi-Funicula (Zanardini-Denza); Serenata (Stecchetti-Mascagni); Vic. 1763.
Zimbalist, Efrem, vio: Sonata No. 1 (Ysaye); (alb) Vic. M-669—Ave Maria (Schubert); Col. 7275—Impromptu (Aulm); Col. 7275—Souvenir (Drdla); Traumerei (Schumann); Col. 17105.
Zinetta (Geehl): *Piccaver,* ten; Dec. 23012.
Zingarella, La (Palmello): *Supervia,* mez-sop; Dec. 20549.
Z Moji Domoviny (Smetana): see Aus der Heimat.
Zollner, Richard, pf: Etude in D Sharp Minor (Scriabin); Waltz in A Flat Major (Scriabin); Dec. 20263.
(Zsolt): Libellen; Dec. 20451.
Zu Bethlehem geboren: *Trapp Family Ch;* (Fr. alb) Vic. M-535, 1961.
Zueignung (Strauss): *Melchior,* ten; Vic. 1853.
Zum Schlafen (Reger): *Muller,* sop; Vic. 15218.
Zurke, Bob & O: **Victor for all Nos:** I Bought a Wooden Whistle; I'm Losing My Mind;

26607—Each Time You Say Goodbye; Hobson Street Blues; 26317—Everybody Step; Tom-Cat On The Keys; 26526—I Love You Much Too Much; Tea For Two; 26561—Between 18th and 19th on Chestnut; 26450—Between the Devil and the Deep Blue Sea; 26355—Cuban Boogie Woogie; 26411—Faithful Forever; 26395 Fit to Be Tied, 26420—Holy Smoke; 26446—Honky Tonk Train; 26342—It's a Hap-Hap-Happy Day; 26395—Its Me Again, 26331—I've Found a New Baby; 26355—I Want My Mama; 26467—Melancholy Mood; 26342—Nickel Nabber Blues; 26467—On a Little Street in Singapore; 26411—Peach Tree Street; 26420—Pinch Me; 26450—Put Your Little Foot There; 26474—Somebody Told Me; 26446—Southern Exposure; 26331—You Hit My Heart; 26474.

Zuruck Von Ihm (Wagner): *Muller,* sop. *with Bayreuth Festival O;* Col. 9131.

Zur Yisrael (Freed): *Cantor Moshe Rudinow;* Dec. 23080.

Zutty & O: Anything for You; Clarinet Marmalade; Dec. 432—Bugle Call Rag; Royal Garden Blues; Dec. 465—Look Over Yonder; Runenae Papa; Dec. 431.

Zwei Alte Hochzeitslieder (Gretchaninov): *Don Cossack Ch, Jarov,* Cond; Col. 7220.

Zweig, F. Cond: see *Mozart Sym. Soc.*

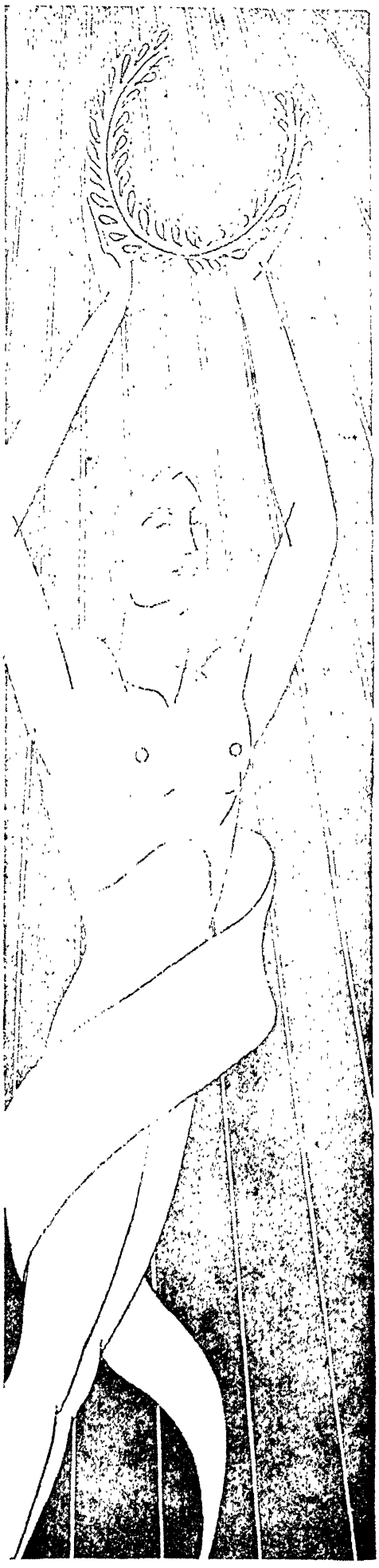
Zwei Russische Volkslieder: *Don Cossack Ch, Jarov,* Cond; Col. 4163.

Zwischen Berg und Tiefem Tal: *Wolff,* bar; Col. 4186.

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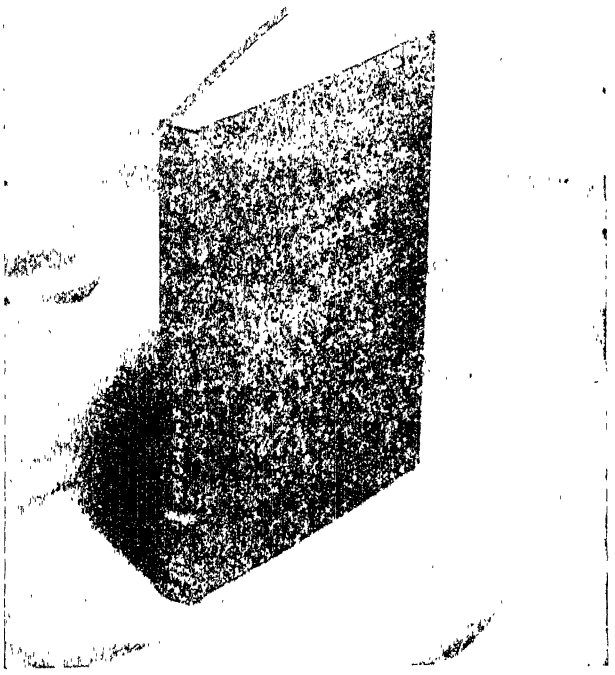
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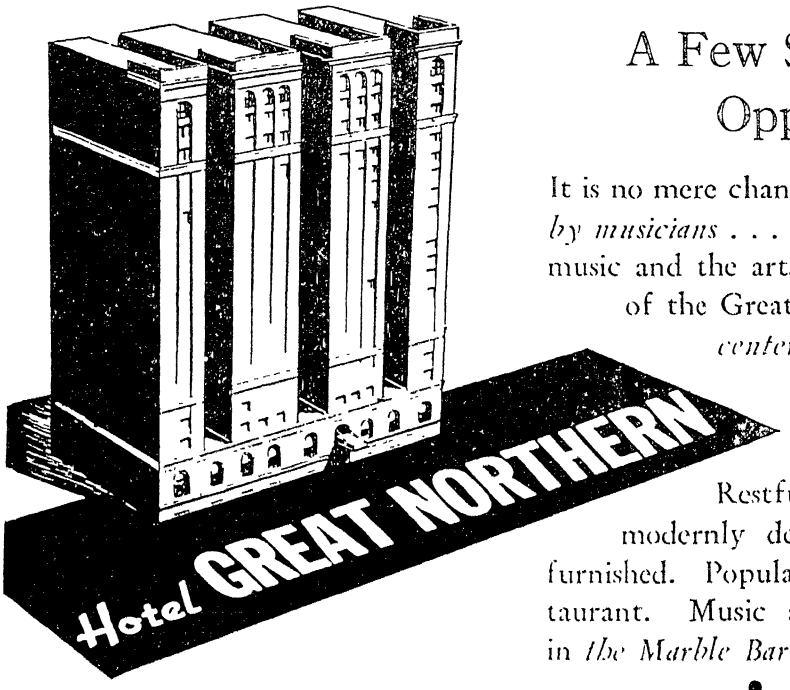
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